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President's Message

Dr. David Oyen, President

The 2011 MTNA Conference was held in Milwaukee, WI, this past March, and it was wonderful to see many KMTA members there! The conference fulfilled its purpose of providing excellent performances and other sessions to inspire those who attended both as teachers and performers.

This year's conference was held in conjunction with the National Association of Teachers of Singing Spring Meeting. Some highlights for me included the opening session by Dr. Bill Moore, from the University of Oklahoma who spoke on overcoming performance anxiety; the Monday Night "Cabaret" Performance by Tom Gualtieri and David Siseo and Judy Graves' session "Music Transcends Middle East Conflict – One Note at a Time". The Featured Recital on Tuesday night was the marvelous Denyce Graves, soprano, with Warren Jones, piano.

As one would expect, Richard Scott, Director of MTNA Southern Division held a lively division meeting and organized a wonderful reception for us at the conference hotel, the Hilton Milwaukee City Centre. The appetizer spread of locally-produced food ended up comprising an entire meal. Many then attended the MTNA organized tour and reception at Hal Leonard before attending the MTNA Cabaret Performance. Southern Division is the only division in MTNA to host such a reception and helps us to have fellowship with our regional colleagues – quite a friendly group indeed!

The MTNA Leadership summit has transitioned from a biannual activity held in Cincinnati in September to its new place during the Monday afternoon of conference. The 2011 conference was the first such summit held away from Cincinnati. State Presidents, Division and National officers took part in this activity. Julianne Miranda, NCTM held the opening session. An officer in the Indiana Music Teachers Association, Julianne is well-versed in the use of technology and in leadership skills. Breakout sessions were offered for state presidents of states of similar size, and Gary Ingle spoke about the current state of MTNA (and let us know that the organization is in excellent financial health).

One of the recurring themes in the 2011 conference was the "Each One, Reach One" campaign. The idea is for each member of MTNA to reach out to one non-member musician to join MTNA. This has been (I believe) the general idea in recruitment that KMTA has held in the last few years but has been adopted formally by the national organization (for more information see <http://www.mtna.org/Default.aspx?tabid=812>).

Ms. Miranda spoke eloquently in Milwaukee about the need for a strong mission statement in supporting recruiting efforts and growing and improving organization. KMTA adopted a mission and vision statement in October 2005 that definitely emphasizes values that should help us attract new members and to improve our offerings. I shall include this statement here – let's use it to inspire us for future growth:

MISSION STATEMENT:

The mission of the Kentucky Music Teachers Association is to advance the value of music study, music making, and music appreciation and enjoyment to Kentuckians and to support the professionalism of Kentucky music teachers.

VISION STATEMENT:

The Kentucky MTA believes music study is integral to the education, development, and enhancement of each Kentuckian, and the rich cultural history of the commonwealth is ideal for the promotion of individual, collective, and diverse artistic expression.

To lead our state in this vision, Kentucky MTA will:

- 1) improve the level of professionalism within the field of applied music teaching
- 2) help the public readily identify competent music teachers in their communities
- 3) support programs to financially assist music teachers and students with their educational pursuits
- 4) advocate for the support of music and music education
- 5) foster programs that provide diverse high quality musical experiences
- 6) support local associations and student chapters by providing incentive funding programs and grant information

Approved Tuesday, October 25, 2005

Finally – speaking of Technology – another of Ms. Miranda's favorite areas, don't forget to find KMTA on Facebook:

<https://www.facebook.com/group.php?gid=103704082995887>

I hope to see everyone October 14-18, 2011 at State Conference at Eastern Kentucky University.

Greetings from the 2nd Vice-President

Nina Belle Durr

I am so excited to be able to be a part of the KMTA executive board once again. It's been approximately 10 years since I served and I have missed being a part of the leadership of KMTA.

Since taking the position of 2nd vice-president the board has decided to make some changes in the duties of vice-president and one of those is to be a liason between the board, the webmaster, and the local associations. I would like to find out more about what is happening in your local association, what the association is doing as a group as well as what individuals are doing to promote KMTA, music or community service, or other things.

Please send me your announcements, stories or articles about "What Is Happening" in your area and I will work with our webmaster to get it appropriately placed on the website as well as in the journal.

I am looking forward to serving you and hope to see you at the conference in October at ECU in Richmond.

Nina Belle Durr, NCTM, KCTM

Disaster Relief – Alabama MTA

David Oyen

A massive storm system devastated much of the American South on Wednesday, April 27, 2011 and Alabama was particularly affected by tornadoes, especially in the Tuscaloosa area. Under the leadership of Richard Scott, Director of MTNA Southern Division and Cynthia Jones, President of the Alabama Music Teachers Association, a fund-raising effort has been launched. The point of this relief effort is not only to help teachers affected by the storm to re-launch their studio activities, but also to aid students with financial assistance to continue their lessons after the losses they and their families have suffered.

Kentucky Music Teachers Association has pledged \$500 in the Fiscal Year 2011 budget to be sent to the Alabama Music Teachers Association to aid in this effort. Donations toward this relief effort will also be accepted at Bernardo Scarambone's Conference Artist Recital at State Conference on Monday, October 17 at Eastern Kentucky University.

Any KMTA members who would like to send a personal donation are highly encouraged to do so. Personal checks may be sent to the state treasurer:

In the "For" line, write "Tornado Recovery Fund". All contributions are tax deductible.

More information about this relief effort, including a Music Replacement project is available on the Alabama Music Teachers Association Website:

<http://almta.org/web/tornado.htm>

David Oyen, NCTM

When a singer fall
off pitch, off rhythm, off beat
I just play louder.
--twitter,#accompanisthaiku

Plan now to attend!

KMTA Annual Conference

October 14-18, 2011
Eastern Kentucky University
Richmond, Kentucky
(registration form inserted in this issue)

Southern Division Conference and Competition

January 13-16, 2011
Mississippi College
Clinton, Mississippi

MTNA National Conference

March 24-28, 2012
New York, New York

No need to turn and
Nod as if I'm the butler
I'll play when you breath
--twitter, accompanisthaiku

2011 KMTA Conference Information

Oct. 14-18 at Eastern Kentucky University, Richmond, KY

Note: *This is the tentative schedule of the 2011 KMTA State Conference. Times and sessions are subject to change. Please refer to the KMTA website (www.kymta.org) for the latest conference information.*

Friday, Oct. 14

5:00 pm – 9:00 pm Piano Competition rehearsals

Saturday, Oct. 15

8:00 am Orientation for competition judges, monitors, ushers, and assistants
Registration begins for Piano Competitions

9:00 am – 4:00 pm MTNA Junior, Senior, and Young Artist Piano Competitions; Bluegrass Senior and Bluegrass Piano Ensemble Competitions

11:45 am – 3:00 pm Student Workshop Auditions

12:00 noon Exhibits open

1:00 pm – 4:00 pm Clavinova Ensemble Sessions for Student Workshop teachers, parents, students

2:00 pm – 5:00 pm Student Workshop Recitals

5:15 pm – 6:15 pm Piano Competition Winners Recital

6:00 pm – 9:30 pm Chamber music, instrumental and vocal competition rehearsals

Sunday, Oct. 16

8:00 am Orientation for competition judges, monitors, ushers, and assistants
Registration begins for Chamber Music, Instrumental, and Vocal Competitions

9:00 am – 4:00 pm Chamber Music, Instrumental, and Vocal Competitions

Exhibits open

11:00 am – 1:30 pm Conference registration open

11:00 am – 5:45 pm All-State Keyboard Ensemble registration and rehearsals

11:30 am – 12:30 pm Kickoff Luncheon for 2011 conference, welcoming new KMTA members

12:00 pm – 3:00 pm MTNA Certification Exam

12:30 pm – 1:20 pm Meet the Composer: Thomas Couvillons, 2011 KMTA Commissioned Composer

1:30 pm – 2:20 pm Session: Grawemeyer Award Winners – Teaching Literature for Solo Piano

2:30 pm – 3:20 pm	Session: The Creative Aging Initiative – Making Music to Promote Health and Fulfill Dreams
3:30 pm – 3:45 pm	Rejuvenation break
3:45 pm – 4:35 pm	Session: The Piano Sonatas of Jan Dussek
4:45 pm – 5:30 pm	Session: A Comparison of the Examination Syllabi of the Royal Conservatory of Music and the Associated Board of the Royal School of Music of London
5:30 pm – 6:15 pm	Chamber Music, Instrumental, Composition, and Vocal Winners' Recital
6:30 pm – 7:45 pm	IMTF Local Association Presidents Dinner
8:00 pm	Conference Composer's Recital

Monday, Oct. 17

8:00 am – 5:00 pm	All-State Keyboard Ensemble Rehearsals
8:15 am – 9:30 am	Conference registration open
8:30 am – 4:00 pm	Exhibits open
8:30 am – 9:20 am	Session: Carl Nielsen's Concerto for Clarinet and Orchestra
9:30 am – 10:20 am	Session: Sight-Reading Myths – Busted or Confirmed?
10:30 am – 10:45 am	Rejuvenation break
10:45 am – 11:45 am	Session: Jane Magrath, KMTA Featured Guest Pedagogy Speaker
12:00 pm – 1:15 pm	KMTA business lunch
1:30 pm – 2:20 pm	Session: Jane Magrath, KMTA Featured Guest Pedagogy Speaker
2:30 pm – 3:20 pm	Session: The Sun Shines Bright – new piano music by living Kentucky composers
3:30 pm – 3:45 pm	Rejuvenation break
3:45 pm – 4:35 pm	Session: Analysis for Performers – Creative Alternatives
4:45 pm – 5:45 pm	Session: Songs of Liszt
6:00 pm – 7:30 pm	Conference Banquet
8:00 pm	Conference Artist Recital – Dr. Bernardo Scarambone

Tuesday, Oct. 18

8:00 am – 10:00 am	All-State Ensemble Rehearsals
9:00 am – 10:30 am	Executive Board Breakfast
11:00 am – 12:00 pm	All-State Keyboard Ensemble Concert and Conference Closing Ceremonies

Directions to EKU Richmond Campus

From the North (Lexington, Cincinnati):

Take I-75 south to exit 90A. Go to the 2nd traffic light (about 1/4 mile) and turn right. This road will become Main Street in Richmond. Go to the 2nd traffic light (Christian Church on the corner) and turn right onto Lancaster Ave. Go to the 2nd light and turn left on Crabbe Street. The Foster Music Building will be on your right, directly across from the small parking lot.

From Louisville, Kentucky

Take I-64 East to Lexington, I-75 / I-64 (approximately 8 miles) to I-75 / I-64 split. Continue South on I-75 Richmond / Knoxville. Travel approximately 22 miles to Richmond and depart interstate at exit #90A . Go to the 2nd traffic light (about 1/4 mile) and turn right. This road will become Main Street in Richmond. Go to the 2nd traffic light (Christian Church on the corner) and turn right onto Lancaster Ave. Go to the 2nd light and turn left on Crabbe Street. The Foster Music Building will be on your right, directly across from the small parking lot.

From the South (London, Berea):

Take I-75 north to exit 87 and bear right at the end of the ramp at the light. Go to traffic light #5, which is US 52/Lancaster Avenue and turn left. You will see the corner of the campus (baseball field on your left as you prepare to turn left and a high rise dorm on your right). Go to the 2nd light (Crabbe Street) and turn right. The Foster Music Building is on your right, directly across from the small parking lot.

From Bowling Green, Kentucky

Take I-65 North approximately 18 miles to exit #43 (Glasgow) and travel East on the Cumberland Parkway through Somerset to exit #41 on I-75. Travel North on I-75 for approximately 48 miles departing the interstate at exit #87. Bear right at the end of the ramp at the light. Go to traffic light #5, which is US 52/Lancaster Avenue and turn left. You will see the corner of the campus (baseball field on your left as you prepare to turn left and a high rise dorm on your right). Go to the 2nd light (Crabbe Street) and turn right. The Foster Music Building is on your right, directly across from the small parking lot.

KMTA Featured Guest Pedagogy Speaker

Dr. Jane Magrath, NTCM



Jane Magrath is well known as an author, clinician, and pianist. Her book *The Pianist's Guide to Standard Teaching and Performance Literature* has become a classic reference work for pianists throughout the country, and Magrath's work in the area of the standard classical teaching literature has been central to the current revival of interest in this music throughout the U.S. She currently has more than thirty-five volumes published with Alfred Publishing, and her music editions are used widely throughout the U.S. and abroad. Her classical series include the *Masterwork Classics* series in 9 volumes, *Encore*, *Masterpieces with Flair*, *Melodious Masterpieces*, *Sonatina Masterworks*, *Modern Masterworks*, and the

Classics Alive series. Her newest literature series is titled *Audition Repertoire for the Advancing Pianist*.

Dr. Magrath is frequently in demand as a clinician and teacher, and during the last twenty years has performed and given presentations in over forty states, including Alaska, and on three continents. Her workshops and master classes have drawn international acclaim. Magrath has served as Piano Coordinator for National Conventions of Music Teachers National Association and given presentations at MTNA National Conventions, the European Piano Teachers Association Conference, the National Conference on Piano Pedagogy, the World Piano Pedagogy Conference and at many state MTNA conventions. Her articles have appeared in the major piano journals. She was named the first recipient of the MTNA/Frances Clark Keyboard Pedagogy Award for the Outstanding Contribution to Piano Pedagogy. For many years she contributed *New Music Reviews* to *Clavier* and the column *Polyphony* to *The American Music Teacher* and continues her column *Musings* through *Clavier Companion*. Magrath currently serves as an editor for the *Piano Pedagogy Forum*.

A native of South Carolina, Magrath received her education at the University of North Carolina at Chapel Hill and at Wesleyan College, and was the first person to receive the D.M. in Piano Performance and Pedagogy from Northwestern University. A faculty member at the University of Oklahoma since 1981, she received a Regents' Award for Superior Teaching as well as an Associates' Distinguished Lectureship Award on two occasions and a Rinsland Award for Excellence in Educational Research. She was named McCasland Presidential Professor by the University, Oklahoma Music Teachers Association Teacher of the Year by that association, and also Oklahoma Musician of the Year by the Oklahoma Federation of Music Clubs. Currently, Magrath is Regents' Professor and holds the Grant Endowed Chair in Piano Pedagogy at the University of Oklahoma, where she was recently named Rothbaum Presidential Professor of Excellence in the Arts and serves as Director of Piano Pedagogy. In 2009, she received the Neustadt Award from the University, given to an advocate for students and nominated by students. She advises master's and doctoral students in the piano pedagogy degree, and has chaired many documents and dissertations in the department. Her students have won numerous prizes and competitions. Magrath is most at home working in the studio and classroom with students, and collaborating with faculty colleagues, pianists, and teachers.

Paul Hindemith wrote
sonatas for everyone.
I wish he hadn't.
--twitter, accompanisthaiku

Sonatas sometimes
have spots where the piano
has the tune - not you.
--twitter, accompanisthaiku

Attention: First Time Conference Attendees!

You may be the winner! If you are planning to attend the 2011 Annual KMTA State Conference at Eastern Kentucky University in October, you may be in luck. KMTA members attending their first KMTA Conference will be eligible to win a Conference Scholarship that covers the cost of the registration fee and banquet. **You MUST attend the banquet to be eligible to win!**

If you will be a first time attendee, please include a short note with your registration form to indicate that you would like to be included in the drawing. **First time attendee registration forms must be post-marked by October 1, 2011.**

2011 Conference Artist: Bernardo Scarambone

Richard Crosby, NCTM

Holding 13 prizes in national and international competitions, Dr. Scarambone has been performing and researching Brazilian music for over 16 years. With concerts and recitals in the US, Brazil, France, Spain and Germany, Scarambone strives to maintain his career as a teacher, pianist, adjudicator and researcher.

His recent research areas include contemporary repertoire for the piano, entrepreneurial career options for musicians, student preparation to face the job market and community engagement.

As a researcher, Dr. Scarambone's personal contact with Marlos Nobre was a crucial element for the completion of one of the most comprehensive studies of the composer's piano works and detailed biography in his book "Hidden treasures of Contemporary Music: The piano Works by Marlos Nobre", to be published during the Fall, 2011.

His students have collected prizes in 6 national competitions in the United States, and are always involved in community engagement projects.

Dr. Scarambone has earned a Doctoral Degree in piano performance from the University of Houston, a Master's degree in Studio Teaching/Piano Performance from Indiana University, and the Bachelor Degree from the Federal University of Rio de Janeiro, his home city in Brazil. He performs and teaches at Eastern Kentucky University.



2011 Commissioned Composer: Thomas Couvillon

Gregory Partain

Thomas Couvillon is Associate Professor at Eastern Kentucky University, where he serves as coordinator of music theory and composition studies.

His works have been performed in venues throughout the South and Southwest, including the Music Nouvelle Festival, the High Voltage Electro-Acoustic Music Festival, the 12 Nights Electronic Music Festival, the Festival of New Music at Louisiana State University, and at regional and national conferences of the Society of Composers. His music has also been broadcast as part of a regional public radio concert series.

In March 2007, he was commissioned to compose music for *Where the River Bends*, a three-hour documentary televised statewide on Kentucky Educational Television. In 2008, the Kiev Philharmonic recorded Dr. Couvillon's Aria for Orchestra for Volume 17 of the *Masterworks of the New Era* CD series.

In addition to composing music for a wide variety of traditional media, Dr. Couvillon has done significant work in the fields of electronic music and multimedia. In 2005, he was commissioned by the Sam Houston State University Dance department to provide the score for *Return to the Land*, a combination of dance, electronic music, and video, which was performed at the DiverseWorks Theatre in Houston, Texas.

His most recent project, *Broken Beauty*, combines digitally generated with original electronic music.

Dr. Couvillon holds the Ph. D. degree in composition and music theory from Louisiana State University. His music theory research interests include the music of Schoenberg, Mahler, Schubert, and Schumann. He has previously held teaching positions at Sam Houston State University, Arizona State University, and Tulane University, and has presented papers at Music Theory Midwest and at the South Central, Rocky Mountain, and Texas regional theory societies.

For this year's commissioned work, Dr. Couvillon has written a sonata for oboe and percussion; this piece will receive its premier at the KMTA Conference Composers Recital.

2011 Commissioned Pedagogical Composer: David S. Doran Gregory Partain

KMTA announces the beginning of a new tradition and names our first Commissioned Pedagogical Composer: David S. Doran—a perfect choice for the occasion.

Professor emeritus of the University of Kentucky College System, Jefferson, Doran has actively promoted composition in KMTA for many years, serving both as Composer Commissioning Chair and KMTA president. An organist and harpsichordist as well as composer, his solo and chamber works invariably involve keyboard instruments. He has shown long-standing interest in composing music of a pedagogical nature, including an ambitious set of twenty-four *Preludes and Fugues for Piano* (2006), dedicated to KMTA members, and *Fifteen One-Part Inventions*, written for GLMTA in 1986. Numerous pianists have performed selections from these sets on KMTA composers concerts around the state.

This year's pedagogical work, *Passacaglia Permutations* for piano and two melody instruments, comprises a thirteen-measure theme and twenty variations. Doran wrote the piece so as to allow flexibility in the instrumentation. Pedagogically, it aims to school advanced young musicians in the challenges and art of ensemble playing. *Passacaglia Permutations* will premier at the KMTA fall Conference on Sunday night's Composers Concert.

Critic in row N:
I accompanied ably.
Last sentence is done.
--twitter, accompanisthaiku

What's Happening



Georgetown College MTNA student chapter members with pianist Haochen Zhang after his recital at the conference in 2010

Georgetown College MTNA Student Chapter: Our Chapter was officially established earlier this year. Its founding members were Dr. Mami Hayashida (faculty advisor), Meredith Rigby (president), Rachel Madden (vice president), Chelsea Brown (secretary), Alyssa Purcell (treasurer), and Genée Johns. As the group's first activity together, student members attended the KMTA conference sessions, banquet, and the Conference Artist Haochen Zhang's recital on October 17. They also presented the Piano Christmas concert on Georgetown College campus, as well as helped Dr. Hayashida organize the Spring Piano Recital held in May.

—Mami Hayashida, NCTM

We are looking for information on important news involving our members...special honors or awards, interesting professional activities, milestones, student achievements, etc.

*Please send information by **December 15, 2011** to:
Dr. Wes Golightly, 623 Falls Lane, Grayson, KY 41143
or email: wgolightly@kcu.edu*

Local Association News

Northern Kentucky Music Teachers Local Association has had a very productive year in 2010-2011. After the state conference in Louisville in October, which several teachers attended, we offered a piano evaluation at Willis Music Store. Seventeen students participated from the studios of Christy Arquines, Kathy Franklin, JoAnn Kleier, Rita Larkin, Kyong Ryume, Daphne Wayne, and three non-member teachers whom we are courting. Judges Clinton Pratt and Takako Hayase provided the students with insightful, positive, and constructive comments. Thanks judges! Sixteen of the seventeen students also took a theory test. On site coordinators included Christy Arquines, Marti Schindel, Kyong Ryume, and Rita Larkin.

Our annual Honors Recital was held at Gloria Dei Lutheran Church. The recital included 20 artists - pianists and violinists – from the studios of: Kathy Franklin, Christy Arquines, Suzanne Butler, Mary Hewitt and Daphne Wayne. The Honors Recital was coordinated by Kathy Franklin.

Early in 2011, teachers and students from NKMTA participated in the Play-a-thon to benefit the Ronald McDonald house at the Barnes and Noble bookstore in Florence.

NKMTA co-sponsored with NKU and SWOhio MNTA to present the 3rd Annual Winter Piano Pedagogy Conference at NKU in early February. Our attendance has grown yearly and included participants from Louisville as well as Cincinnati and Northern Kentucky. The theme was in conjunction with the MNTA's "year of the collaborative pianist" and featured collaborative works in all sessions and performances.

JoAnn Kleier's students performed for the families of the Ronald McDonald House in May. The piano was donated by funds raised by the teachers and students who have participated in Ronald McDonald Piano Play-a-thons.

Rita Larkin's studio recital, featuring music for the theatre, was held at Scott High School in May. Collaborative pianist for the entire program was Natasha Pence, NKMTA, KMTA, MTNA member, and student in the Piano Pedagogy Certificate program at NKU. Natasha holds a degree in Piano Performance from Eastern Kentucky University. Special guests included Amelia Larkin Schroeder and Gavin McNally of the Columbus Dance Theatre, performing with vocal student Emily Trumbo. Thanks to Scott High School for the use of the facility.

Anna Bonham-White held her studio recital in the Margaret Wells Chapel at Llanfair Retirement Community. The theme was "It's a Small World" and the students played or sang music that had ethnic origins or a composer that was identified with a country. We made it around the world - even to Asia. Some students wore costumes; others wore something that suggested their piece or their

country. Before performing, students said a brief statement regarding their piece. The recital was well-attended and well-received by the residents and the students' families.

On May 27, 2011 Pattie Hattendorff had two studio Spring Recitals in the Atrium of Anderson Mercy Hospital. The students, their families, patients, and visitors all enjoyed the event. Twenty of Pattie's piano students participated in the Spring Junior Music Experience adjudication.

Kathy Franklin's studio recital was held at Willis Music Store in Florence. The program included piano solos and duets, as well as violin and trombone solos. She included a "foot stomping" piano selection!

Our summer meeting will be held in August to kick off the 2011-2012 year. President Rita Larkin will notify members via email.

Morehead MTA has recently reinstated its active status with KMTA. Members have revised and submitted an association constitution and have received their official EIN from the Internal Revenue Service. On May 6, 2011, MMTA hosted a Piano Festival featuring three works for fifteen pianos and percussion. Jennifer Hughes Bersaglia conducted the event and did a fantastic job. Several solos and duets were performed as well. The featured guest artist was American composer Michael Young who played one of his preludes and fugues. An application to the Guinness Book of World Records was submitted for 45 persons playing a piano ensemble duet of "Chopsticks."

Several members of the Morehead Area Music Teachers also participated in Morehead State's Summer Music Academy this year. All teachers had very talented high school students that were selected to perform at the final concert. Dr. David Oyen (bassoon), Dr. Steven Snyder (jazz piano) and Dr. Paul Taylor (piano) taught this summer. The faculty hopes that all KMTA members will consider sending their students to next year's Summer Music Academy at Morehead State University.

Members are excited about planning 2011-2012 events and have plans to actively recruit new teachers to join the association.

On March 19, **Ashland Area Music Teachers Association** conducted a piano play-a-thon at the KYOVA mall in Ashland. The event was held from 10:00AM until 9:00PM, with about one-hundred-fifty students participating. Over \$2000 in donations was collected for Hand-a-Heart, a charity organized by AAMTA student Kelsey West, who is a student of Lori Hughes. Hand-a-Heart was formed to benefit children and teen-agers with juvenile arthritis.

Students presented solos, duets, and ensembles on Clavinovas provided by Dan Ferguson Music, Kenova, WV.

Participating teachers were: Melissa Green, Linda Bustetter, Stephanie Schumann, Molly Carpenter, and Lori Hughes.

2010-12 KMTA New Board Members

Second Vice-President: Nina Belle Durr, NCTM



Nina Belle Wilson Durr earned a BME from Georgetown College with a major in piano and an MCM from Southern Baptist Theological Seminary School of Church Music with a major in piano pedagogy. She has been teaching piano since she was 13 years old. Nina Belle joined KMTA as a student in 1977.

Since then she has attended almost every state conference and several national conferences. She was a cofounder of the Bluegrass Area Music Teachers Association (BAMTA) and served as the Secretary/Treasurer of the organization for over 5 years. In 1990 she began a 10-year tenure as KMTA certification chairperson. She received her permanent teaching certification through MTNA in 1999.

She has had students involved in KMTA and other music festivals, has served as an adjudicator for various organizations' festivals, and has had 3 student entrants in the KMTA composition competition with two students winning the state competition.

In addition to being an independent piano teacher, she has taught in the public schools as an elementary and secondary music teacher and also taught in a private school for 6 years as music teacher to students in pre-school through 8th grade. She is a church music minister specializing in keyboard ministry and served as Keyboard Consultant for the Kentucky Baptist Convention from 1994-2004.

As a collaborative artist, she has accompanied church, school and college choirs and festivals and tours, as well as vocal and instrumental festivals and recitals.

Second Thoughts on Theory and Analysis: Reflections from a Performer-Teacher-Composer-Listener

By Gregory Partain

(Highlights from a 2010 KMTA Conference presentation)

Dear Pater, it is a miserable life I lead...When I recall the dreams of my youth—how blissfully happy I was in those dreams! I thought I wanted to give my fancy free rein continuously and to let out my full heart in works of art. But how strange and austere even my first years of study seemed to me—how I felt when I stepped behind the curtain! To think that all melodies...were based on a single inevitable mathematical law... (W.H. Wackenroder, 1797)¹

Writing over two centuries ago, Wackenroder captured well a powerful, early romantic sentiment. Fast forward to the present, however, and we yet find many college and conservatory students no less perturbed—young musicians for whom music theory and analysis seems not only restrictive and forbidding, but counterintuitive, perhaps antithetical to art and self expression. Even eminent musicians have expressed keen ambivalence toward musical analysis. Alfred Brendel, for example, once commented, “Analysis should never be taken for the key to the sort of insight which enables a great performance.”² Arthur Schnabel went further, declaring that analysis can be more harmful than helpful for a performer.³ And consider Arnold Schoenberg’s pointed rebuke to an analyst:

You have gone to a great deal of trouble, and I don't think I'd have had the patience to do it. But do you think anyone's better off for knowing it? ...this isn't where the aesthetic qualities reveal themselves, or, if so, only incidentally. I can't utter too many warnings against overrating these analyses, since after all they only lead to what I have always been dead set against: seeing how it is done; whereas I have always helped people see: what it is!⁴

Evidently, and despite some marvelous payoffs, musical analysis, as commonly taught and undertaken, does not offer everyone the keys to the magic kingdom. It may not be obvious, however, how or why traditional theory falls short, because we have all learned to take its assumptions for granted. I aim to unpack some fundamental limitations of the traditional theory paradigm, and then lay the groundwork for a potentially more fruitful analytical approach.

Built-in Limitations of Traditional Theory and Analysis

Surely, musicians of Brendel’s, Schnabel’s, and Schoenberg’s stature were suspicious not of “analysis” per se; they simply recognized that traditional, academic modes of analysis take us only so far. There are huge gaps in what

music theory reveals about a piece, because many aspects of music lie far beyond the purview of standard analytical methods. Theory has developed a precise vocabulary and suitable set of tools for understanding *some* aspects of music, but it remains staunchly disinterested in much that makes music tick.

What aspects of music, then, *does* standard theory value and examine? We can find the answer by perusing one of the most popular, enduring, representative theory textbooks on the market: *Tonal Harmony*, by Stefan Kostka and Dorothy Payne, a book that covers the first two years of college theory.¹ Its preface states, optimistically, that this text “provides students with a comprehensive but accessible and highly practical set of tools for the understanding of music.” That sounds promising! How will it be done?

The table of contents demonstrates that music theory focuses overwhelmingly on one aspect of music—*pitch structures*—as the comprehensive key to musical understanding. The foundational, nearly exclusive question of traditional musical analysis is this: *How are the pitches in this composition organized?* And do note the book’s title: theory deals predominantly with harmonic structures. True, one chapter (14 pages out of 699) is devoted to rudiments of rhythm and another covers basic musical forms. Significantly, however, “form,” is defined, too, mainly through pitch relationships. The implication is that once we have mapped out themes and motives, key schemes, modulations, etc., we grasp a piece’s formal architecture. That’s what “form” *is*—at least that’s the understanding we are taught. The underlying assumption in this and every other standard theory text is quite clear and heavily re-enforced. Throughout our theory studies, we learn to accept that once we see the pitch structures, we “understand music”—in fact, we understand music *comprehensively*.

While pitch analysis teaches us something essential about a piece, I contend that such understanding relates only tangentially to a sensitive listener’s full, rich experience of music. As a performer, teacher, composer, and listener, I wish to know: What does, or can, the music *mean* to me and to a community of listeners, and how does it generate those meanings? Traditional analysis regularly brackets off aesthetic experience, which is thought to be too subjective and too personal for rigorous analysis. Yet, credible analytical approaches exist that ring true to our intuitive understanding of *what music is*; there are ways to understand and talk about musical structure that can help us engage more fully with music’s deepest meanings. What does this kind of analysis look like?

Analysis in a New Key: Three Guiding Principles

- 1) When we analyze, we must respond to a piece subjectively, as sensitive listeners; we should be guided by our aesthetic experience and strive to describe and account for that experience in meaningful ways.

In fact, we might call this approach “experiential analysis” in order to distinguish it from traditional types that largely require us to take our subjective experience out of the picture. The fear is that “subjective” means “merely private and personal, therefore dubious.” However, “subjective” can and should mean “experiential.” No doubt, musical experience is fraught with complexities:

The imagination that responds to music is personal and associative and logical, tinged with affect, tinged with bodily rhythm, tinged with dream, but concerned with a wealth of formulations for its wealth of wordless knowledge, its whole knowledge of emotional and organic experience, of vital impulse, balance, conflict, the ways of living and dying and feeling. Because no assignment of meaning is conventional, none is permanent beyond the sound that passes; yet the brief association was a flash of understanding. The lasting effect is, like the first effect of speech on the development of the mind, to make things conceivable rather than to store up propositions. Not communication but insight is the gift of music.¹

Art philosopher Suzanne Langer reminds us that “music” is not an object separate from human beings—not an artifact, notes on a page, or even sounds in the air. We all come to music intuitively and respond aesthetically, internally. “Music” happens inside a listener, it is *our experience of* and *interaction with* sounds and silences. Analysis rooted in subjective experience seeks to untangle, describe, and account for that experience in ways that make sense to a community of sensitive listeners. Thus, we should seek to determine what a piece of music *means* (or may mean). *This approach throws the emphasis on how meanings are structured, rather than how pitches are structured.*

- 2) We experience music *holistically*; analysis must embrace any and all musical elements that create meaning for a listener.

We never hear pitch in isolation: music communicates through the interaction of many musical elements, and sometimes non-musical elements as well. When listening to a single note, we are instantaneously affected by its rhythm, tempo, timbre, texture, dynamics, articulation, range, context, and a host of other expressive features, such that a slight alteration in one musical parameter can drastically alter the meaning of a moment or entire passage. Pitch-focused analysis ignores a host of expressive elements and re-organizes the messiness of actual music (the so-called “surface features”) in order to reduce and fit everything into neat categories. For example, music theory regards harmonic structures—triads, French sixths, dominant sevenths—as ideal, abstract entities, akin to Platonic Forms. The extent to which traditional analysis ignores or devalues features that make music meaningful and expressive can be staggering. If we seek a truly *comprehensive* understanding of this phenomenon we call “music,” we must consider everything that impacts a listener.

- 3) *Musical gestures* are the fundamental building blocks of form; analysis should seek to understand their intrinsic qualities as well as how relationships between gestures develop into meaningful complexes.

By “gesture,” I mean any cohesive span of music—any unit of time—that can be experienced as a relatively self-contained expression. Gestures range from the very large (an entire symphony) to the very small (a phrase, or sometimes a single moment, whether sound or silence). Listeners experience music as an expanding series of concentric and overlapping gestures and, because we experience music gesturally, it is vital to explore what potential meanings gestures carry and to investigate how they communicate those meanings, both on their own and in relation to other gestures. Once again, rather than asking how *itches* are structured, we examine how *meanings* are structured—how gestures arise, progress, build, and interact. Naturally, pitch commonly plays a critical role in spawning gestures—but it is hardly the only factor, and obsession with pitch can blind us to significant gestural values.

This deeper understanding of “musical form” differs markedly from the traditional, received view. For example, sensitive listeners experience a sonata-form movement not merely as a succession of themes, motives, transitions, and keys (the usual units of formal analysis). They respond to the dynamic flow of carefully arranged tensions and resolutions, expectations and fulfillments, attitudes and states of mind, actions and responses. Such analytical language helps us look past the literal in order to get at the essential, experiential aspects of music. Aaron Copland has written that the gifted listener...

...possesses the ability to lend himself to the power of music...he listens from an elementary, almost primitive plane of consciousness, [experiencing basic phenomena such as] tension and release, density and transparency, a smooth or angry surface, the music's swelling and subsiding, its pushing forward or hanging back, its length, its speeds, its thunders and whisperings—and a thousand other psychologically based reflections of our physical life of movement and gesture, and our inner, subconscious mental life...¹

To talk about musical form in terms of gesture is to engage music on a richer level than traditional analysis teaches us to do. Why shouldn't an analyst, too, behave as a “gifted listener?”

Conclusion

We've seen that traditional analysis peers through one lens, asking: How are the pitches in this composition organized? It would be naïve to deny that such analysis provides useful ways of thinking and talking about some very important processes in Western music—crucial processes. Nevertheless, we must also acknowledge that traditional theory excludes a great deal—sometimes purposefully ignoring those very features that make music expressive and meaningful. If theory is interested in “meaning” at all, it is only indirectly

More comprehensive modes of analysis, rooted in *musical experience*, will ask: How do *all* aspects of this piece combine, *holistically*, to generate musical *gestures*, and what potential meanings do those gestures carry? Performers will go on to ask: How might I project those gestures to a sensitive listener effectively, appropriately, and honestly?

We should regard traditional music theory for what it is: a highly useful, yet always limited, approach to understanding music. We should master its tools and language to the best of our ability, while simultaneously exploring alternate analytical methods. As analysts, we must ask as many kinds of questions as we can imagine, lest we find ourselves forever “climbing around in the unwieldy framework and cage of artistic grammar.”

Pianist-composer-teacher-listener Gregory Partain is Professor of Music at Transylvania University and serves as chair of KMTA Composer Commissioning.

¹WH. Wackenroder, “The Remarkable Musical Life of the Musician Joseph Berglinger,” in Oliver Strunk, ed., *Source Readings in Music History: The Romantic Era* (New York: WW Norton, 1965), 18.

²Alfred Brendel, *Musical Thoughts and Afterthoughts* (Princeton: Princeton University Press, 1976), 145.

³Konrad Wolff, *Schnabel’s Interpretation of Piano Music*, 2nd ed. (New York: WW Norton, 1979), 19.

⁴Arnold Schoenberg, quoted in Thomas Clifton, *Music as Heard* (Binghamton, New York: Vail-Ballou Press, 1983), 36.

⁵Stefan Kostka and Dorothy Payne, *Tonal Harmony*, 6th ed. (New York: McGraw-Hill, 2009).

I must stress that my critique is not aimed at professional theorists or the profession at large, but at the music theory paradigm in which we all participate. I teach theory on occasion, have used this text, and was privileged to take courses from both Dr. Kostka and Dr. Payne, who were brilliant teachers and sensitive musicians! I believe they would have agreed with much or all that I write in this article.

⁶Suzanne Langer, *Philosophy in a New Key* (Cambridge: Harvard University Press, 1957), 244.

⁷Aaron Copland, *Music and the Imagination* (Cambridge: Harvard University Press, 1952), 12.

2011 Spring Composers Concert

Gregory Partain

The annual KMTA Spring Composers Concert was held at Eastern Kentucky University on Sunday afternoon, April 10.

The program included works for piano and flute by five KMTA composers: **Larry Barnes** of Transylvania U., whose *Toccata—Act of War* (2002) was performed by Gregory Partain, piano; **Thomas Couvillon** of E.K.U. , whose *Aria for Flute and Piano* (2006, arr. 2011) was performed by Kristin Kean, flute and Bernardo Scarambone, piano; **David S. Doran**, professor emeritus of U. of L. Jefferson, whose Prelude and Fugue XII from *Twenty-Four Little Preludes and Fugues* (2006) was performed by Janet Bass Smith, piano; **Charles W. Smith**, WK.U. professor emeritus, whose *SONATA* (1998) was performed by Janet Bass Smith, piano and Samuel Williams, flute; and **Timothy Polashak** of Transylvania U., whose *Sonata for Piano* (2005) was performed by Denine LeBlanc.

The spring 2012 Composers Concert is scheduled to be held at Bellarmine University, hosted by Richard Burchard and Meme Tunnell.

KMTA has a website!

Visit us at www.kymta.org.

Ideas or comments on the website should be sent to our Webmaster, Amy Dobben at amydobben@gmail.com

No really, it's fine.
I'll just guess what those notes were
on the last system.
--twitter, accompanisthaiku

Certification News

Brenda Kee, Certification Chair

Congratulations to Dr. Lenore Schmidt, who was awarded the KMTA Master Certificate in Piano in May 2011, with the designation of Kentucky Certified Teacher of Music (KCTM).

Lenore Schmidt currently teaches piano at the Academy of Music at St. Francis in the Fields in Louisville. She holds the Bachelor of Science degree in Music Education from Ithaca College, the Master of Music degree from The University of Michigan, and the Ph.D. in Music Education from Florida State University. Her teaching career includes faculty appointments at Ithaca College, New York; The University of Virginia, Charlottesville; Meredith College, Raleigh, North Carolina; Rhodes College, Memphis, Tennessee; and the University of Memphis. Dr. Schmidt also served as Dean of Faculty and Students at the Westchester Conservatory of Music, White Plains, New York.

Before moving to Louisville in 2009, she was Associate Professor and Program Coordinator of the Master in Teaching degree program at Washington State University. In 2007, she received the Washington State University Student Choice Award for Excellence in Teaching.

Dr. Schmidt is president of the Greater Louisville Music Teachers Association and a member of the KMTA Executive Board.

Requests for KMTA State Certification Guidelines and Application Forms, as well as questions regarding State or National Certification, may be directed to the KMTA Certification Chair, Dr. Brenda Kee (brendaee@aol.com or 502-426-2050). Complete information about the National Certification Process can be found on the MTNA website, www.mtnacertification.org or by contacting Melissa Curtice at the MTNA office (mcurtice@mtna.org or 888/512-5278 ext. 237).

Brenda Kee, NCTM

Here goes the applause
but don't mind me over here
-I don't need to bow
--twitter, accompanisthaiku

KMTA Certified Teachers 2011-2012

Nationally Certified Teachers of Music (NCTM)

Carole G. Bockey	Organ	Nancy Parker	Piano
Stephen B. Brown	Piano	Nan Baker Richerson	Piano
William Budai	Piano	Wesley Roberts	Piano
Misty L. Butler	Piano	Ramona C. Scaggs	Piano
Vernon Cherrix	Piano	Frances Scott	Piano
Raymond L. Conklin	Brass		Theory
Judith Chen Davis	Piano	Richard Scott	Piano
Carol W Dennes	Piano	Charles W Smith	WW
Amy Dobben	Piano		Theory
David Stephen Doran	Organ		Comp
	Hpschd	Janet Bass Smith	Piano
	Theory	Carol Pitts South	Piano
Nina Belle Durr	Piano	Donald Speer	Piano
Melissa D. Green	Piano	Joan Stafford	Piano
Mami Hayashida	Piano	Rachel L. Taylor	Piano
Maurice Hinson	Piano	Meme Tunnell	Piano
Brenda E. Kee	Piano	Sandra Chucalo Turner	Piano
Daniel Light	Piano		Pno Ped
June S. Lloyd	Piano	Krista Wallace-Boaz	Piano
Therese G. Mathews	Piano	Jan Ward	Piano
Vicki McVay	Piano		Organ
Charlie Mitchell	Piano	Janice H. Warhurst	Mus Ed
Ivy Alello Moore	Piano	Denise L. Whittington	Piano
Carole A. Noel	Piano	Donald Allen Zent	Piano
Naomi J. Oliphant	Piano	Mary Helen Zimmerman	Piano
David Oyen	Bassoon		

Kentucky Certified Teachers of Music (KCTM)

Diana C. Aubrey	Piano	John Little	Horn
Sharon P. Bertram	Piano	Roma Lou McClanahan	Piano
Eleanor H. Brown	Piano	Lenore Schmidt	Piano
Joy Carden	Piano	Kevin Shank	Guitar
Richard A. Crosby	Piano	Suellen C. Shaw	Piano
Carolyn Diamond	Mus Ed	Alesia Speer	Piano
Denine M. LeBlanc	Piano	Linda C. Sturgill	Piano

KMTA Board Meeting, Tuesday, October 26, 2010

Present (15): Diana Aubrey, Mary Britton, Carol Dennes, Jessica Dorman, Drew Foley, Patricia Griffith, Brenda Kee, Rita Larkin, Vicki McVay, Naomi Oliphant, David Oyen, Don Speer, Krista Wallace-Boaz, Joanna Ximenes

1. **Called to order** by David Oyen at 9:14 AM in the Green Room, University of Louisville School of Music, Louisville, KY.
2. **New Officers** were introduced as follows:
 - i. **President:** David Oyen
 - ii. **1st Vice-President/President-Elect:** William Budai
 - iii. **2nd Vice-President:** Nina Belle Durr
 - iv. **Secretary:** Jessica Dorman
 - v. **Treasurer:** Mary Britton
 - vi. **Immediate Past-President:** Krista Wallace-Boaz
3. **Minutes** from September 11, 2010 meeting were distributed. Diana Aubrey moved to approve, seconded by Carol Dennes; the motion passed.
4. **Treasurer's Report.** Mary presented as follows:
 - i. Cash flow report. Current balances: checking \$6,434.09; T. Rowe Price \$25,474.19
 - ii. Last year, Janet Bass Smith proposed providing a stipend for the commissioned composer. There was no further discussion at the time, but there was a parallel discussion at the time of providing a stipend for the brass quintet that performed the commissioned work, which was decided against, as they were on a tour, and did not make a special trip. The consensus seems to be not to provide a stipend for the commissioned composer.
 - iii. Mary distributed tax exempt identification number letters and cards, and purchase exemption certificates. These are to be used for state business only.
5. **Conference Competitions Report.** This year there were 10 winners (not counting composition winners) to go to Southern Division in Georgia. There were four people in the chamber music group. Vicki McVay moved to provide a \$100 travel stipend to the solo winners, and \$75 to each member of the chamber music group, for a total of \$1200, which is \$200 over budget. The motion was seconded and passed. A short discussion followed. Diana will send names to Mary before or by January for distribution of stipends.
6. **Journal.** Naomi Oliphant requested that Drew send the minutes from last year's business meeting and the September board meeting. Naomi also requested that Diana send her a competition report, and that Brenda Kee send her a certification report for the journal. Also, submission deadlines for the journal are December 15 and June 15.

7. **Conference Attendance.** There were 83 registered attendees for the business part of the conference, 90 All-state participants, 85 Student Workshop participants, 20 Bluegrass Competition performers, 23 MTNA competition performers, and 3 MTNA Composition competitors for a total of 46 Bluegrass/MTNA competitors. This information will be used to estimate an attendance number and demographics for the conference artist concert at the request of the Adelberg family who contributed the \$1,000 to supplement the conference artist's fee.
8. **Historian.** Carol requested any items from the Student Workshops.
9. **Student Chapter Coordinator.** This will be a new position, although there is not yet a person officially occupying it.
10. **Local Association President Update.** The list of area association presidents is as follows:
 - a. **Ashland MTA:** Melissa Green and Lori Hughes
 - b. **Bluegrass MTA:** Adrienne McKinney
 - c. **Bowling Green IMTA:** Janet Smith
 - d. **Central Kentucky MTA:** William Budai
 - e. **Greater Louisville MTA:** Lenore Schmidt (need contact info.)

 - f. **Murray MTA:** Margaret Wilkins
 - g. **Morehead MTA:** Betty Brengleman
 - h. **Northern Kentucky MTA:** Rita Larkin
 - i. **Pikeville MTA:** Jennifer Hughes Bersaglia
 - j. **South Central MTA:** Sharon Bertram
 - k. **West Green River MTA:** Alice Stull
11. **Grants.** Rita applied for a matching grant from MTNA and received \$450 for the Northern Kentucky pedagogy conference. Unfortunately, there is only one deadline date for grant applications, and the date is more than a year in advance of the event/need. This makes it inconvenient at best for those who do not plan early. It also takes a long time to hear back about the status of the grant. Patricia will check with MTNA to find out who has actually received grants in our state.
12. **Contact information.** Drew Foley passed around a spreadsheet of contact information for all board members, area chairs, and local association presidents.
13. **All-State.** Keyboard availability could be an issue in the future.

14. **Northern Kentucky MTA** will be hosting a recital by Naomi Oliphant and Dan Weeks on Sunday, November 7, 3:00 PM, at St. Paul's Episcopal Church in Newport, KY. All are welcome.
15. **Immediate Past Conference Host.** Krista Wallace-Boaz reminded the next conference planners to find out what the building hours are to facilitate planning, especially for All-State rehearsals.
16. **Budget.** Mary was tasked with making the budget show a \$0 balance, and she managed to work out a \$1 difference. This morning, for the first time in Mary's tenure as treasurer, she moved money from the T. Rowe Price account into the checking account because the checking account balance was getting low.
17. **KMTA Fellow Ideas, Funding, Publicity.** There is pressure from MTNA for KMTA to nominate and fund Fellows. The criterion is quite broad: basically a distinguished musician or music teacher. The Fellowship is funded by the state chapter to the amount of \$1,000 which goes to the Foundation to fund grants, while the honor of Fellow is bestowed to the honoree at a banquet at the National Conference.

There was a lengthy discussion which included explanation of the program (this is different from the Maurice Hinson Endowment Fund), a suggestion by Mary to change the banquet proceeds to this cause, a suggestion by Mary and Krista that we could solicit the nominee's family or students, and a suggestion from Krista that there are many different ways to solicit the funds including KMTA matching.

There was discussion of how to nominate, including whether the Board should be in charge of deciding between candidates or whether local MTAs should be able to support financially their own nominees, and whether or not to include a blurb in the journal about nominations. Mary suggested that the Local Association Presidents' Summit/Pedagogy money could possibly be diverted in alternate years for this purpose.

It was determined that until we could be clearer on the details of the Fellowship, we should not publicize this in the journal; further discussion and nominations should be presented at the March board meeting. David will call Joan for more information on how other states have handled this. Don asked about the possibility of recognizing someone posthumously.

18. The 2011 **Conference** has been confirmed to take place October 14-18 at Eastern Kentucky University. This is a recent change from previous plans. Richard Crosby and Bernardo Scarambone will be conference co-hosts. (Krista and Naomi did a fantastic job this year as conference co-hosts!) Western Kentucky University will hopefully be the site of the 2012 conference, data confirmation pending. Hopefully, Henderson will be able to help out with keyboard provision for All-State next year. Materials from this year's conference should be posted on the website as soon as possible.
19. **Board Meetings.** David presented the questions of whether the June board meeting was necessary (attendance has been so low in the past that a quorum was not possible), and whether the September board meeting should be combined with the conference site visit or if just the conference planners should visit the site.
20. These two issues were discussed together. Mary pointed out that since the fiscal year begins July 1, it is important that the budget be presented at the June board meeting; Carol Dennes pointed out that there is always discussion about the budget. Rita suggested an "e-meeting" possibility to replace a physical June board meeting. In years past, the site visit has been combined with the June board meeting, the September board meeting, or has not taken place at all. Teacher of the Year and Distinguished Service Awards have deadlines before July, thus possibly needing to be discussed at a June board meeting. There was discussion of moving the June board meeting to May, but that was decided against. David suggested having a back-up summer date in case the June date does not work. We will discuss this further at the March board meeting.
21. **Next meeting.** The next board meeting will be at 10:30 AM, Saturday, March 5, 2011 at Bellarmine University.

Adjourned at 10:16 AM

Submitted by Jessica Dorman

KMTA Board Meeting, Saturday, March 5, 2011

Present (9): Carol Dennes, Amy Dobben, Jessica Dorman, Matt Grossman, Daniel Light, David Oyen, Lenore Schmidt, Don Speer, Paul Taylor

1. **Called to order** by David Oyen at 10:39 AM in Room 101, at Bellarmine University School of Music, Louisville, KY.

2. **New/Board Member introductions.** There have been quite a few changes in personnel since the last board meeting in October. Changes are as follows:

- a. Paul Taylor has replaced Betty Brengleman as Morehead MTA president.
- b. Vicki McVay has taken over as Membership Chair.
- c. Mami Hayashida is now Collegiate Chapters Chair.
- d. Adrienne McKinney is now Theory Chair.
- e. Vernon Cherrix is now Junior Competitions Chair.
- f. The Chamber Music Chair is vacant at the moment.
- g. Wes Golightly and Melissa Green are now Co-Editors of the KMTA Journal.

3. **Minutes** from October 26, 2010 meeting were distributed. Carol Dennes moved to approve, seconded by Don Speer; the motion passed unanimously.

4. **Treasurer's Report.** David presented reports from Mary Britton as follows:

- a. Cash flow report. Current balances: checking \$5272.09; T. Rowe Price \$20,475.07
- b. 1099 tax forms have been sent to Richard Crosby and Susan Ogilvy.
- c. The 1096 tax form has been sent to the IRS.
- d. Board members who travel more than 100 miles for the meeting may request mileage reimbursement.

5. **2011 Conference Report.** David reported that the 2011 KTMA Conference will take place at Eastern Kentucky University.

a. The following spaces are available for our use:

- i. Large spaces: Room 100, Gifford Recital Hall, and Brock Auditorium all have 9-foot Petrof grand pianos.
- ii. Several faculty studios also have 7-foot Petrof grand pianos.
- iii. Competitions may use the 3 large spaces as well as the large ensemble rehearsal room.
- iv. Student Workshops will probably use the Gifford Recital Hall for recitals, and faculty studios for auditions.

- v. Additionally, Pearl Buchanan Hall, which is adjacent to the library, does not have a piano, but could be available for any competitions on Sunday that do not need a piano.
- vi. The Sunday Composer's concert will take place in Brock Auditorium.
- vii. All-State will probably be held in Gifford Recital Hall.
- viii. The Command Center for Conference will probably be a lockable classroom.
- ix. Monday Conference sessions will probably take place in room 100.
- x. Catered events will probably be held in the student center. If the music department reserves the space, it comes at a greatly reduced fee.

b. We have had difficulty in the past with Henderson Music not being able to provide keyboards for All-State; EKV is in possession of a brand-new keyboard lab, so this should not be an issue. They have 16 new keyboards as well as the 16 keyboards that were replaced, for a total of 32 keyboards at our disposal. They can be moved on Saturday evening after Student Workshop Recitals so that they can be ready for All-State rehearsals beginning on Sunday.

c. The Conference Artist is Bernardo Scarambone. He will present a recital in Brock Auditorium on the Monday evening of the Conference.

d. Parking is officially TBA, but there is a large lot across the street from the music building. It is free and open to the public on the weekend, but it costs \$1/space to park on weekdays. It is possible to rent the lot from the city for our use on Monday, and definitely on Tuesday for the parents of the All-State participants. Another option is to park near the stadium and take the shuttle. The Board should discuss in the June meeting whether or not the cost of parking can be absorbed or whether a nominal parking fee should be added to the conference cost.

e. There have been large improvements made to the facilities and the faculty members seem eager to help the conference run smoothly.

f. The guest pedagogy speaker is not lined up yet.

6. Advertising report. Matt Grossman distributed a letter to the Board which generated much discussion. The main points were as follows:

a. KMTA no longer offers a useful advertising venue. The print journal does not reach enough people, frequently enough. Also, the website does not get enough traffic.

Matt suggested a monthly newsletter with small ads and web-links to the advertiser websites. For this to be viable, KMTA would need to be able to deliver hundreds or even thousands of e-mails throughout the state every month.

The Board discussed reducing the Journal to one print mailing per year, consisting of necessary information such as the membership list, and breaking up the other issue(s) into more frequent online newsletters which could be

one to two pages in length. This would help create more exposure for advertisers, and reduce printing and mailing costs, which are significant, not to mention the cost incurred by sending a copy to be registered with the Library of Congress. Applications that would normally be sent in the Journal could be moved to the KMTA website with reminders of the new location placed in the newsletters.

b. In the past, the conference host sites have not been “exhibitor friendly,” making it nearly impossible for vendors to advertise, let alone advertise with any benefit. The Board discussed the possibility of getting hotel conference space for advertisers, but not very much time is spent at the hotel.

Both issues should be discussed further at the June Board meeting. David will try to find out more information at the MTNA conference about how other states and MTNA are dealing with these issues.

7. **Greater Louisville MTA** has several more Spring events coming up. GLMTA will try to have a theme of “Wellness in Music” for the 2011-12 year.

8. **Morehead MTA now has an EIN**, and is almost done with their constitution. They have a Monster Concert coming up May 7 – all are welcome, and anyone can play, no charge!

9. **Bowling Green IMTA** recently held an intermediate master class with Krista Wallace-Boaz. They also have a website in the works; they have a domain name, but not a site yet (www.bg-imta.org).

10. **Southern Divison Competition Report.** Carol Dennes reported that Kentucky had one alternate (Matthew Boothe, student of Sidney King – Young Artist Strings) and three honorable mentions (Ethnic Explosion, coached by Dallas Tidwell – Chamber Music, Choong-won Jin, student of Vernon Cherrix – Junior Piano, and Logan Blackmen, student of Scott Erickson – Junior Woodwinds).

11. **MTNA Foundation Fellowship.** David distributed a “Fellow Information Form.” To designate an individual as an MTNA Fellow, the form must be completed and returned to the MTNA Foundation Fund. Basically, someone is nominated, and the Fellowship can be funded by either a one-time donation of \$1,000 or by several individual donations adding up to \$1,000. The nomination can be confidential and there is a box on the form to indicate that this is a surprise fellow. In one case in Georgia, they raised the funds for the surprise fellow through a silent e-mail campaign. This program allows the Foundation to distribute funds to people such as our own Nan Richerson who received a scholarship to the 2011 MTNA Piano Technicians Guild Recreational Music Making program in the amount of \$750. She simply applied for this scholarship online on the MTNA

website. David will be in touch with local association presidents and the membership in general to find support for a specific person to nominate for this honor.

12. Second Vice President Office and Website Needs. Since the creation of the new Collegiate Chapter Chair reallocates some of the duties of the Second Vice President into a new position, David posited that Nina Belle Durr would like suggestions for how she can be more helpful in her role. Since Amy Dobben, the Webmaster, has as many as 20 different people that she may or may not know submitting information at a time for the website, it was suggested that the Second Vice President could become a liaison for the website, double-checking whether the items for posting are correct, and soliciting information from local association presidents for the “What’s Happening Around the State” part of the webpage. Matt also suggested that the “What’s Happening” information could be incorporated into the aforementioned newsletters. Don Speer suggested that a template could be made to make it easier for local association presidents to submit such information. After discussion, Paul Taylor moved that the duties for the Second Vice President include coordination of all documents submitted for publication on the KYMTA website; Jessica Dorman seconded the motion and it was approved unanimously.

13. Board Meetings. Due to historically low attendance, David suggested that in years to come, we combine the March meeting with the June meeting into one meeting in April, following the national conference for the purpose of acting on the budget before the beginning of the fiscal year. The September meeting could still be at the conference site, and the October meeting could still be during the conference, so that there would be only three meetings per year instead of four. This can be discussed further at the September or October board meetings.

14. Distinguished Service Award. There has been a nomination for a Distinguished Service Award recipient. Although this award is typically discussed later in the year, there is nothing in the constitution stipulating that it cannot be discussed earlier than it has been in the past. Since the nominee is so active in KMTA, we will possibly need to discuss and vote on this through a silent e-mail campaign.

15. Commissioned Composer Travel Money. Last year, Janet Bass Smith proposed providing a stipend for the commissioned composer. There was no further discussion at the time, and the consensus seemed to be not to provide a stipend for the commissioned composer. David suggested for Mary, in her absence, that this should be something that we might discuss on a case by case basis, since there could be a year where the composer comes from the opposite side of the state from the conference site. This will not be an issue this year since the composer and performers will be from EKU, but could be an issue in the future. Amy suggested that we could offer to reimburse for traveling

beyond a certain radius, similar to the aforementioned offer for board members. After reviewing the Treasurer's Cash Flow Report, we inferred that MTNA is matching \$750 for a total of \$1500 that the commissioned composer already gets from KMTA.

There were some questions over the additional \$120.06 of outflow for the commissioned composer. There was more discussion in favor of discussing on a case by case basis since the situation could vary depending on location, number of performers required, if the performance was or was not the sole reason for attending the conference, etc. Don suggested instituting a maximum limit for reimbursement. It was decided that this should be discussed further at a later date with Mary present.

16. There will be a **Spring KMTA Composers Recital** on Sunday, April 10, at 3:00 PM in Gifford Hall at EKU.

17. **Next meeting.** After discussion of availabilities, Carol Dennes made a motion that the June meeting be moved from June 4 to June 11; Don seconded the motion, and it was passed unanimously. The next board meeting will be at 10:30 AM (EST), Saturday, June 11, 2011 on the campus of Eastern Kentucky University, location to be announced.

Adjourned at 12:06 PM
Submitted by Jessica Dorman

Did you want me to
transpose down a half step
or were you just flat?
--twitter, accompanisthaiku

Score is in E flat
Playing in B flat as asked
Why are you in C?
--twitter, accompanisthaiku

Foundation News

Patricia Barnes Griffith, NCTM

MTNA Foundation Chair

We had our big state push for donations to the Foundation at the annual fall convention in October 2010. We received some great gifts to use for the raffle at the banquet. A great big THANK YOU goes to all local associations who contributed. From this effort we received \$435.00 for the Foundation. As your chairperson, I want to remind you that donations are welcome any time of year. They are always appreciated.

I also want to encourage you to apply for one of the valuable grants offered through the Foundation: the Local Association Grant, the State Affiliate Grant, a Teacher Enrichment Grant, and the Program Enrichment Grant. The deadline for application is January. Procedures, descriptions and applications are easy to find on the MTNA web site. But if anyone needs help with this or does not do things on the computer, please feel free to contact me for assistance. I will do all I can to help you.

So... it isn't long until our next convention in October 2011. I will be soliciting donations for that event. Be thinking and planning of what you might bring to offer new excitement to this annual raffle. Thanks in advance!

Patricia Griffith, NCTM
MTNA Foundation Chair
502-226-0191
pianopbg@aol.com

I can play softly
even with the lid way up.
It's not a loud switch
--twitter, accompanisthaiku

From the Collegiate Chapters Chair

Mami Hayashida

As a newly-appointed Collegiate Chapters Chair, I would like to ask those of you who teach at colleges and universities to consider starting a collegiate chapter at your institution or, if there already exists one, to join my effort to find activities for student members to remain active.

In Kentucky, there are currently six collegiate chapters: University of Louisville, Morehead State University, Northern Kentucky University, Murray State University, Western Kentucky University, and Georgetown College.

I would certainly like to see this list expand over the next few years. More importantly, however, I am hoping that student members of these organizations will start attending the KMTA and MTNA conferences, assisting state and local association activities, and organizing their own events.

If you have any ideas for what we can do for these young and energetic MTNA members and what they can do for the rest of us, please let me know.

Mami Hayashida, NCTM

The Franck Sonata;
so versatile, it even
works with viola.

--twitter, accompanisthaiku

Sure, I'll play that piece
from manuscript open score;
once the check has cleared.

--twitter, accompanisthaiku

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Write an article for the
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Organ	

To submit an article or to request author guidelines, contact:

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Deadlines for receipt of news, letters to the editors, advertisement copy, announcements, and any other materials to be considered for inclusion in upcoming issues of the *Kentucky Music Teacher* are:

Spring 2012: December 15, 2011
Fall 2012: June 15, 2012

Hal Leonard page turns
turned me into a fan of
IMSLP
--twitter, accompanisthaiku