Convention Guide and Schedule
121st Annual Convention
Minnesota Music Teachers Association
June 7–9, 2020

This is an interactive document.
Dynamic links are underlined and blue.

All times are **Central Daylight (CDT).**

Follow Zoom links to join meetings.
Passwords to public recitals and the annual meeting are in this doc.
Passwords for paid sessions will be provided to registered participants.

From the schedule, follow presenter name links to see bio and session info.
Once there, follow session title links to return to the schedule.

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Schedule (all times Central Daylight)

Sunday, June 7

Sunday 4:00-6:00 p.m.	**Zoom Orientation (optional) – for registered participants** Follow https://zoom.us/j/91902770474 Or in the Zoom app, join meeting ID 919 0277 0474 Password provided to registered participants **Last Minute Registration** is also available during this time by calling: Minnesota Music Teachers Association (952) 345-0629 Please have your credit card ready! For more information please visit mnmusicteachers.com/convention
Sunday 7:30 p.m.	**Foundation Recital and Awards Ceremony** Open to the public Follow https://zoom.us/j/95979870943 Or in the Zoom app, join meeting ID 959 7987 0943 Password: recital Hosted live with performances via streaming video Awards presented live after the recital Recital Program MMTA Young Artist Contest winners MTNA Performance Competition winners Award recipients

Monday, June 8

All times are Central Daylight (CDT).	**Room 1** Follow https://zoom.us/j/94284450775 Or in the Zoom app, join meeting ID 942 8445 0775 Password provided to registered participants	**Room 2** Follow https://zoom.us/j/88005736513 Or in the Zoom app, join meeting ID 880 0573 6513 Password provided to registered participants
Monday 8:40-8:45	**Welcome** Dr. Ann DuHamel, President, MMTA	*No session in Room 2*
Monday 8:45-9:45	**Keynote Address** *The Neuroscience of Practice* Randall Faber	*No session in Room 2*
Monday 10:00-10:45	**Part-Writing** *Geared toward MMTA Theory Levels 5-8* Dr. Sarah Miller	**Extend Learning During the Week** Michelle Sisler
Monday 11:00-11:45	**Susie Broke Her Arm** **(and Other Misfortunes)** Rebecca Pennington	**Rediscovering the Hidden Gems** **of Gabriel DuPont** Dr. Bo Ties
12:00-1:00	Lunch Break	
Monday 1:00-1:45	**Developing an EAR** **for Female Composers** *Exposure, Access, Recognition* Sue Ruby	**OCD in the Musical Workplace** *Exploring music professionals' experiences with obsessive compulsive disorder* Mitch Grussing
Monday 2:00-2:45	**Finding My Voice: A Journey in Opera** Mary Evelyn Hangley, soprano *with Marianne Bryan, piano*	**Teaching Lessons Online** *A Long-Term Survival Guide* Erin Winchell
Monday 3:00-3:45	**Jazz Chord Theory** *Understanding Chord Symbols and Their Implications for Improvisation* Sarah Burk	**Playing Piano in College:** **Not Just for Piano Majors** *A CSB/SJU Student Panel Discussion* Dr. Amy Grinsteiner
Monday 4:00-5:00	**MMTA Presents: 2020 Piano Syllabus** Kirsten Levorson, NCTM	**Using Effective Language in Teaching** *What We Say and How We Say It MATTERS!* Suzanne Greer
5:00-7:30	Dinner Break	
Monday 7:30-8:30	**Lecture/Recital:** **Sonata No. 8 in C minor, Op. 13 (*Pathétique*)** Ludwig van Beethoven Randall Faber, piano Performance via streaming video Live lecture immediately afterwards **Open to the public** Follow https://zoom.us/j/95979870943 Or in the Zoom app, join meeting ID 959 7987 0943 Password: recital	

Tuesday, June 9

All times are Central Daylight (CDT).	**Room 1** Follow https://zoom.us/j/94284450775 Or in the Zoom app, join meeting ID 942 8445 0775 Password provided to registered participants	**Room 2** Follow https://zoom.us/j/88005736513 Or in the Zoom app, join meeting ID 880 0573 6513 Password provided to registered participants
Tuesday 9:00-9:45	**2020 MMTA Piano Syllabus:** **New Resources** Grace Kopitske	**The Art of Motivation in** **Today's Crazy Hectic World** Sean Slade
Tuesday 10:00-10:45	*No session in Zoom "Room 1"* *(recital at this hour is public and has a different meeting ID and password: see below)*	**Multi-Teacher Studios Discussion** Sue Krebsbach
	Recital: MMTA Student Composition Contest Winners Open to the public Follow https://zoom.us/j/95979870943 Or in the Zoom app, join meeting ID 959 7987 0943 Password: recital Hosted live, with performances via streaming video Full list of MMTA Student Composition Contest winners	
Tuesday 11:00-11:45	**MMTA Annual Meeting** **This session is for all MMTA members.** All are encouraged to attend. Follow https://zoom.us/j/91537963343 Or in the Zoom app, join meeting ID 915 3796 3343 Password: mmta2020 Link to Agenda and Annual Reports on MMTA website	
12:00-1:00	Lunch Break	
Tuesday 1:00-1:45	**Building the Bridge** *Relating Some of Music Bridges' Options to Music* Mary Goetz	**Podcasting? What Was I Thinking?** *Arts Advocacy Through Social Media* Mindy Peterson, NCTM
Tuesday 2:00-2:45	**Songtaneous (Interactive Session)** *Beginning a Vocal Improv Practice* Sarah M. Greer	**How to Speak Your Piano Technician's Language** Dr. Shannon Wettstein Sadler
Tuesday 3:00-3:45	**Focus on the new MMTA Solo Festival** Siri Caltvedt, NCTM, and Inese Krievans	**Teaching Group Piano, Online and In Person** Aaron Garner
Tuesday 4:00-4:45	**Lecture/Recital:** **Transcendental Beethoven** *The Late Piano Sonatas* Dr. Ann DuHamel	*No session in Zoom "Room 2"*
End of Convention – Thank you for attending!		

Session Detail by Presenter

Sarah Burk

Jazz Instructor at St. Olaf College
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Jazz Chord Theory

Understanding Chord Symbols and Their Implications for Improvisation

Monday 3:00, Room 1

Have you ever looked at your student's jazz band score or in a fake book and wondered how to interpret chord symbols that look like hieroglyphics? Do you wonder how to approach improvisation over a chord progression?

In this presentation, we will look at the various ways that jazz chord symbols are written and become familiar with common extensions and alterations. A review of prevalent chord progressions will highlight voice leading tendencies and implied scales. We'll then explore these elements as a basis for improvisation.

Participants will come away with strategies to:

- Decipher functional chord qualities
- Improvise on any instrument (including voice) with basic harmonic and melodic tools

A performer and recording artist on keyboard, violin, vocals and percussion, **Sarah Burk** has toured the U.S., Europe, and the Middle East with a variety of ensembles and theatre troupes. Ongoing endeavors include directing and performing with her jazz trio, as well as dates with various jazz, big band, R&B, gospel, classical chamber, international dance, and variety ensembles. She has played the roles of music director, conductor, composer, instrumentalist, and arranger in over 100 theatre productions and is actively involved in the development and production of new works at Stages Theatre Company, the History Theatre, and Theater Latté Da.

Sarah's degrees from the University of Minnesota include a BM in Theory and Composition with a Jazz Studies minor and a Master of Liberal Studies. She has also studied Latin jazz piano with Nachito Herrera and Afro-Caribbean percussion with Shai Hayo. Currently an Instructor of Jazz Piano at St. Olaf College, Sarah has taught a variety of courses at McNally Smith College, St. Cloud State University, College of St. Benedict, University of Minnesota-Duluth, and Northland College. She also served as a consultant in the development of MMTA's popular styles curriculum.

Siri Caltvedt, NCTM and Inese Krievans

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Focus on the New MMTA Solo Festival

Tuesday 3:00, Room 1

Focus on the new MMTA Solo Festival for piano and vocal/instrumental students, introduced in 2019-2020. Learn who this program is for and get your questions answered

Handout.

Siri Caltvedt, NCTM, teaches voice and piano in Minneapolis and for Voices of Hope at Minnesota Correctional Facility—Shakopee. She studied music at Smith College, Southern Methodist University, and the University of South Dakota.

Inese Krievans is an independent piano teacher in Minneapolis.

Dr. Ann DuHamel

Head of Keyboard Studies at University of Minnesota Morris
aduhamel@morris.umn.edu

Lecture/Recital: Transcendental Beethoven

The Late Piano Sonatas

Tuesday 4:00, Room 1

This year we celebrate the 250th anniversary of Beethoven's birth—music lovers everywhere rejoice! Beethoven's thirty-two piano sonatas contribute significantly to our repertoire; Hans van Bülow called the sonatas in their totality the "New Testament" of the pianist's literature. In practicing, studying, and teaching the sonatas, we can see the musical and artistic evolution of Beethoven as a composer and great artist, from the early sonatas heavily influenced by Haydn and classical rhetoric, through his middle, "heroic" period, and ending with the late piano sonatas of the transcendental period.

This session will explore the final three Beethoven sonatas, Op. 109, 110, and 111, powerful works with great spiritual qualities. What makes these works "transcendental"? How did Beethoven use his creative impulse to develop these mystical sound-worlds? How did Beethoven borrow from the western classical tradition while simultaneously expanding the conventional boundaries of form, harmony, and musical structure to compose these ingenious masterpieces? And how can we utilize these works to inform our own musical imaginations? Please join us for a thought-provoking session that will include musical demonstrations from the three late sonatas.

Slideshow (with music)
Bibliography

Music/publications used: Beethoven piano sonatas, Op. 109, 110, and 111

Dr. Ann DuHamel, NCTM, cherishes the friends and colleagues she's met through MMTA. Ann earned a DMA at the University of Iowa where she studied with Dr. Ksenia Nosikova; before that, she served as assistant to Dr. Paul Wirth for 8 years. She's performed in 16 countries on 4 continents and over 25 states, including 2 performances in Carnegie Weill Recital Hall.

Randall Faber

Pianist and Educator / Co-author, Piano Adventures
www.pianoadventures.com

The Neuroscience of Practice
Monday 8:45 a.m., Room 1

Repetition, repetition, repetition. What exactly is happening in the nervous system? Exploring the Where, Why, and How might reveal the best practice for practice.

Lecture/Recital: Sonata No. 8 in C minor, Op. 13 (Pathétique)
Sunday 7:30 p.m.

As pianist and educator, **Randall Faber** has appeared as special guest at universities throughout North America and Asia, including the Beijing Central Conservatory, the Shanghai Conservatory, and the Royal Conservatory of Canada. He has been Convention Artist for the Music Teachers National Association Conference and master teacher for the World Conference on Piano Pedagogy, National Conference on Keyboard Pedagogy, the Australasian Piano Pedagogy Conference, and the USA National Piano Teachers Institute.

A Steinway Artist, Faber has given recitals throughout the United States, Canada, and Asia. He has appeared on international television and on public radio in live recital broadcast. Dr. Faber holds three degrees from the University of Michigan and a Ph.D. in Education and Human Development from Vanderbilt University. His research on motivation and talent development has been featured in journals and media in South Korea, China, Australia, and at the 9th International Conference on Motivation in Lisbon, Portugal.

Randall and his wife Nancy are well known as authors of the best-selling Piano Adventures® teaching method. Translated to seven languages, their books have sold tens of millions of copies around the world. The Fabers are co-founders of the Faber Piano Institute.

Aaron Garner

CEO, Piano Marvel
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Teaching Group Piano, Online and In Person
Tuesday 3:00, Room 2

Teaching in groups can be tricky but can also be more effective than one-on-one lessons. Your class is your laboratory, and you are about to revolutionize the way piano is taught. Topics to Be Discussed:
- Increase Student Engagement and Motivation
- The Power of Project Learning with Quality Projects
- Differentiated Instruction
- New Recital Pieces that Engage Students
- Sight Reading
- Ensembles
- Automate What You Can, Buying Yourself Time

Session notes

Aaron Garner did his graduate studies in performance and pedagogy at UNC and is currently CEO

of Piano Marvel. Aaron does seminars across the country on student motivation, sight-reading, technique, collaborative performance, and composition.

Mary Goetz

MMTA Music Bridges Program Director
goetzm@comcast.net

Building the Bridge

Relating Some of Music Bridges' Options to Music
Tuesday 1:00, Room 1

The MMTA program, Music Bridges, was created to challenge music students to find a common ground between activities they enjoy and their music study. While that common ground may be accomplished by linking those activities to their music through a common theme, this program invites students to take it a bit further and find elements in the music itself that can be expressed through another medium. This workshop will give teachers tools to inspire their students to dig deeper into their music, identify the building block of artistry, and express those same ideas in projects that are not inherently musical.

Mary's presentation

Repertoire played during session
"Starlight" (Mary Leaf)
"Valse Triste" (Jean Sibelius)
"Lady Allyson's Minuet" (Robert Vandall)
"Festival Sonatina" (Mary Leaf)
"Creepy Crocodile" (Catherine Rollin)
"Für Elise" (Ludwig van Beethoven)
"Sunrise on the Matterhorn" (Catherine Rollin)

Artwork displayed during session
Sunrise on the Matterhorn, painting by Albert Bierstadt

Mary Goetz holds piano performance degrees from the New England Conservatory and UW-Madison. She operates her own private piano studio in St Paul and teaches at the K&S Conservatory in Woodbury. She is active in Thursday Musical, the National Guild of Piano Teachers, and the National Federation of Music Clubs. Mary was part of the original committee to create Music Bridges and currently serves as its Program Director.

Sarah M. Greer

Voice Instructor, Minneapolis College (MCTC) and private studio
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Songtaneous: Beginning a Vocal Improv Practice

Tuesday 2:00, Room 1

Singing is an important expressive, spiritual, and rejuvenating activity. Learning to improvise helps singing musicians explore, enhance, and extend their vocal skills. Improvising also builds the fundamentals of good musicianship – including creating melody, harmony, and counterpoint; maintaining a tonal center and consistency; and practicing deep listening.

In this session, we will explore ways we can improvise alone and "together" using virtual tools.

SESSION OUTLINE

Vocal improvisation requires flexibility and a willingness to adapt to our environment, as well as the skills, desires and contributions of other players present (especially when working online).

For these reasons, I will present and facilitate a variety of singing forms drawn from some or all the following singing activities:

- Vocal Warmup - simple, effective exercises to warm up the voice and mind for improvising
- Pattern singing: In pattern singing, a singer invents a repeating pattern which the "circle" sings (with microphones muted). Then more patterns are added. Participants are encouraged to add their ideas at a pace and level that feels comfortable to them.
- Word play: Using word games ("5 words," "Simultaneous Stories," and working from existing texts) to stimulate spontaneity with language.
- Other improv forms, such as solo ideas, call and response, image-generated soundscapes, etc.
- Brief Discussions: It can be useful to name and share what we discover as we create together.

SESSION NOTES: https://www.sarahmgreer.com/MMTA2020resources

Sarah M. Greer (www.sarahmgreer.com), a busy singer, educator and presenter, teaches singing and vocal improvisation to private and college students in the Twin Cities through lessons and vocal workshops. She is a member of the music faculty at Minneapolis College (MCTC) and coached students in the Northeast Middle School musical theater program for 10 years. Sarah has a degree in vocal performance and has studied vocal improvisation for 17+ years with singers from around the world. She released her original jazz album "What the Music Says Do" in 2018.

Suzanne Greer

Piano Instructor
MacPhail Center for Music
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Twitter: @SuzGstudio

Using Effective Language in Teaching

What We Say and How We Say it MATTERS!

Monday 4:00, Room 2

This presentation will focus on what words or phrases work best in teaching our students. What are the most effective ways to communicate musical and technical ideas? What is the best way to present constructive feedback? How do we use language that will excite our students about learning? What words should be avoided? For instance, to describe a slight pause between phrases, avoid using the word "break," Instead, use the word "breath" – "Take a "breath"" between phrases rather than "break" the phrases. In addition, how to use age-appropriate language as well as language suited to the unique learning style of each student will be discussed.

The presentation will include an interactive approach where teachers can break into small groups and share some of the ways they describe musical and technical ideas and assess whether they are effective or not. Each small group will then present their best practices to the entire group. Teachers will leave this session with a tool kit of ideas on language to inspire and motivate students to take ownership of their learning."

Suzanne Greer currently serves on the faculty of the MacPhail Center for Music where she teaches both Suzuki and traditional piano lessons. She received performance degrees from St. Olaf College and the University of Minnesota as well as the certificate in piano pedagogy from the University of St. Thomas. She was awarded the Robert Schmitt Professional Development Grant from the Minnesota Music Teachers Association (MMTA) and in 2017, was awarded a Top Music Teacher Award by Steinway and Sons. She has served as President of MMTA, the Minneapolis Music Teachers Form and the Suzuki Piano Teachers Guild. Currently, she serves as a Certification Commissioner for the Music Teachers National Association.

Amy Grinsteiner

With student panel

Associate Professor of Music – Piano
College of St. Benedict / St. John's University (CSB/SJU)
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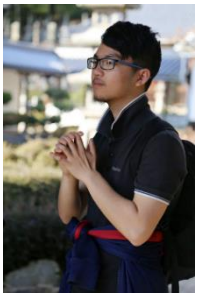
Playing Piano in College: Not Just for Piano Majors

A CSB/SJU Student Panel

Monday 3:00, Room 2

Have you and/or your students wondered what it is like to play piano in college today? Do you ask questions such as: Do I have to major in music to apply for a piano scholarship? Can I still take lessons in college even if I don't practice two hours each day? Why should I continue to study piano in college? What does it mean to major/minor/double major with a piano degree? During this panel discussion, CSB/SJU college students from a variety of high school backgrounds and college piano playing experiences will share their stories - including what they wish they had known before they got to college!

Amy Grinsteiner is a piano professor at the College of St. Benedict / St. John's University (CSB/SJU). She holds degrees from University of Colorado Boulder, Eastman School of Music, Royal Academy of Music and UW-Seattle. She is a recipient of the Rotary Ambassadorial Scholar Award and P.E.O. National Scholar Award and is on the faculty of the Seattle Piano Institute.



Zhiyuan (Peter) Gao is a from Chengdu, China, and will be graduating in 2021 with a double major in Philosophy and Music Performance (French Horn as primary instrument and Piano as secondary). He started piano from ages 5-7 and came back to it in middle school. Doing accompanying work in college made him realize that he enjoyed creating music with others and therefore wanted to explore more about the piano on a more professional level. After graduation he plans to attend graduate school to study French Horn while continuing his piano, eventually being a band director, teacher, or freelancer.

Katie Johnson is a Nutrition – Dietetics major from Plymouth, Minnesota, and will graduate in 2021. She feels that piano is the one class where the homework is ALWAYS enjoyable and relaxing. Practicing her pieces and learning new music is what she looks forward to each day. After graduation she is planning to get a master's degree in Nutrition and obtain a dietetics internship, so that she can help others reach their health goals.

Channa Kalsow, from Hudson, Wisconsin, will graduate in 2022 with a German and Computer Science double major and an Art minor. After she graduates, she hopes to get a Fulbright scholarship to teach English in either Germany or Austria, and/or to get a job with a company that enables her to travel between Europe and the US. She loves playing piano because it helps her escape from everyday life. She also enjoys the sense of accomplishment after mastering a new piece.

Mary Kolasa is a senior from Shoreview, Minnesota, and is double majoring in Elementary Education and Music with a concentration in Music Studies. She loves playing piano and has been playing for 16 years. She is also teaching lessons too, which she absolutely loves! After graduation, Mary plans on teaching elementary school during the day and teaching piano lessons at night and on weekends. Piano, and music in general, has been a huge part of her life and she hopes she can inspire her future students to continue to have music in their lives.

Mitch Grussing

Composer and Piano Teacher
K&S Conservatory of Music
mitch@grussingmusic.com

OCD in the Musical Workplace

Exploring music professionals' experiences with obsessive compulsive disorder
Monday 1:00, Room 2

How does obsessive compulsive disorder (OCD) interfere with a musician's professional life? Studies have been done on performance anxiety in musicians, and many more on how OCD affects people's lives generally. There has not, however, been a study on how OCD affects musicians in particular. In this presentation, I will share some findings from a narrative study that I conducted with three professional musicians living with this disorder. Additionally, because there are so many misconceptions and stereotypes about OCD, I will also clarify what this disorder is, what the common symptoms are, and how these symptoms impair a person's ability to function.

Mitch's presentation

Mitch Grussing is a piano teacher and composer in Minneapolis. After being diagnosed with OCD in 2010, he has sought to improve public understanding of the disorder. For his master's thesis at the University of St. Thomas, he conducted a narrative study examining music professionals' experiences with OCD.

Mary Evelyn Hangley

Soprano, San Francisco Opera
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mary.hangley@gmail.com

Finding My Voice: A Journey in Opera

With Marianne Bryan, piano
Monday 2:00, Room 1

This session highlight's Mary's personal journey and will feature a special video performance of "D'amor sull'ali rosee" from Verdi's *Il Trovatore*. With **Marianne Bryan,** piano.

Mary's presentation

Soprano **Mary Evelyn Hangley** is a graduate of San Francisco Opera's prestigious Adler Fellowship. Most recently, she made her San Francisco Opera debut with three hours' notice as the Mother in Hansel and Gretel, in which she was praised for "...[showing] confidence and vocal security in her unexpected San Francisco Opera debut, which proceeded flawlessly." In 2019 Ms. Hangley performed with the San Francisco Symphony in Beethoven's Symphony No. 9 and sang the role of Anna Sørensen in Kevin Puts' Silent Night at the 2018 Glimmerglass Festival. In concert, she has sung with the Oakland Symphony, Sacramento Philharmonic, and the San Francisco Symphony Youth Orchestra, among others.

Ms. Hangley has participated in many of the country's leading young artist programs, including the Merola Opera Program, Glimmerglass Festival and Minnesota Opera. As a participant of Merola Opera Program (2016), she was praised by Opera News for singing "with considerable allure" when taking over for an ill colleague mid-performance in Conrad Susa's Transformations. During her two years as a Resident Artist with Minnesota Opera, Hangley sang leading roles for the company, including Musetta in La Bohème, Woglinde in Das Rheingold, and Contessa Almaviva in Le Nozze di Figaro. Future performances include Mozart's Requiem with the Buffalo Philharmonic as well as appearances at Opera San Jose and Pensacola Opera in Verdi's Il Trovatore.

Grace Kopitske

Independent Piano Teacher
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2020 Piano Syllabus: New Resources

Tuesday 9:00, Room 1

This session will highlight the many new repertoire selections, new anthologies, and new print and digital resources available to support students preparing for piano exams with the new edition of the syllabus.

Presentation outline
Slide show

Grace Kopitske has always wanted to teach. As a high school student, she studied at the University of Minnesota at Morris. Her teacher, Gelene Johnson, encouraged her to become a student member of MMTA under her mentorship. As a student teacher for two years, her students performed in the Honors Concert as well as performing herself as a student winner.

At Wittenberg University in Springfield, Ohio, Grace earned her Bachelor of Music degree in piano performance. She minored in organ. Many thought she was also an organ major, performing at daily chapel as well as substituting for her organ teacher at the large Presbyterian church in town. She then made her way to the University of Oklahoma for her Master of Music in piano performance and pedagogy. As a graduate student, she taught on campus as well as at the home studio of Dr. E.L. Lancaster and Gayle Kowalchyk.

Starting her family prompted her additional study of preschool music, first with the Kindermusik® program then with the updated Musikgarten® program. Her husband's job as an aerospace engineer lead them to several states. Each time she started over with a brand-new studio and established state membership in the Oklahoma, Kansas, Alabama, and Texas Music Teachers Associations. Grace continued to teach and play at a wide variety of churches along the way. They returned north to Minnesota and settled in Woodbury in 1994.

In Minnesota, Grace setup her studio one final time and joined MMTA and the National Federation of Music Clubs. Her librarian and organizational skills, curiosity as well as passion to learn about piano literature made a good fit to work on the Piano Syllabus materials. She brought the East Suburban Federation Music Club into the new NFMC Online Registration program which is currently in the beta stage of testing. Grace also serves on the national testing team and a state and regional online administrator for NFMC. She recently retired as an organist after 40 years. Her career as a church had begun as a high school student at her father's church.
Now that the 2020 Syllabus materials are completed, she plans to rest this summer and enjoy her three passions: grandchildren, genealogy, and gardening.

Sue Krebsbach

Co-owner, K&S Conservatory of Music
sakrebs@comcast.net

Multi-Teacher Music Studios Discussion

Tuesday 10:00, Room 2

Teachers and directors from music studios are invited to come together to share ideas about their businesses and make suggestions for involvement in MMTA. We will also discuss how Covid-19 has impacted your studios and what you are doing to continue lessons and classes.

Sue Krebsbach, NCTM, is co-owner of K&S Conservatory of Music, Woodbury, MN, and is Past President of the Minnesota Music Teachers Association.

Kirsten Levorson, NCTM

Chair, MMTA Piano Exam Development Committee
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MMTA Presents: 2020 Piano Syllabus

Monday 4:00, Room 1

2020 marks 50 years since MMTA's Piano Syllabus was first published, and the newest edition is available this spring. This session will provide an overview of what's new and what resources are available to support teachers and students preparing for exams.

Slide Show (abridged)

The MMTA Piano Exam Development Committee (L-R):
JoEllen Kloehn, **Grace Kopitske**, **Kirsten Levorson**, **Ann Mishler**, **Gina Skule**, and **Marcia Vahl**.

Dr. Sarah Miller

Composition, Piano, and Theory Instructor
MacPhail Center for Music
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Part-writing

Geared toward MMTA Theory Levels 5-8

Monday 10:00, Room 1

Part-writing can be a fun puzzle if you know the rules. We will solve part-writing examples in this session, share common errors made by students on exams, and answer questions. This session will be geared to the part-writing skills needed for the MMTA Theory levels 5–8.

Dr. Sarah Miller, NCTM has been teaching composition, theory, and piano at MacPhail Center for Music since 1997 after receiving her Ph.D. in music composition from Michigan State. Sarah has received numerous grants and commissions including a 2020 State Arts Board Grant to write a piece to be performed at the Minneapolis Institute of Art.

Rebecca Pennington

Administrative Director
The New School for Music Study
rmpennington@nsmspiano.org

Susie Broke Her Arm (And Other Misfortunes)

Monday 11:00, Room 1

The phone rings: Mrs. Smith, "Susie fell on her bike and broke her arm! She will be in a cast for the next six weeks. I suppose we will stop her piano lessons for these weeks since she can't use her right hand.' This is a conversation that is all too familiar to us. It comes with the territory of working with children, many of whom are busy and athletic, involved in many other activities beside piano. At some point, they may encounter an injury that affects their ability to play the instrument.

There are many reasons why we prefer our students not to miss a significant amount of piano lessons for an injury such as a broken bone. Most often, it results in substantial loss of income for the teacher. But also, this hiatus represents a real break in the learning. We all know that consecutive missed lessons are detrimental to the motivation and momentum of the school year. The difficulty with injuries such as a broken bone is that they are temporary and spring up suddenly without warning.

This presentation will arm teachers with a plethora of resources that can be at their disposal to creatively navigate lessons in which students have broken limbs, injured fingers, concussions, or a variety of other temporary maladies. Teachers will leave with valuable lists of repertoire and activities that can be at their fingertips on the day they receive a phone call: "Susie…"

Injuries are common when teaching pre-college students. Broken bones and concussions are bound to happen with the highly active youth we teach. These injuries can be difficult for the teacher because they happen suddenly, and the teacher must quickly alter their plans. Teachers attending this presentation will leave armed with resources to navigate all kinds of temporary and sudden injuries, in a way that seamlessly continues the student's musical journey.

Slides
Handout

Played during session:
"Left Alone/Right On" by Joyce Grill (Alfred)
"Finger Painting" by Lynn Freeman Olson (Carl Fischer)
"Journey" by Robert Vandall (Alfred)

Rebecca Mergen Pennington has been a member of the faculty of the New School for Music Study since 2007, where she currently serves as Administrative Director. Dr. Pennington currently teaches students of all ages and levels, specializing in teaching young beginners.

She also is an active performer, adjudicator, and involved in the teacher education initiatives of The Frances Clark Center. She holds a DMA and MM in Piano Performance from the University of Kansas, and a BM in Music Education from Concordia College. Previous teachers include Jack Winerock and Jay Hershberger. Dr. Pennington has presented at NCKP and MTNA conferences.

Mindy Peterson, NCTM

Independent Piano Teacher, Podcast Host, MMTA Arts Advocacy Chair
www.mpetersonmusic.com mindy@mpetersonmusic.com
FB: @EnhanceLifeMusic Twitter: @musicenhances

Podcasting? What Was I Thinking?

Arts Advocacy Through Social Media
Tuesday 1:00, Room 2

Why did Mindy Peterson decide to launch a music advocacy podcast in August 2019, how did she get it up and running, and where does she find the show's weekly guests? Take a look behind the scenes of the *Enhance Life with Music* podcast, "an exploration of music's effect on our everyday lives." (mpetersonmusic.com/podcast). Whether you've never heard of a podcast or you're a podcast addict, learn more about how podcasts (both Mindy's and others) can contribute to your job security, your students' enjoyment of their musical experience, and the value their parents place on your role.

Slideshow (PDF)

A graduate of Aquinas College in Grand Rapids, Michigan, **Mindy Peterson** has lived in the Twin Cities for twenty years (long enough to be considered Minnesotan?! She believes a last name like Peterson deserves bonus points!). Mindy lives in Eden Prairie with her husband and two teenagers.

Sue Ruby

Keyboard Faculty, MacPhail Center for Music
Co-owner, K&S Conservatory of Music
ruby.sue@macphail.org

Developing an EAR for Female Composers

(Exposure, Access, Recognition)
Monday 1:00, Room 1

Our teaching repertoire is rich with female composers from the "contemporary" era. Diversity of style, composer and level of difficulty are easily found in modern works. But our current MMTA Syllabus struggles to name even 5 female composers with publications dating pre-1920. The problem is we as teachers and performers have never developed our EAR for works by female composers. We suffer from a lack of Exposure to the works of women composers, a lack of Access to these works and a lack of Recognition of the value, importance, and diversity these works will add to the standard teaching repertoire.

This presentation will delve into the lives and works of six relatively unknown female composers born before 1900. (Sorry folks! Clara, Fanny and Amy did NOT make the grade!) I will identify key repertoire from each composer with suggestions for inclusion/substitution with the MMTA syllabus, a "Teach THIS instead of THAT" approach. Finally, attendees will learn the secret to acquiring these works for performance or the teaching studio absolutely FREE of charge!

Presentation
Handout

Sue Ruby, NCTM, holds a BME, Piano Pedagogy from UMD and MM, Piano Pedagogy emphasis from Columbus State University (GA). Ms. Ruby teaches, directs, and co-owns K & S Conservatory of Music in Woodbury. She is co-founder of the Association of Professional Piano Instructors (APPI) as well as Fridays in the Valley, a chamber music series in Plymouth. She serves on the faculty of MacPhail Center for Music and as Board Member for the MMTA Foundation. In leisure time she treasures adventuresome days and quiet evenings with husband, Kurt, and cat, Unk.

Sean Slade

Piano Marvel
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The Art of Motivation in Today's Crazy Hectic World

Tuesday 9:00, Room 2

Motivating students to practice is an art that teachers study and improve on throughout their career. Many students never reach their potential simply because they are not motivated. During this hilarious presentation we will discuss the true power behind teachers who have mastered the art of motivation. We hope you are entertained by this presentation. You will take back to your studio new ideas and tools to inspire and motivate today's students!
Session notes

Sean Slade is the co-creator of the Standard Assessment of Sight Reading. He studied piano performance and pedagogy for 6 years with Paul Pollei, founder of the Gina Bachauer International Piano Competition. In 2017-19 he presented in California, Arizona, Utah, Florida, New Mexico, Minnesota, Arkansas, and at NCKP conferences. He presented on Sight Reading, Motivation, and successful Class Piano techniques. He consults and trains teachers, colleges, and universities on how to use technology to engage music students at a higher level of neurological learning.

Dr. Shannon Wettstein Sadler

Assistant Professor, St. Cloud State University
slwettstein@yahoo.com

How to Speak Your Piano Technician's Language

Tuesday 2:00, Room 2

If you have ever struggled to find the right words to communicate with your piano technician about how you would like your piano to sound and feel, this session is for you! This session is for pianists and piano teachers who would like to be able to communicate more clearly with their piano technician about how they would like their piano to sound and respond, as well as communicate any difficulties with the pedals, the action, and the tone of their piano.

Hear from a pianist who has performed throughout the Americas, Europe, and Asia and her husband, who is the upper Midwest piano technician for Steinway Concert Artist Services with over 45 years of experience on how pianists and piano technicians can improve their communications in common scenarios. Expect to learn some common piano technician vocabulary, participate in interactive opportunities to role play, and ask the questions you have always wanted to ask.

Participants will learn the names for piano action parts, the piano technician terms for common adjustments and repairs, and basic best practices for sanitization as we begin moving back to in-person lessons and performances.

Shannon Wettstein, pianist, holds a DMA from Univ. CA San Diego, a MM (honors) from New England Conservatory, and a BM (highest distinction) from KS Univ. Recordings on Bridge, Centaur, Tzadik, Innova, Koch, Mode, MSR, New Focus, Neuma, and Ravello. She is on the faculty of St. Cloud State University.

Michelle Sisler

Independent Piano Teacher
Owner, Keys to Imagination
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michelle@keystoimagination.com

Extend Learning During the Week

Monday 10:00, Room 2

What can you and your students do between lessons to make more progress? Creating flipped lesson activities can be an effective teaching tool between lessons and save teachers valuable lesson time. Using these activities, students can complete basic assignments at home, then come to lessons prepared to work on improving those skills. This session will cover tips and steps for creating an instructional library of videos, independent learning assignments, quizzes and projects using web-based free resources such as Google Forms and YouTube.

Michelle Sisler maintains a full piano studio and is the founder of Keys to Imagination and MusicEdConnect.com. She frequently presents workshops across the globe, is an active author of articles, music theory games, motivation programs and technology curriculum, and is the Digital Events Manager for the Frances Clark Center.

Dr. Bo Ties

Professor, Black Hawk College
bties.piano@gmail.com

Rediscovering the Hidden Gems of Gabriel Dupont

Monday 11:00, Room 2

Gabriel Dupont (1878-1914) was a rising force in French music when he tragically died from complications of tuberculosis at the age of 36. He died the same day WWI started and was largely forgotten for the remainder of the 20th century. Though Dupont only seriously composed for just over 10 years, he was able to produce some incredibly complex and sophisticated music. It has been now been over 100 years since his death, but his music has been making a slow and steady resurgence.

This presentation will serve as an introduction to Dupont's life and music, with a discussion of his musical style and challenges in interpretation, and the performance of several pieces from his two piano suites, "Les Heures dolentes" and "La Maison dans les dunes." Because of his illness, Dupont spent a large amount of time in isolation, but his output is not entirely lugubrious. With hints of romanticism, impressionism, and something altogether unique, Dupont composed 24 atmospheric miniatures that offer ample inspiration and challenge to pianists. Some pieces are quite difficult, but others would be appropriate for a more advanced student who could play some of Debussy's Preludes or Ravel's Sonatine. Intermediate students may be interested in earlier neoclassical works that Dupont composed as a student. The later piano works are often inspired by nature, but there is an overt grappling with death that is not found in other composers of the time. This awareness of his mortality is represented by the "Melancholy of happiness," a prominent theme found across Dupont's oeuvre. This presentation advocates for the continued performance and remembrance of Dupont.

Repertoire for discussion

1. Pavane
2. Berceuse and Menuet
3. Epigraphe
4. Chanson de la pluie
5. Au coin du feu
6. La mort rode
7. La Maison du souvenir
8. Melancolie du bonheur

Expanded repertoire and more resources

Bo Ties is a Minnesota native who holds a BA from Winona State and an MA and DMA in Piano Performance and Pedagogy from the University of Iowa. His debut recording featuring the piano works of Gabriel Dupont released October 2018. He is an active performer, teacher, and presenter.

Erin Winchell

Independent Music Teacher
ewinchell@gmail.com

Teaching Lessons Online: A Long-Term Survival Guide

Monday 2:00, Room 2

Many teachers have been meeting with their students online over the past few months and may likely continue meeting students online for the foreseeable future. Even when COVID is over, we can still meet students online for snow days, illness, and transportation issues.

This session will discuss common apps to use to meet students, best-practice setup for online lessons, activity ideas and how to work around common problems. Attendees will have time to ask questions and share ideas that have worked for them.

Erin Winchell currently teaches lessons to students playing piano and band instruments in her private studio in Rosemount. In addition to teaching privately, she also teaching music online a Minnesota Online High School, BlueSky Online School, and co-directs South of the River Community Band.

Foundation Recital Program

Minnesota Music Teachers Association

Sunday, June 7, 2020
7:30 PM CDT

Open to the Public

Prelude in C-sharp minor, Op. 3, No. 2……Rachmaninoff
Tanush Dhingra, MMTA Young Artist Contest, Junior – Piano, 2nd Place
Student of Tania Spector

Fantaisie-Impromptu, Op. 66……Chopin
Daniel Ma, MMTA Young Artist Contest, Junior – Piano, 1st Place
Student of Tania Spector

L'isle Joyeuse……Debussy
Myra Han, MMTA Young Artist Contest, Senior – Piano, 2nd Place
Student of ChunChi (June) Chang

Sonata in D, Op. 10, No. 3……Beethoven
III: Minuetto & Trio
IV: Rondo
Ryan Holt, MMTA Young Artist Contest, Senior – Piano, 1st Place
Student of Christopher Weldon

Adoration……Borowski
Serena Zhu, MMTA Young Artist Contest, Junior – Strings, 1st Place
Student of Jackie Lo

Concerto No. 3 in B minor, Op. 61, Mvt. 1……Saint-Saëns
Joey Wu, Senior Young Artist – Strings, 2nd Place
Student of Jackie Lo

Valse-Scherzo, Op. 34……Tchaikovsky
Stephen Ma, Senior Young Artist – Strings, 1st Place
Student of Jackie Lo

(continued on the next page)

Foundation Recital Program (continued)

Sonata No. 3 "Ballade"……Ysaye
Sofia Schutte, MTNA Performance Competition, Young Artist – Strings, State Level Winner
Student of Sally O'Reilly

Die Landlust……Haydn
Mary Ulmer, MMTA Young Artist Contest, Senior – Voice, 2nd Place
Student of Diane Jordan

Love Has Eyes……Bishop
Gretta Schulberg, MMTA Young Artist Contest, Senior – Voice, 1st Place
Student of Diane Jordan

Go to Foundation Recital and Awards Ceremony in the schedule

MMTA Young Artist Contest Winners

(teachers in parentheses)

Junior – Piano
1st Place: Daniel Ma (Tania Spector)
2nd Place: Tanush Dhingra (Tania Spector)
3rd Place: Graham Hennig (Philip Low)

Senior – Piano
1st Place: Ryan Holt (Christopher Weldon)
2nd Place: Myra Han (Chun-Chi {June} Chang)
3rd Place: Sarah Zhang (Jessica Hong)

Junior – Strings
1st Place: Serena Zhu (Jackie Lo)

Senior – Strings
1st Place: Stephen Ma (Jackie Lo)
2nd Place: Joey Wu (Jackie Lo)

Senior – Voice
1st Place: Gretta Schulberg (Diane Jordan)
2nd Place: Mary Ulmer (Diane Jordan)

Go to Foundation Recital and Awards Ceremony in the schedule

MTNA Performance Competition Winners

(teachers in parentheses)

Junior – Piano
State Level Winner
Aurora Wang (Alexander Braginsky)

Senior – Piano
State Level Winner
Kimberly Shen (Alexander Braginsky)

Senior – Strings
State Level Winner
Catherine Carson (Sally O'Reilly)

Senior – Voice
State Representative
Emma Higgins (Melissa Holm-Johansen)

Young Artist – Piano
State Level Winner
Daniel Eras (Alexander Braginsky)

Young Artist – Strings
State Level Winner
Sofia Schutte (Sally O'Reilly)

Young Artist – Voice
State Representative
Lauren Zimmerman (Tammy Hensrud)

Young Artist – Woodwinds
State Level Winner
Miles Broske (Scott Anderson)

Go to Foundation Recital and Awards Ceremony in the schedule

Award Recipients

(teachers in parentheses)

Elaine Kingsley Award
Highest score, Level 11 MMTA Comprehensive Piano Exam
TBD (exam process still ongoing at convention time)

Jeanette Benson Award
Highest Score, Level 7 Theory Exam
Sasha Hsu (Laura Harding)

Gladys Markley Award
Highest Score, Level 8 Theory Exam
Joshua Taylor (Marianne Bryan)

Ruth Stinson Award
MusicLink Foundation
No award this year

MusicLink Achievement Award
No award this year

Robert Schmitt Teacher Grants
Schmitt Music
(up to $500 for professional development)
Jessica Shao

Student of the Year
Tricia Castro (Judy Feneis)

Go to Foundation Recital and Awards Ceremony in the schedule

MMTA Student Composition Contest Winners

(teacher in parentheses)

Primary

1st Place: **Elliot Lee,** "Skiing Through the Woods" (Mary Beth Millner)
2nd place: **Peyton Blom,** "My Dog Daisy" (Sharon Wesbrook)
3rd place: **Alexandra Nuttlema,** "Balloons in the Breeze" (Mary Beth Millner)
Honorable Mention:
Gwen McGreevy, "There's Something Fishy" (Mary Beth Millner)
Saveena Azad, "Carnival Fun" (Deanna Anderson)

Elementary

1st Place: **Iris Hu,** "Broken Dreams" (Sarah Miller)
2nd Place: **Kevin Chen,** "Reflections" (Sarah Miller)
3rd Place: **William Feng,** "Reverie of the Night" (Sarah Miller)
Honorable Mention:
Smrithi Vinod, "The War" (Char DeGia)
Fantasy of the Forest – **Stella Hangebrauck** (Mary Beth Millner)
Freeze-Tag – **Sophia Christianson** (Sharon Wesbrook)

Junior High

1st Place: **Kristin Stuber,** "Anticipation" (Sarah Miller)
2nd Place: **Josiah Parsons,** "Last Snow" (Sarah Miller)
3rd Place: **Kailey Tan,** "Deep into the Storm" (Cheryl Bratsch)
Honorable Mention
Vladimir Tsiper, "Fantasy in G" (Sarah Miller)
Stephen Elsinger, "Phalanx" Sarah Miller)
Dylan Leung, "The Scorching Arabian Desert" (Sarah Miller)

Senior High

1st Place: **Sam Hanson,** "Möbius Palace" (Sarah Miller)
2nd Place: **Jake Berran,** "Rhapsody #1" (Camille Buddecke)
3rd Place: **Henry Stephenson** "9 o'clock" (Rebekah Richards)
Honorable Mention
Aayush Raheja, "Theme and Variation on Classic Christmas Melodies" (Sarah Miller)
Meghan Bentz, "Lichterfest Waltz" (Ann-Marie Graffunder)
Megan Tan, "Raining Jazz and Blues" (Cheryl Bratsch)

Judges

Primary: **Emily Feld**
Elementary: **Corey Sevett**
Junior High: **Siobhann Paulman**
Senior High: **Tyler Kline**

Go to MMTA Student Composition Contest Winners Recital in the schedule