

Michigan Music Teacher

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**PUBLICATION OF
THE MICHIGAN MUSIC
TEACHERS ASSOCIATION**

*Affiliated with the Music Teachers
National Association*
www.mtna.org
www.michiganmusicteachers.org

Vol. LXIV No. 3 March 2018

From the Desk of... Adrienne Wiley, MMTA President

Greetings MMTA Members!

Happy Spring.! As per my last letter, I will make this brief and to the point.

The East Central Division Competitions were held at the University of Illinois January 6-7. All state presidents are required to come to assist in the competitions and I must say I ENJOYED monitoring the Woodwind Division (solo and chamber) all day! What a blast! We held our East Central Division President's meeting and then assisted in the competitions. The results of the competitions are included in our newsletter, but I must add that we, as a state, should be proud for these students to go forward to the National Competitions: Zenith Saxophone Quartet, YA Chamber (CMU/John Nichol); Salvador Flores, senior saxophone (UM/Tim McAllister); and Julian Velasco, young artist saxophone (MSU/Jo Lullof). It should be noted that Aaron Wang, student of Catherine Rollin, received first place in the Elementary Composition Competition. Congratulations to everyone who entered in these competitions as well, and of course, thanks to the teachers for their hard work in preparing their students.

The MMTA Executive Board met via conference call this time: it was an excellent solution to the scheduling issues that we face in our professional lives, and we were very efficient in getting our business done.

Many of us are in the throes of the SAT preparations for the testing this spring. As with any new program, it may take time to become adjusted and familiar with it and the testing procedures. Patience by the membership is needed on all fronts. Local Associations can "take note" of how things are working and relay this information on—that would be helpful.

We, as an association welcome Dr. Wendy Chu as our new MMTA Concerto Competitions Chair. Wendy comes with a lot of experience working in and for the SAT's and the Central Division SAT Semi-Finals. We are very grateful for her expertise and willingness to serve the Association.

National Conference: Disney World!!!! March 17-21 are the dates to attend the National Conference and I hope that many of you might be going. If you are planning to be there, it might be great to support the competition winners as they compete in the final rounds (check website and AMT for day/time of events). In addition, you will find several Michigan teachers represented at the Conference giving presentations—again, check out the website or the AMT. This will be an awesome conference and I hope that Michigan will be well represented.

I wish everyone well in their endeavors this spring! In my house, my son cannot wait to be outside golfing again. Until that time, he is practicing hitting and putting indoors. Did I tell you we have a putting green in the basement? It IS the basement..... so if you are casual golfer, you are cordially invited to come by anytime to try it out! In the meantime, let's carry on teaching and making music!

Warmly,

Adrienne Wiley

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OFFICIAL PUBLICATION OF THE
MICHIGAN MUSIC TEACHERS ASSOCIATION

AFFILIATED WITH THE
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DEADLINE

FOR THE

JUNE 2018

MMT:

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All materials must be
received by this date

CHANGE OF ADDRESS OR E-MAIL

Send to

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~ or mail to: ~

Lester Castellana, 7164 Palmer St., Dexter, MI 48130

March 2018

Music Teachers National Association – East Central Division Performance Competitions

University of Illinois, Champaign-Urbana, IL

January 6-7, 2018

Michigan Results

Chamber Ensemble Wind:

First Place, Zenith Saxophone Quartet

Teacher, John Nichol

Parker Fritz Soprano Saxophone

Diego Kieliszewski Alto Saxophone

Ben McDonald Tenor Saxophone

Taylor Huitema Baritone Saxophone

Elementary Composition:

First Place, Aaron Wang

Teacher, Catherine Rollin

Senior Piano:

Alternate, Isabelle Lian

Teacher, Arthur Greene

Senior String:

Honorable Mention, Cameron Gouin, Violin

Teacher, Gregory Maytan

Senior Performance Voice:

Honorable Mention, Alena Cook, Mezzo-Soprano Teacher, Joshua May

Senior Performances Woodwind:

First Place, Salvador Flores, Saxophone

Teacher, Timothy McAllister

Young Artist Brass:

Alternate, Ian Lester, Euphonium

Teacher, Kenneth Kroesche

Young Artist Piano:

Alternate, Xiting Yang

Teacher, Logan Skelton

Young Artist Woodwind:

First Place, Julian Velasco, Saxophone

Teacher, Joseph Lulloff

We look forward to hearing Zenith – Parker, Diego, Ben, Taylor – Salvador, and Julian at the MTNA Finals at the Coronado Springs Resort, Disney World in March.

Laurie M. Marshall, MTNA – Michigan Performance Competition Chair

2018 MMTA State Conference hosted by Livonia Area Piano Teachers Association

The 2018 MMTA State Conference will be held October 7-9, 2018 at the Sheraton Hotel in Novi, MI.



The Conference Artist will be Dr. Alan Huckleberry from the University of Iowa.



Dr. Kevin Chance from the University of Alabama will be the featured Conference Presenter.

Stay tuned for more information regarding our 2018 Conference in the next MMT! I look forward to seeing all of you at the 133rd state conference!

Lia Jensen-Abbott, Vice President and Conference Planner

Nagel, cont. from p. 6

detached eighth notes, the right hand ought to play them the same way if and when it has them. If the music groups into a larger section it is often repeated in a different key, and the mind must understand when what happens. And all of these issues add up to the single most important responsibility of a performer: LISTENING! No music that I know of teaches listening so eloquently and beautifully as the two-part Inventions.

What about the threes? Why are they infinitely more demanding? For one thing, just think about how amazing it is not only for two hands to do two very different things at the same time, but ONE HAND having to do two different things at the same time! A melodic line in the top part of the right hand and a harmony note or part of another melodic gesture with the bottom part. Think about how hard it is to voice that duality in one hand. Three and four voice fugues from the Well-tempered Clavier of course abound in such difficulties, and composers after Bach often asked for that kind of sonority in works other than fugues. Just play any of the Mendelssohn Songs Without Words, any Chopin Nocturne or any short Brahms piece and you see the influence of J.S. Pianists must learn to voice technically and expressively, and again the listening skill required to perfect this challenge is demanded by the Three-parts. Those of you who have read columns know how much importance I place on analysis of music, and the three-parts (as well as the two's) require a clear understanding of structure—not only the overworked instruction BRING OUT THE SUBJECT——(remember you can't bring out the subject on a harpsichord!!!!) but sections, internal cadences, modulations and key relationships, and above all the expressivity that is needed to illuminate the anatomy of the composition. And these demands are the demands present in larger Bach works, in Beethoven's thirty two sonatas, in Chopin's four Ballades, in other words, everything we play.

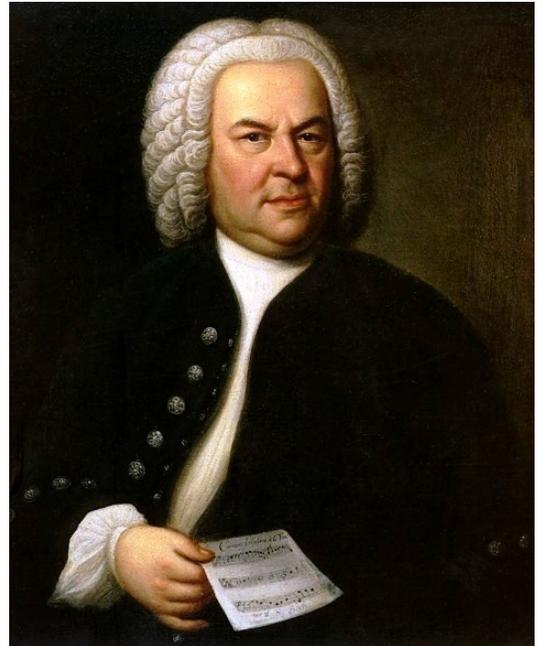
I am long past the point I should be in learning for performance purposes the fifteen Three-part Sinfonias. The brevity of this column is symbolic of my reflection upon how much more I have to discover in these gems before feeling ownership. I promise (warn?) you have not heard the last of me and the thirty "part" pieces. I look forward to future columns and eventual performance to share with all of you!

Musical Musings

The Sum of the Parts Is Wholly Great

By Louis Nagel

I admit the title is a bit forced. Nevertheless, I am writing this in appreciation of some studying I have recently done on music that is generally regarded as “pedagogical repertoire” for young students, to be dismissed as soon as possible and not revisited because it is far too easy. I was recently invited to do a presentation in Lawrence Township, New Jersey at the Jacobs Music Store for area piano teachers. The subject was indeed the Two-part Inventions and the Three-part Sinfonias. They accepted my request to include the B Minor French Suite in the discussion and I found myself standing in front of a delightful group of people only one of whom I had known beforehand. I also found myself about to talk about music with a curious personal history. The Two-part Inventions I had learned, memorized, performed, and enjoyed playing in any key I was asked to do so by the time I was ten. (I was rarely asked to do so, I might add, as not many people really want to hear a ten year old kid play the B-flat Invention in G-flat!) I particularly enjoyed the E Major gem, and play it often both as an encore, and simply for my own pleasure! In the following months I proceeded to the French Suite in E Major, a couple of Preludes and Fugues, (B-flat Major and C Minor from Book One, of course) and then on to the Italian Concerto. I had the pleasure of playing this glorious work for Alice Ehlers, a prominent harpsichordist from Austria, who came through Louisville on her American tour. My teacher invited her to hear me, and I played it quite happily for her. She was pleased until she caught sight of my Schirmer’s edition and von Bulow’s over-edited instructions. Her eyes rolled heavenward and she said a few things in muted German. I gathered they were not nice. And then I was introduced to the concept of URTEXTS. This concept had not been part of my lesson heretofore, but they have been an important part of my learning and teaching ever since. I do not know why my teacher had not mentioned urtexts to me—maybe he did and I was not listening. More likely he felt it was premature for such a young child; if so I would take issue with that thought now. In any case that is my trajectory to the bigger works of J.S. Bach. You will notice the conspicuous absence of the Three-part Sinfonias. And I have to confess since I am writing this particular column, that the seven that I prepared for this lecture were brand new works for me. And I need not tell any of you who may be reading this that these pieces are infinitely more difficult than the two-parts, and every bit as beautiful, works of art and craft unequalled in the so-called pedagogical repertoire. I have to call particular attention to the amazing F Minor virtual triple fugue, one of Bach’s most noble and profound utterances.



What do we learn from these compositions? For one thing, we learn great repertoire. Even if we cannot play the music artistically, we are wrestling with works of art composed by a consummate teacher. With the two part ones, we learn to play two independent and interdependent lines of music, and make our fingers act as if they are members of a string quartet or wind quintet—two hand chamber music so to speak. If a right hand passage has a little crescendo or an ornament on a down beat, the left hand needs to hear that and do the same when it plays that passage. One cannot plead inability to trill with the left hand! If the left hand has

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