

Michigan Music Teacher

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**PUBLICATION OF
THE MICHIGAN MUSIC
TEACHERS ASSOCIATION**

*Affiliated with the Music Teachers
National Association*

Vol. LXII No. 1 September 2015

President's Letter

Dear MMTA Members,

When you receive this newsletter, many of us will be in our "school year mode" of teaching, performing, and juggling family and community events. I am truly amazed at how quickly the summer passes but am thankful to be working at a profession that I am passionate about.

In this newsletter, you will learn more about the delightful conference that Vice President Charles Aschbrenner has organized with assistance from the Piano Teachers' Forum of Grand Rapids. Thank you to Charles and PTFGR Chairs, Mary Scanlan and Yelena Wells, for giving their time and energy to the planning of the 130th MMTA State Conference. **October 11th-13th** members will be able to hear presentations by inspiring clinicians, attend performances by student competition winners, faculty members, and guests, and meet with colleagues. This wonderful MMTA event restores our enthusiasm for teaching and performing. Please invite other music colleagues to attend. They may just have to join MMTA after they

experience the continuing education, the networking opportunities and the marvelous camaraderie.

Now as the days grow cooler, and the leaves begin to change, may we continue to find joy in our profession. We must take care of ourselves so that we may enjoy the beauty that surrounds us and share the beauty in music with our students.

Sincerely,

Gail Lytle Lira, MMTA President

Important Upcoming Dates:

October 11-13 MMTA State Conference, Grand Rapids

November 20-22 MTNA Michigan Audition Competition, University of Michigan

January 15, 2016 ECD Competition and Meeting, Goshen, IN

April 2-6, 2016 MTNA National Conference, Hyatt Grand Hotel, San Antonio, TX

MICHIGAN MUSIC TEACHER

OFFICIAL PUBLICATION OF THE

MICHIGAN MUSIC TEACHERS ASSOCIATION

AFFILIATED WITH THE

MUSIC TEACHERS NATIONAL ASSOCIATION

Alisha Snyder, Editor, 2061 Jefferson Drive SE, Grand Rapids, MI 49507

Submit materials to: alisha.snyder@gmail.com; 616-425-7619

MMTA Website: www.michiganmusicteachers.org

PRESIDENT

Gail Lytle Lira
131 Oakland Drive
East Lansing, MI 48823
517-351-8402

VICE PRESIDENT

Charles Aschbrenner
324 East 16th Street
Holland, MI 49423
616-396-4282

SECRETARY

Carol Conklin
5250 Stapleton Drive
Kalamazoo, MI 49003
269-372-0701

TREASURER

Diana Spitale Miller
3352 W. River Drive
Gladwin, MI 48624-9730
989-426-2644

PAST PRESIDENT

Garik Pedersen
8766 Sleepy Hollow Drive
Saline, MI 48176
734-429-3439

PARLIAMENTARIAN

Christie Otter
14735 Richfield
Livonia, MI 48154
734-464-3319 / 734-765-1770

CERTIFICATION CHAIR

Maria Holian
1785 Gloucester
Plymouth, MI 48170
734-354-6517

MEMBERSHIP CHAIR

Lester Castellana
7164 Palmer Street
Dexter, MI 48130
734-864-2686

LOCAL ASSOCIATIONS AND INDEPENDENT MUSIC TEACHERS FORUM CHAIR

Jeanne Hanley Thelen
20335 Whitby Drive
Livonia, MI 48152
616-334-8864

COLLEGIATE CHAPTERS

COORDINATOR
Dr. Adrienne Wiley
4007 Washington
Midland, MI 48642
989-837-0903

TEACHER EDUCATION CHAIR

Sara Carriere
3911 Edmonton Court
Ann Arbor, MI 48103
734-665-3322

AWARDS CHAIR

Jennifer Drake
110 N. Lauderdale Drive
Kalamazoo, MI 49006-4346
269-373-4971

TECHNOLOGY CHAIR

Eric Van De Vort
712 Sunset Road
Ann Arbor, MI 48103
734-883-9490

SAT COORDINATOR

Diana Munch
22720 Nancy Avenue
Southfield, MI 48033
248-356-1274

SAT PIANO HANDBOOK CHAIR

Dr. Gerardo C. Ascheri
2200 Groesbeck Avenue
Lansing, MI 48912-3449
517-485-1363

SAT AUDITIONS CHAIR

Margarete Thomsen
8765 Eastham Drive
Canton, MI 48187
734-451-9678

SAT STRINGS CHAIR

Wendy Zohar
2760 Gladstone Avenue
Ann Arbor, MI 48104
734-741-8750

SAT VOICE CHAIR

Miho Segal
2306 Seminole Drive
Okemos, MI 48864
517-70-8358

SAT WOODWINDS CHAIR

Keith Gamble
19415 Waltham
Detroit, MI 48205
313-527-0733

MTNA COMPETITIONS

COORDINATOR
Laurie Marshall
4021 Ravina Terrace
St. Joseph, MI 49085-9655
269-428-7060 or 269-277-9091 (cell)

MTNA YOUNG ARTIST PIANO

COMPETITION CHAIR
Dr. Penny Draper
513 Woodland Drive
East Lansing, MI 48823
517-351-4632 / 517-507-1538

MTNA YOUNG ARTIST CHAMBER

MUSIC COMPETITION CHAIR
Dr. Penny Draper
513 Woodland Drive
East Lansing, MI 48823
517-351-4632 / 517-507-1538

MTNA SENIOR COMPETITIONS

CHAIR
Laurie Marshall
4021 Ravina Terrace
St. Joseph, MI 49085-9655
269-428-7060 or 269-277-9091 (cell)

MTNA JUNIOR COMPETITIONS

CHAIR
Laurie Marshall
4021 Ravina Terrace
St. Joseph, MI 49085-9655
269-428-7060 or 269-277-9091 (cell)

MTNA COMPOSITION COMPETITION

CHAIR
Mary Ann Anschutz
5404 Sunset Drive
Midland, MI 48640
989-631-6833

MMTA CONCERTO COMPETITION

CHAIR
Giuseppe Lupis
2601 Brooklyn Avenue SE
Grand Rapids, MI 49507
616-248-1580

MTNA FOUNDATION CHAIR

Jordan Brett
290 Park Green Drive
Lake Orion, MI 48362
248-568-3548

COMMISSIONED COMPOSER CHAIR

Dr. Silvia Roederer
2631 Parkwyn Drive
Kalamazoo, MI 49008
269-344-8620

MTNA COLLEGE FACULTY FORUM

REPRESENTATIVE
David Abbott
412 S. Clinton Street
Albion, MI 49224
517-629-2950

AWARENESS AND ADVOCACY

CHAIR
Michelle Mitchum
900 Jennings Avenue
Petoskey, MI 49770
231-347-4747

HISTORIAN

Mary S. Vander Linde
1100 Fountain View Circle #1
Holland, MI 49423
616-396-5379

ADVERTISING FEES

Full page \$140

2/3 page \$120

1/2 page \$95

1/4 page \$70

Less than

1/4 page \$60

Submit ads to the MMT editor
with a check payable to MMTA.
Fees are for one issue only.

DEADLINE

FOR THE

DECEMBER 2015

MMT:

November 15

All materials must be
received by this date

CHANGE OF ADDRESS OR E-MAIL

Send to

Lester Castellana, Membership Chair: lestercastellana@gmail.com

~ or mail to: ~

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

September 2015

Welcome to the 130th MMTA State Conference

October 11th-13th, 2015

Double Tree by Hilton Hotel, Grand Rapids

Dear MMTA Members,

We have created an extraordinary conference this fall to celebrate our 130th year that you will find inspiring, informative, and revitalizing! Furthermore, the conference will provide a wonderful break from our teaching routine to enjoy a retreat with our colleagues. Sharing teaching ideas, comparing philosophies, and meeting new colleagues always reinforces our passion for our profession and empowers us to learn new strategies to share with all of our students. If you haven't yet registered for our 130th MMTA State Conference, now is the time to do so! It will be held at the beautifully remodeled Double Tree by Hilton Hotel Grand Rapids Airport. There will be a fantastic array of presentations and performances by, among others, guest artist Ann Schein and clinician Catherine Rollin, as well as performances and master classes by our state competition winners and faculty members.

You will find in this newsletter a conference registration page, a hotel page, and a complete schedule of the conference. Register by September 19th to receive a great conference rate, a hotel room, and to allow MMTA and the Piano Teachers' Forum of Grand Rapids (<http://www.ptfgr.org/state-conference.html>) a better chance to serve you!

I, along with the rest of the MMTA Board and the PTFGR, look forward to seeing all of you in Grand Rapids!

Sincerely,

Charles Aschbrenner, MMTA Vice President and Conference Planner

2015-2016 BUDGET

The budget for 2015-2016 will be voted on at the Fall Conference in Grand Rapids. It can be found at <http://www.michiganmusicteachers.org> under Member Resources at Member Documents. You will have to sign in and click on Financial Documents.

Diana Spitnale Miller, Treasurer

MTNA OFFICE MAX/DEPOT DISCOUNT

All members of MTNA are eligible for big discounts at Office Max/Depot. Especially of note are the black and white copies for 2.5 cents. If you did not receive a plastic discount card in the mail this summer, you can print a card from the MTNA website.

1. Go to mtna.org
2. Click on "Members Only"
3. Enter your email and MTNA member number from your MTNA member card to login
4. Click on "Member Discounts"
5. Click on "Office Supplies"
6. Under Office Max/Depot click on "click here"
7. Click on "Print Free Card"

MICHIGAN MUSIC TEACHERS ASSOCIATION
130th Annual State Conference
October 11-13, 2015 ~ Grand Rapids, MI

CONFERENCE AND MEAL REGISTRATION

(online registration at <http://www.michiganmusicteachers.org/2015-conference-information>)

Name: _____
Address: _____ City: _____ Zip: _____
Phone: _____ Email: _____
Local Association: _____ Certification: State National

REGISTRATION FEES:

Advance Conference Registration: MMTA Member (registration after September 19—\$85)	\$70.00 _____
Advance Conference Registration: non-MMTA Member (registration after September 19—\$95)	\$80.00 _____
One Session/One Day Registration	\$55.00 _____
Registration: MMTA Member's spouse (registration after September 19—\$50)	\$40.00 _____
College Student Registration	\$10.00 _____
Monday Night Concert: non-Registrant	\$20.00 _____

MEAL RESERVATIONS (Advance reservations only—not available after September 19):

Monday Evening Banquet, October 12 \$28.00 _____

Please select one Banquet entrée. Tax and gratuity are included in the price.

_____ Braised Top Round
_____ Herb Seared Chicken
_____ Chef's Stir Fry

* All entrees come with Fresh Garden Salad, Freshly Baked Rolls with Butter, Chef's Selection Starch and Fresh Vegetable, Cheesecake, Freshly Brewed Coffee, Decaffeinated Coffee, & Iced Tea.

TOTAL ENCLOSED: _____

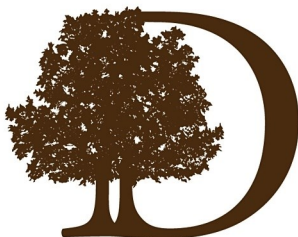
CONFERENCE AND MEAL ADVANCE REGISTRATION DEADLINE: September 19, 2015

Please mail this registration form and check (payable to MMTA) to:

Diana Spitnale Miller, MMTA Treasurer
3352 W. River Dr,
Gladwin, MI 48624-9730

For more information, contact Charles Aschbrenner, MMTA Vice President and Conference Chairperson:
Phone: (616)396-4282; Email: aschbrenner@hope.edu

MICHIGAN MUSIC TEACHERS ASSOCIATION
130th Annual State Conference
October 11-13, 2015 ~ Grand Rapids, MI



DOUBLETREE
BY HILTON™

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1-616-957-0100
www.doubletreegrandrapids.com

Only 2 miles from the airport, Double Tree by Hilton Grand Rapids Airport puts guests just minutes from downtown and the heart of the business district with prime shopping, the Gerald R. Ford Museum, the Van Andel Museum, Grand Rapids Art Museum, and the Frederik Meijer Gardens and Sculpture Park. It is located west of I-196 on 28th Street at Exit 43A.

- Conference rate for Single or Double Rooms: \$99/night + taxes
- This rate is only available until SEPTEMBER 19. Rates cannot be changed at check-in or at checkout.
- To receive this rate, you may call the hotel directly at 1-888-709-8081 and state that you are with the MMTA 2015 Annual Conference; visit the event page on the MMTA website for reservation information about the hotel, or you can make your reservations online at <http://tinyurl.com/nwu9gnp>.
- Please note that there are some rooms available at the Hilton Grand Rapids Airport Saturday night, October 10, for MMTA members arriving a day early.
- Check-in time is 3:00. Complimentary Parking is available to all hotel guests.

2015 CONFERENCE PROGRAM

Sunday, October 11

8:30 E-Board Meeting

9:30 Full Board Meeting

12:00 Registration Opens

Poster Presentation Displays

Vendor Exhibits Open

1:00-5:00 NTCM Exam

1:00 Conference Opening—Remarks

General Session I—Derek Polischuk “The Music Teacher as Psychologist”

The private music teacher plays a central role in a young person's development, not only guiding their connection to and command of their instrument, but also their connection to themselves and the world around them. This presentation will discuss skills that teachers can obtain to better act as a counselor to their students, and resources for obtaining these skills.

2:30 Break

2:45 General Session II—Ann Schein

A Life in Review: “My Training with Mieczyslaw Munz and Arthur Rubinstein”

3:45 Business Meeting I: Treasurer’s and By-laws Committee reports

4:00 Break

4:15 General Session III—MMTA Winners Recital

6:00 Dinner on Your Own; Local Associations Dinner Meeting

7:30 General Session IV—Gala Concert: MMTA Commissioned Composer Gene Knific, Libor Ondras, John Varineau, and Sookkyung Cho

Reception by PTFGR

Monday, October 12

7:30-9:00 Breakfast Meeting: Local SAT Chairs

8:00 Registration Opens

Vendor Exhibits Open

9:00 General Session V—Maria Holian “I See, I Feel, I Hear”

Experience hands-on training in understanding the visual, sensory, and aural aspects of performance.

Learn to monitor your own muscle activity and learn how to teach muscle balance to your students.

10:00 Break

10:15 General Session VI—Derek Polischuk Master Class

11:30 Lunch on Your Own

Lunch Meeting: Certification Committee

Poster Presentations:

1. Michigan State University; Faculty Sponsor, Derek Polischuk

Presenters: Marina Hwang, Soobin Lee, Natsumi Takai

Discovering Pre-Reading Approaches in American Piano Methods: This poster-presentation will focus on the three methods, Alfred, Piano Adventures, and The Music Tree, and how they treat the pre-reading element uniquely and differently and how these differences can be helpful to teachers and students alike.

2. Central Michigan University; Faculty Sponsor, Adrienne Wiley

Presenters: Rachel Rule, Chelsea Storms

Integrating Popular Idioms in the “Classical” Piano Lesson: This poster-presentation will feat

ure popular idioms, such as jazz, rock, and blues, and HOW we can integrate them into the “normal” and “classical” lesson.

3. University of Michigan; Faculty Sponsor, John Ellis

Presenters: Leah Claiborne, Annie Jeng

Gyorgy Sandor: His approach to Piano Technique: Sandor was a well-known pedagogue who refined his ideas on piano technique in his book *On Piano Playing: Motion, Sound and Expression* (1981) This poster presentation will focus on Sandor’s five basic principles of piano technique and how they can be implemented within traditional repertoire.

1:00 General Session VII—Catherine Rollin “Technique and Artistry: You Can’t Have One Without the Other”

This presentation will explore how relaxed physicality based on larger motor movements is also fully supportive of the greater goal of musical expression.

1:45 Break

2:00 General Session VIII—Melanie Helton “Teaching Young Pianists to Speak ‘Singer’ “

This presentation will discuss the science and art of accompanying singers, both for young accompanists and their piano teachers: appropriate technical level needed for certain pieces, likely repertoire, language and text resources and how to organize a rehearsal session. Most young pianists will accompany their peers, often for MSVMA solo and ensemble contests or school concerts. Professor Helton will speak on aspects of those events from the viewpoint of both singer and accompanist.

3:00 Break

3:15 General Session IX—Catherine Rollin “The Magic of Imagery”

Many famous works of art influenced Catherine in composing her pieces in "Museum Masterpieces." Additionally, she will explore how we can all use imagery beyond these specific works to inspire and lead our students to more magical performances.

4:15 Break

4:30 General Session X—MTNA Winners Recital

5:45 Cash Bar Opens

6:15 Gala Dinner with Recognitions and Raffle

8:15 General Session XI--Featured Conference Artist Recital: Ann Schein

Reception

Tuesday, October 13

7:30-9:00 Breakfast Meeting: Advisory Council

8:00 Registration Opens

Vendor Exhibits Open

9:00 General Session XII—Panel Discussion, Revised SAT Handbook, ”What’s New, What’s Old, What’s Next?”

A panel will discuss the progress of the Handbook Committee's revision of the Student Achievement Testing program and the means by which we will ensure its adequate distribution to the membership for study and further feedback, for beta testing by sample groups, and for final adoption.

10:00 Business Meeting 2

10:05 Break, Hotel Checkout

10:30 General Session XIII—Ann Schein Master Class

12:00 Conference Closes

MMTA 2015 Conference Artist

Ann Schein

“Poetic feeling that made every phrase a joy to hear.”



Considered one of the premier Chopin pianists of our time, and in the same league with Alicia de Larrocha, and Gina Bachauer, Ann Schein made her debut in Mexico City in 1957 and has since performed with major orchestras at elite concert halls all over the world. Schein was on the Peabody Conservatory faculty from 1980 to 2001 and was honored with a Distinguished Alumni Award at the school in 2012. Since 1984, she has been an artist-faculty member of the Aspen Music Festival and School. She has also served on the faculty of Indiana University and on the jury of the Irving S. Gilmore Keyboard Festival. Schein was recently featured in a book by Washington Post music critic Cecelia Hopkins Porter entitled *Five Lives In Music: Women Performers, Composers and Impresarios from the Baroque to the Present*. She continues to give lectures and master classes and has recently performed in Hong Kong, Korea, Singapore, Brazil and throughout the United States. She was the Conference Artist at the 2015 MTNA National Conference in Las Vegas where she performed works by Beethoven, Schumann, and Chopin which were received with spontaneous standing ovations.

national Conference in Las Vegas where she performed works by Beethoven, Schumann, and Chopin which were received with spontaneous standing ovations.

“There is no indulgence, only the most exacting qualities of the best traditions of music.”

“We were privileged to hear heights of artistry which brought one to the breathless fringe of tears.”

2015 Conference Clinicians

A noted composer who combines her performing career with teaching prize-winning students, **Catherine Rollin** has traveled to more than 50 cities in the United States and Canada to present her workshops. Ms. Rollin received her bachelor of musical arts degree with distinction from the University of Michigan and her master of music degree from Oakland University School of Performing Arts. Her work as a composer has won her many distinctions. Among these, Ms. Rollin has been commissioned by *Clavier* magazine, the Music Teachers National Association and the Michigan Music Teachers Association. She has also served as a judge on the national level for the MTNA Student Composition Competition and as a member of the prestigious panel of judges for the Lynn Freeman Olson Composition Contest. Ms. Rollin has been a featured soloist with numerous orchestras, and is an active chamber musician in the Detroit area. In recognition of her teaching ability, she was voted Teacher of the Year in 1987 by the Detroit Musicians League. Ms. Rollin is state and nationally certified by the Michigan Music Teachers Association and the Music Teachers National Association. Her private students have won numerous statewide, regional and national awards.





Derek Kealii Polischuk is associate professor of piano and director of piano pedagogy at Michigan State University's College of Music. He has received critical acclaim for his performances throughout the United States. He was a prizewinner in the Carmel International Piano Competition and the California International Young Artists Competition. Born in San Diego, Polischuk attended the University of Southern California Thornton School of Music, where he received the Doctor of Musical Arts degree studying with concert artist Daniel Pollack. He has presented at numerous conferences of piano teachers in the United States and Canada and has served as a judge of piano competitions across the United States. He has published in *Clavier Magazine* and in the MTNA e-journal on the topics of improvisation, outreach, and piano instruction for students with autism spectrum disorders. His piano solo and chamber music recordings appear on the Centaur and Blue Griffin labels.

Maria Holian MT-BC, OTR/L, SCTM, NCTM, began piano studies in elementary school through high school with three piano teachers, each presenting a different physical approach to the piano. Her third teacher, pianist Boris Maximovich introduced her to a pianistic approach that involved awareness of position through sensations, and this initiated an interest in the physical approach to the piano. Having received a Bachelor in Music Therapy and in Occupational Therapy from Wayne State University, Maria was employed at the Veterans Administration Medical Center as a music therapist and later worked as an occupational therapist in rehabilitation. She completed a Piano Pedagogy Certificate from Schoolcraft Community College and earned State Certification and National Certification in Piano. Combining her training in piano and in occupational therapy, she developed *The Anatomical Basis of Performance*, which was presented at state and local levels to assist piano teachers in understanding the physical basis of technique. Also, a poster, *Understanding the Musicians' Arm* was presented at the Performing Arts Medical Association and The National Conference on Keyboard Pedagogy.



Melanie Helton is professor of voice (soprano) and director of the MSU Opera Theatre at the Michigan State University College of Music. She has been hailed by *The New York Times* for her "dark soprano that warms the ear." She made her international debut as Marietta/Marie in Korngold's *Die Tote Stadt* at the Brisbane (Australia) Biennial. Her successes include the title roles in *Lucrezia Borgia* at the Caramoor International Music Festival and *Aida* with Opera Carolina, as well as *Donna Anna* in *Don Giovanni* with Caramoor, Opera Carolina, and Lake George Opera Festival. Other engagements included *Alice Ford* opposite the *Falstaff* of Sherrill Milnes at the New York City Opera, *Maddalena* in *Andréa Chénier*, *Elsa* in *Lohengrin*, *Foreign Princess* in *Rusalka*, and *Leonora* in *Il Trovatore* for Seattle Opera, *Donna Elvira* in *Don Giovanni* for New York City Opera, and the title role in *Norma* for Teatro de Colon, Bogotá. In addition, she has sung leading roles with the Santa Fe Opera, Houston Grand Opera, Dallas Opera, Glimmerglass Opera, Washington Opera, and San Francisco Opera Center. In 2006 she appeared to rave reviews as the Fairy Godmother in Pauline Viardot's *Cendrillon* with Caramoor.

Below is a summary of the bylaw changes that will be voted on at the October conference. The bylaws in their entirety, with the proposed changes, are posted on the website with the electronic version of this newsletter. If you have any questions, you may contact Past President Garik Pedersen.

MICHIGAN MUSIC TEACHERS ASSOCIATION

Affiliated with the Music Teachers National Association (MTNA)

proposed BYLAWS changes

effective October 13, 2015

ARTICLE IV - MEMBERSHIP

Section 4. A Senior member shall be one who has *attained 65 years of age* and has held membership in the Association for ten (10) years. A Senior Member qualifying for Active, Certified Active or Associate Member has the rights and privileges of each membership and shall pay a reduced membership fee.

Revision: attained 70 years of age

Rationale: approved by MMTA Board of Directors 4/11/15. This is the age MTNA confers senior status for discounted active membership rates

Section 8. Student Membership shall be open to all full-time college students currently involved in music study, ~~who are also members of an affiliated association.~~ Student members shall be entitled to attend programs of the Association upon payment of registration fees, to receive the official publications of the Association, to enter students in MMTA sponsored activities, to hold office, to apply for national certification, or to enter students in MTNA competitions.

Revision: Remove restriction on student membership

Rationale: this opens membership to music students on a campus that does not have a student chapter of MMTA

Revision: Replace Article IV, Section 10

Section 10. Membership in MMTA is a privilege and not a right. Termination of membership for non-payment of dues is automatic and not subject to the procedures stated herein. Other than for non-payment of dues, the Board of Directors, by a two-thirds vote, may terminate a membership if the Board determines that termination is in the best interest of MMTA. The Board of Directors shall only consider and vote upon the proposed termination of a membership after the member has been advised of the alleged reason for termination and been provided an opportunity to present information to the Board of Directors on his or her behalf. If membership is terminated, the individual may appeal for reconsideration of that decision to the Board of Directors. The Board of Directors will determine whether to uphold the membership termination by a majority vote. In the event of a membership termination, a dues refund will not be given.

Rationale: This change is recommended by MTNA for all affiliates.

ARTICLE VII - OFFICERS

Revision: Replace Article VII, Section 10

Section 10. No MMTA officer (President, Vice President, Secretary, Treasurer, or Immediate Past President) may hold National, Division, or Affiliated offices concurrently; however, Immediate Past Presidents of affiliated associations may hold an office in MMTA.

Rationale: Clarification of existing language

ARTICLE X - EXECUTIVE COMMITTEE

b. The Executive Committee shall meet prior to each regular Board meeting to review all receipts, disbursements and strategic proposals for presentation to the Board of Directors. ~~The Executive Committee shall also meet at the close of each Annual State Conference to make necessary appointments.~~ Special meetings of the Executive Committee may be called at the request of any three (3) members of the Executive Committee. Three (3) members of the Executive Committee shall constitute a quorum.

Revision: Delete sentence noted.

Rationale: any necessary appointments have been successfully handled by the Executive Committee without this extra meeting.

ARTICLE XI - COMMITTEES

Section 7. The Membership Committee shall keep an accurate record of the membership in all its classes and shall be responsible for the publication of the ~~annual~~ directory. The Membership Committee Chairperson shall receive an annual stipend to be determined by the Board of Directors.

Revision: Delete "annual"

Rationale: we no longer publish the directory annually, as agreed by the Board of Directors

Revision: Replace Article XI, Section 9

Section 9. The Certification Committee shall consist of **five (5)** members) at least **one (1)** of whom shall be college faculty members. Certification Committee members shall be appointed by the Executive Committee from the list of Certified Active Members of the Association and in consultation with the Certification Chair. Members shall serve no more than three (3) full terms (9 years) in succession. Continuity of at least **two (2)** members will be maintained from one year to the next.

Rationale: approved by MMTA Board of Directors 4/11/15.

Section 15. Standing Committees for MMTA activities shall be:

~~MMTA Non-Competitive Events~~

Revision: Delete

Rationale: This committee no longer exists

Section 17. The Editor shall be responsible for the publication of the *Michigan Music Teacher* and shall receive an annual stipend to be determined by the Board of Directors.

Revision: may receive an annual stipend

Rationale: with the move to online publication, the responsibilities of this position have become less time-consuming. This gives the Board more flexibility.

ARTICLE XIII - AMENDMENTS

Section 2. The MMTA Bylaws shall be ~~printed and~~ distributed to the membership annually.

Revision: Delete

Rationale: We no longer print the directory annually. We want to continue distributing the Bylaws annually and may use electronic publication for this (MMT). We will continue to include current Bylaws in each printed directory. Current Bylaws will also be maintained on the website.

Revised October 2013

Revision: delete

Rationale: updated in October 2015

2015 MMTA Distinguished Service Award

Diana Spitnale Miller, Recipient



Diana has been a member of the Board of Directors for the Michigan Music Teachers Association since 1993, serving as Non-Competitive Activities Chairman, as Technology Chairman when she created the first website for MMTA, and as Treasurer.

State and Nationally certified, Diana presently teaches private piano in Gladwin. Because her husband is a pastor, she has taught in Gwinn, Saginaw, Macomb Township, Caro and Troy. In each place she served various local offices including president of the Marquette Area Piano Teachers Association, the Saginaw Music Teachers Forum, and the Metropolitan Detroit Musicians League. She has created and managed the websites for MDML and Bay Area MTA. She is currently a member of BAMTA.

Her students have participated in Student Achievement Testing, the Michigan Federation Festivals, and the National Guild Auditions. She was the Guild Chairman in Saginaw for 8 years. She has adjudicated at Student Achievement Testing, Federation Festivals and Ensemble Festivals.

Diana has done programs on studio organization for several groups and taught for two years in the Macomb Community College Summer Piano Workshop teaching the theory classes. She also has an interest in history helping Metropolitan Detroit Musicians League celebrate 70 years as an organization in 1997 and depositing their older historical material in the Detroit Burt Library.

A 1967 graduate of Adrian College, she has also taken music pedagogy courses at Northern Michigan University and Saginaw Valley State University. She has taught music in the public schools in Maryland and Michigan. She has also been pianist and choir director in various United Methodist churches. She currently serves as worship director and church musician at the Wagarville Community United Methodist Church in Gladwin.

She is married, has two children and four grandchildren, and has hosted several students through the Youth for Understanding exchange student program. She and her husband have traveled on mission trips primarily to Liberia.

She was active in Girl Scouting for 20 years and has held offices up to the Jurisdiction level of United Methodist Women for more than 30 years. She is a member of the General Commission on Archives and History for the United Methodist Church. She enjoys genealogy, reading, sudoku, jigsaw and other puzzles, on and off the Internet, and watching nature from their home on a northern branch of the Tittabawasee River.



2015 Albion College International Piano Festival

With Guest Artists:

Dr. Andrew Willis

Professor of Piano
University of North Carolina- Greensboro

Dr. Nelita True

Professor of Piano
Eastman School of Music

Dr. Scott McBride Smith

Cordelia Brown Murphy Professor of Piano Pedagogy
University of Kansas
President-elect, MTNA



Special Piano Teachers Workshop:
Make it Darker: Tone Color at the Piano

featuring

Guest Artist Dr. Nelita True
October 30

\$10 Registration Fee

Please visit albion.edu/piano-fest for more information

October 30 - November 1, 2015

Registration Deadline: October 16

More information, including registration, available at:

albion.edu/piano-fest

Special thanks to:

James Reeder Pianos | East Lansing, MI

**Music Teachers National Association
Michigan Music Teachers Association
Performance Competitions**

2015 MTNA MMTA Performance Competitions information:

National, Division, and State Information:

MTNA MMTA Application deadline is Wednesday, September 16, 2015 at 3:00 PM Eastern Time.

Information located on the MTNA website and linked through the MMTA website.

<http://www.mtna.org/programs/competitions/>

<http://www.michiganmusicteachers.org/mtna-mmta-competitions>

The East Central Division Competition is scheduled for January 15-16, 2016, Goshen College, Goshen, IN.

The MTNA National Competition is scheduled for April 2-6, 2016, San Antonio, TX.

Registration:

Electronic registration through the MTNA website now open.

All registrations to be completed by MTNA member teachers.

All scheduling completed by the MTNA MMTA Performance Competitions Chair.

Competition scheduling completed by September 30th. All teachers, parents, and students notified by October 1st.

Venue:

University of Michigan

School of Music, Theatre, and Dance

1100 Baits Drive, Ann Arbor, MI 48109

Competition Dates:

Friday, November 20 through Sunday, November 22, 2015

Results:

Competition results are announced electronically following the competition of each division and event.

Judges' decisions are final.

Accommodations:

The MTNA MMTA Performance Competitions official hotel for this event is the

Ann Arbor Regent Hotel and Suites.

2455 Carpenter Road, Ann Arbor, MI 48108

734-973-6100

<http://www.annarborregent.com/>

Rooms have been secured at \$107.00 plus tax per night for Friday, November 20 - 22, 2015 under the MTNA MMTA Performance Competitions block. Rooms may be secured at this rate until October 19th. Ann Arbor Regent Hotel and Suites received excellent ratings and ranked number one by Trip Advisor.

Communications:

With MTNA Director of Competitions, MMTA leadership, teachers, parents, and students as needed and per request.

Please direct all MTNA MMTA Performance Competitions inquiries to:

Laurie M. Marshall

Laurie@thechildrensacademy.us or TCA.Laurie@gmail.com.

Laurie M. Marshall

MTNA MMTA Performance Competitions Chair

The History of School Recognition

If you recall from nearly the beginning of MMTA, our “musician-forefathers” had in mind the need for individual music study to be recognized as a viable activity in the all-round education of our students. Michigan was fortunate to have a strong advocate for this in Jean Hull, a CAMTA member, a graduate of MSU, independent Lansing music teacher and also on the staff at MSU Music School as well as Lansing Community College. She also served on the MSU/CAMTA Piano Summer Workshop Committee. She held the MMTA board position of School Recognition Chair. That committee submitted the proposal to grant recognition or credit for private music instruction using our handbook and Student Achievement Testing as criteria for the requirements and examination. This process took several years to accomplish. Jean Hull presented guidelines from Dr. Frank S. Philip, the Arts Education Specialist, Michigan Department of Education at the MMTA Coordinating Council on June 15, 1989. He suggested making an appointment with the school principal, having sent a copy of the proposal ahead of time, and being accompanied by other independent teachers or a student who wanted to receive credit/recognition, and indicating their desire to cooperate with the school to achieve their goals. They would need to provide a copy of the MMTA Handbook. November 23, 1992 a communication was sent to Local S.A.T. Chairs including a copy of the House Bill stating the procedure for high school students (grades 10-12) to place their activities in their portfolio. For all grades (K-12) parents can request information be placed in their students CA60 file.

Included with the Proposal is an open letter, written by Ana Luisa Cardona, the Fine Arts Education Consultant of the State Department of Education. She presented this to high school principals urging their consideration of the proposal for the following reasons: (paraphrased)

...complements the school’s music curriculum, providing means for assessing the private students’ proficiency and recommends credit and/or other recognition be granted;

...cited the similarity to Section 380.1279e of Revised School Code which granted high school credit in a foreign language;

...and she encouraged them to consider recognizing the special achievement of students who extended their music instruction beyond the school’s program. “This cooperative and mutually enhancing process is worthy of your attention and is in keeping with the sequential nature of arts education recommended by the Michigan Content Standards in the Fine Arts which were adopted by the State Board of Education in July, 1998.”

A list of endorsements by twenty chapters with the names and address of each president dated 1998-99 and a letter by President Roberta Kraft, November 28, 1998 were included.

November 23, 1992 a letter was sent from Jean Hull indicating a copy of House Bill #4572 was being sent to all of the Local Student Achievement Testing Chairs explaining the simple procedure for high school students to have their activities outside the regular school day be placed in their portfolios. This indicates when this procedure became law.

Every year after your students have completed Student Achievement Testing, you sign and send a copy of the letter to the parents reminding them to send a copy of their student’s SAT performance sheet to the school administrator, requesting it be placed in their student’s permanent file. Many school administrators are happy to compliment our students for pursuing private music instruction.

It is my hope that you will remember the hard work of Jean Hull and all the others who made this possible. We are the beneficiaries of the persistence and thoroughness of those who preceded us! Let us keep the torch burning!

Mary VanderLinde, MMTA Historian

Music Theory for Strings: Development of a meaningful Strings SAT preparation and exam

By Wendy Zohar, B.M.Perf., M.M.Perf., Adv. Diploma Kodály Approach, J.D.

I'd like to tell you how I first got interested in music theory, or what may be called the mechanics of music.

During my first seven years of studying violin as a child, I had no formal training in music theory. To my utter regret, my piano study was limited; a year or two starting around age 7; violin studies began at age 8. My dear, first serious instructor of violin, Jeanette Drinkall Meyer, who taught me through the end of high school, was a wonderful teacher in most respects, but told me once she hadn't enjoyed or done well in her theory classes at Juilliard – it's likely that she hadn't had much theory before her first year of college. And so she didn't teach me much about it either.

In the spring of 11th grade I won a full scholarship to Eastern Music Festival in Greensboro N. C., which along with great opportunities for growth in violin performance, gave me my first taste of music theory. Despite having learned the elements of playing violin (technique, repertoire, musical expressiveness and anything else that helped me play as well as I did at the time), my formative years lacked training in the theory of music. On that first hot muggy day of EMF camp, after doing our placement auditions, we were tested in theory (harmony, counterpoint, ear training, solfege, aural dictation, sight singing, etc.), and for some reason I got placed in the top theory class. I recall having drawn on whatever I could muster in listening well, thinking fast, and guessing intelligently on the answers I wasn't sure of. Though I didn't know the correct terminology for chords, inversions, intervals, direction of a bass line, etc., I made well calculated guesses at answers. For instance, I was familiar with chord families, as a guitarist of folk music, which helped in answering questions about chord progressions. I drew on my experience singing in choirs to hear notes in my head and sing at sight. I was a quick and avid sight reader on the violin. Still, this theory class was a stretch for me.

As I sweated my way through that summer, I observed that aspiring pianists filled most of the seats around me in the auditorium, and were the most relaxed, cool and authoritative. It seemed they had all the right answers and always knew what was going on. I was in awe... they seemed to have god-like listening and theory skills. I experienced the same thing a year later in my freshman theory, harmony and ear training classes at C-CM (University of Cincinnati College-Conservatory of Music). Though I would put much effort into doing well at theory, I appreciated the work and, in the end, easily passed my classes in theory, ear training, musical analysis, etc. However, it made me wonder if there wasn't a better way so that more string players wouldn't have to feel like 'sweaty dummies' in these skill areas.

What advantage did the piano students have that we string players lacked? I'm still searching for a satisfactory answer to this, but aside from what researchers have learned about the strengthening of the connections in the brain's Corpus Callosum - connecting left and right brain hemispheres that is present in accomplished pianists, I surmise it's probably largely due to familiarity with the keyboard. From the keyboard is how music theory was conceived, and is generally taught, heard and visualized, so this likely gives pianists the edge. Specifically, from the start, piano students tend to receive lessons in music theory and conceptual training on their own instrument. Add to that, years of practice, acquiring and reviewing all those music theory and listening skills since their early strokes on the keyboard - and there we may be approaching the real answer.

So what can string players do? Do we need to become better at keyboard skills like pianists in order to master music theory? Surely that wouldn't hurt; those string players who are adept at the piano are doubly blessed! But perhaps we keyboard-deficient string players can also develop functional ways to apply the principles of music theory to how we play on our four strings, and do this from the start!

I pursued the question further. My post-graduate study included graduate level theory. After that I sought additional training in advanced theory and principles of the Kodály Approach. This comprised multiple clef reading, playing tunes and singing duets with myself in solfege, choral and instrumental conducting, conducting contrasting meters with each hand, sharpening aural dictation skills, and familiarizing myself with various styles of functional (movable doh) solfège and fixed doh ("Paris Conservatoire") solfège – the latter of which I had encountered playing in orchestras in Europe and elsewhere. Learning this new material put me back in that slightly uncomfortable brain stretching mode, which is such a good thing. From my pursuits in early music performance practice, I learned to play violin from

facsimiles of manuscripts where ancient clefs and meters were in constant shift and interplay, with notation difficult to read and no longer in use. Ah, my head.

It became evident to me that deeper appreciation of the structure and mechanics of music helped me to better hear, learn and understand the music and made me a better musician, whether in orchestra, chamber music or solo work, ancient or modern, and then later in my teaching. I was motivated to develop ways to convey the most beautiful and useful of these insights to my violin and viola students. As I taught, I discovered that most string students who came to me for further instruction had little to no awareness of music history, theory, harmony, ear training, or the like. It echoed a familiar, disturbing pattern that needed attention.

When I learned of an initiative taking place in Michigan to revise the standards and handbook for teaching and testing in music theory for string players, I expressed interest and was invited to take hold of the reins. The previous handbook and exam for the Strings Student Achievement Test (Strings SAT) was last revised by MMTA in the early 80s. My assessment was that it was inadequate and needed refreshing. The task became to widen and deepen the Strings SAT, with the objective of helping string students reach high levels of understanding and ease in applied music theory, similar to that which piano students achieve, and that will prepare string players to enter courses such as College Theory and Harmony 101 with confidence and requisite skills to succeed.

For the past year and a half, together with input from several talented colleagues, I have begun this task of revamping the Strings SAT handbook and exam, starting first with the upper strings. My aim is to incorporate the best approaches which I have developed over my many years of teaching, as well as valuable ideas I have encountered in the pedagogy of others, to inculcate theory and ear training concepts from the very beginning of a string player's study, in a way that resonates with the melodies and choreography of the left hand fingers on our strings. The aim is to blend the theoretical mastery with musical concerns; left hand and bowing skills awareness, pitch accuracy, technical prowess, tone and musicality.

For the upper strings, we are in the first stage, which is initially re-imagining and rewriting the materials. This incremental revision will continue to evolve as the materials are used and I receive feedback from teachers. We have sketched out Levels 1 – 5 for the violin, awaiting refinement, review and publication, and will then adapt these materials to the viola. Once these materials are ready they will be used for the first “alpha” stage of the revised Strings SAT preparation and exam, followed by feedback and assessment. We will then continue with Levels 6 - 10 in much the same way. After all this is completed we will adapt the materials to ‘cello and bass for Levels 1 – 5, then 6 – 10.

A second stage will be to make all the newly revised SAT materials available in digital form so they can be accessed online and used by all those wishing to prepare for the Strings SAT and who are authorized to download it.

I am contemplating an additional section for the new handbook and exam, after having met last year with Judith Petty, Lecturer in Theory at the U.M. School of Music, Theater and Dance. She urged me to introduce sight singing in our handbook materials and exam; an area, she told me, in which she finds incoming freshmen woefully underprepared across the board, including the piano students. I learned that in teaching solfege at the UM SMTD, a “fixed” doh is used for all basic solfege. Scale numbers are used for what I was accustomed to calling “Sol-Fa”, or singing with “movable” or “functional” doh. In E flat Major for example, E flat is 1, F is 2, G is 3, A flat is 4; if a piece then modulated to A flat Major, 4=1; fa becomes [A flat] doh. I am not yet familiar with the intricacies and rules of this approach, but I can at least start students out right by getting them to identify pitches by their functional numbers, in addition to their Sol-fa names. Following Petty's argument it makes perfect sense to learn it this way. Fixed Doh comports with what is being used around the world in conservatories and orchestras, while the scale pitch number system feeds naturally into an understanding of figured bass practice which of course is essential for the analysis and performance of baroque sonatas, as well as for Romantic and Modern music. This is useful not only for keyboard players, but also for strings, voice and other instrumentalists.

A version of the Strings SAT was put to pilot use in the Michigan U.P. in February 2015, but the content was mostly based on the 1984 Handbook. We are hoping to have at least some of the revised materials ready for a pilot version for

this fall, and plan to open a testing center in the Ann Arbor area, and continue the other test center in the U.P.

An additional topic, which affects the teacher and student population to be targeted for the Strings SAT, concerns a relatively new testing program offered by our string colleagues in the American String Teachers Association (ASTA). This curriculum and testing program, known as ASTA-CAP, came into being in 2011. Most string teachers in Michigan are members of ASTA, as am I, and its Michigan branch affiliate MASTA. Soon after taking on this project, I contacted the ASTA-CAP directors, asking questions about the program. I received a copy of the ASTA curriculum handbook, and found it dense but rich in ideas for K-12 strings development. The materials focus on skills and knowledge in playing, musicianship, and artistry, and many subdivisions of those areas specific to development of string players. Interestingly, their curriculum does not include theory, solfège, or sight singing. This echoes my thoughts in the first paragraph above. I could imagine our Strings SAT program could be of interest to erstwhile ASTA-CAP exam takers, for the SAT's theory component.

ASTA is initiating the opening of testing centers, and this year launched an online version of their materials and exam so that it will be available to string students in rural or underserved areas across the nation, on a statewide basis. However, it seems that only a few states are thus far running these actual testing centers for the ASTA-CAP exams. To my knowledge, Michigan is not [yet] one of them. For many reasons therefore, I could see MMTA having a potential draw to our MASTA-affiliated string teachers, to participate in the Strings SAT program. We plan to invite these string teachers and their students to either join MMTA as regular members, or simply to join in the SAT preparation and exam process, as guests, on a different fee basis.

To summarize where our work now stands, revising the Strings SAT materials is an ongoing project worthy of years of work by the undivided attention of a dedicated committee. Alas! we don't have those attributes. In contrast, I am working within a much leaner mode, with limited support from a few busy colleagues. I seek further input from both upper and lower string pedagogues. I see the once-dormant Strings SAT program becoming re-invigorated, and with some help should be functioning again soon, better and stronger, at first for Upper Strings Levels 1 – 5, and later Levels 6 – 10, to be followed by the Lower Strings.

Our ultimate goal is to raise string students to higher levels of musicianship and fulfillment in their musical playing experience, via understanding and awareness of the inner workings of the music they're playing. The Strings SAT program can help enrich and deepen the process of the study of music and make the achievements more tangible. It helps students become the finest musicians they can be. It helps boost students' credentials by demonstrating their abilities to do serious work and master difficult theoretical skills, provides tangible, measurable achievements to list on their college and employment resumes, and for those continuing to conservatory and music colleges, will help prepare them for anything they might encounter in theory, ear training, harmony, sight singing and sight reading, as well as requirements in technical skills and performance of repertoire in higher study. And not yet mentioned is the prestige and scholarship money that is available to top scorers in the both the theory and performance segments of the SAT.

I would like to acknowledge and thank Solomia Soroka, of Ann Arbor, and Elizabeth (Libby) Meyer, of Houghton, U.P., for their valuable contributions thus far on this large project. Please keep posted for further notice on our progress.

Wendy C. Zohar, Ann Arbor, 8.19.2015

Remembrance, cont. from p. 19

She was nominated Teacher of the Year by the Holland Piano Teachers Forum in 1974, and was honored to be 1985 MMTA Teacher of the Year with two other teachers. She was president of HPTF 1974-75, 1977-78, and 1994-95.

Her life has left a mark, not only on her students and their parents, but on all of the colleagues that have shared her profession. We are grateful to have known her and appreciate her gifts which we have observed in our relationships with her.

~Mary VanderLinde, Historian

Nagel, cont. from p. 20

ples of sonata form. They employ all the procedures of key relationships and dominant pedals. Does knowing this enable a performer to play "note perfectly"? No, but understanding the instructions and structure of the music enables the performer to play with intellectual and above all EMOTIONAL freedom and not be stymied by the often inevitable wrong notes that appear during a concert. This understanding enabled an artist like Schnabel (and there were/are no artists like him) to communicate his profound sense of everything he played. Personally, I listen to his performances when I prepare a Beethoven sonata for public performance and even if I have myself performed it often, I always learn from his mastery.

So do we encourage our students to miss notes and "be musical?" Please, NO-----being musical does not preclude or diminish the importance of accuracy. If we are playing the Brahms F Minor Sonata and come to grief in the fiendishly difficult coda of the last movement (I know what I am talking about, as years ago that was one specific piece I heard that opening "compliment" after a less than stellar performance) we need to take the music back to the woodshed, shave off some rough edges and polish it again. Perhaps a different fingering will help. Maybe one notch slower would clear up some wrong notes (I recall vividly Mr. Raieff looking at me after the program and intensely telling me that particular performance was too fast!) Technical mastery is part of a performance. But it is not the sine qua non of a performance. Whether it is a two-part invention, a Debussy prelude or a Brahms or Beethoven Sonata, KNOW THE MUSIC, not merely the fingers. A holistic approach, something I have referred to earlier in columns is part of the key to controlling "MISTAKES".

I would love some feedback on this particular column----it is something I have thought a long time about and would be interested in hearing from my colleagues. It saddens me when I hear students responding to performances of others or their own only with the Horowitzian "Ach" !

Editor's Note: If you would like to give feedback to Dr. Nagel regarding this column, you can do so at julou@umich.edu.



Remembrance: Catharina Hillebrand

MMTA member Catharina Hillebrand passed away June 26, 2015. She was born in the Netherlands, June 8, 1925, the middle child of eleven children. She began her study of music there with private teachers, then with Professor Kousenmarkt from the Conservatory of Rotterdam, who also taught in Zeeland province. She emigrated to the United States in 1953 and became a citizen May 2, 1967. Here Catharina took course work at Grand Rapids Junior College (G.R. Community College) and Hope College, from which she received her Bachelors Degree. She studied with Lucille Dinsmore in Grand Rapids, and Dr. Antony Kooiker of Hope College. She was a founding member of Holland Piano Teachers' Forum, a member of Piano Teachers' Forum of Grand Rapids, MMTA, MTNA, St. Cecelia Music Society, National Guild of Musicians, and National Federation of Music Clubs. She was a certified teacher of music by Music Teachers National Association and Michigan Music Teachers Association.

Miss Hillebrand taught scores of students throughout the years. Her students were known for receiving excellent and superior ratings from the various competitions in which they participated. Several went on to major in music in college, receiving high recognition there and continue to follow careers teaching and performing. The parents of her students attested to her superior qualities as a teacher. She provided many extra opportunities for them to participate in workshops, and contests and they felt her encouragement and interest in them which helped motivate them to develop their musical gifts and a love for music.

Remembrance, cont. on p. 18

Musical Musings

MISSTAKES!

By Louis Nagel

I cannot tell you with accuracy how many times I have heard the following high praise: "I don't know much about music but I can always tell a wrong note. And you were perfect-----you didn't hit any!"

Knowing my track record, dear readers, I can only wonder if the people who have told me this have wandered into my recital area by mistake after attending a Pollini program! And while I appreciate their endorsement of what they heard, and understand what they mean, I would like to consider how this "compliment" plays out in our profession of teaching/guiding/advising young students.

Of course we emphasize accuracy. After all, Beethoven wrote some notes that are pretty hard to get to in time, but that is what he is asking us to do. If we cannot do it, perhaps we ought not to offer it to a public that is capable of such discernment as I described above! But missing some notes in some of Beethoven's demanding textures is not the worst mistake we can make. Many great, indeed legendary performers are anything but note perfect players; Cortot, both Anton and Arthur Rubinstein (noted for their mishaps; no relationship beyond inaccuracies) and Schnabel come to mind. Horowitz was very annoyed with himself after a program and back stage confessed to his rival/friend Rubinstein "Ach, I missed a note-----".

Missing notes may be labeled mistakes. But what about some other mistakes that punctuate the landscape of our profession?

Failure to analyze the music is, I think, one of the biggest mistakes in learning that can be made. And along with that I think an equally serious error is not knowing the meaning of every word the composer has written in the score. If we were to look at my favorite example, the ever-popular Moonlight Sonata, we see some instructions at the very beginning that are unique in the Beethoven Sonata repertoire. First of all the correct time signature is ALLE BREVE, not 4/4 as one finds in older editions. Then there is that long Italian phrase underneath ADAGIO SOSTENUTO which instructs us to play the entire movement with great delicacy and with pedal. Now today there are those who believe that means do not lift the pedal from beginning to end. Common sense suggests otherwise, but one must ask the question why did Beethoven write "SENZA SORDINI"----without dampers? Knowing that pedal was still uncharted territory in the beginning of the nineteenth century tells us that he was stressing how important it was to use the pedal (I will supply the word) APPROPRIATELY throughout the entire movement-----it was not ornamental, but textural and colorful, enhancing legato. And then, we need to be certain to observe and FEEL all the crescendo/diminuendo markings in the score so the music has flow and illustrates harmonic dynamic tensions and releases. Not observing these instructions is far more erroneous than hitting a couple of errant notes. The second movement is marked ALLEGRETTO. I strongly urge the students to feel it in THREE, sort of a "laendler". And then we must think about the staccato markings that mark some phrase endings. Do we play a generic "staccato" or do we choreograph our sound gracefully at the end of the phrase? To me chopping those shortened notes is far more problematic than missing a note or two. And of course, in the wonderfully virtuosic finale, it is marked PRESTO AGITATO. So we need to hear speed and agitation----not an "allegretto cautious-I-cannot- quite-manage-it-up-to-tempo" speed if we perform it in public. That speed is structurally vital to the growth and unity of the entire sonata. It evolves, emotionally ascending to its incredibly brilliant MINOR KEY conclusion (drama to the end, no mitigating compromising or apologizing "Picardizing if I may coin a word)! Incidentally the first and third movements are exam- **Nagel, cont. on p. 19**