

Tidewater Music Teachers Association
May 2022 Meeting

**2022 MTNA NATIONAL
CONFERENCE
HIGHLIGHTS**

**PRESENTED BY
SUSAN ATKINS AND SUSAN HA**



Recitals

Saturday, March 26, 7:30 p.m.
Eastern Time



Opening Session and Recital
Adrian Anantawan, Violin;
Ellyses Kuan, Piano

Sunday, March 27, 8:00 p.m.
Eastern Time



Concert & Conversation:
Two Generations of Black Classical Music:
The Violin Sonatas of George and Gregory T.S. Walker
Gregory Walker, Violin;
Artina McCain, Piano;
Lori Wolf Walker, Piano

Tuesday, March 29, 8:00 p.m.
Eastern Time



Recital
Ursula Oppens, Piano



Keynote Speakers

**Saturday, March 26, 8:00–9:00 a.m.
Eastern Time**



American Classical - The Next Chapter
Terrance McKnight

**Sunday, March 27, 10:30–11:30 a.m.
Eastern Time**



Plenary Session
Ronald A. Crutcher



Master Classes

Sunday, March 27, 9:15–10:15 a.m.
Eastern Time



Elementary Piano
Sara Ernst, NCTM

Tuesday, March 29, 9:15–10:15 a.m.
Eastern Time



Intermediate Piano
Yu-Jane Yang, NCTM

Tuesday, March 29, 10:30–12:00 Noon
Eastern Time

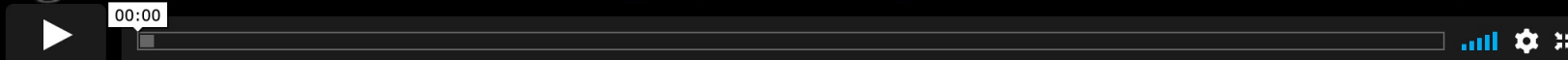


Advanced Piano
Ursula Oppens



More Diverse Music for Beginners

Angela Miller-Niles, DMA, NCTM
MTNA Conference 2022



DIVERSE TEACHING REPERTOIRE FOR BEGINNING STUDENTS

ANGELA MILLER-NILES, NCTM

- Florence Price - African-American
- Manuel Ponce - Mexico
- Yoshinao Nakada - Japan
- Melanie Bonis - France
- Martin Kutnowski - Argentina
- Ansi Alt - Austria
- Dianne Goolkasian Rhabee
- Tatiana Salutrinskaya
- Anne Crosby Gaudet - Canada

Variation—The Foundation of Daily Practice

Dr. James Litzelman, NCTM

MTNA Webinar

Friday, April 3, 2020

litzelman@cua.edu

jclitzelman@gmail.com



USING THE TECHNIQUE OF VARIATION

JAMES LITZLEMAN

- **3 Basic Groups of Varied Practice:**
 - 1. Shifting Accents/Rhythmic Variation
 - 2. Transposition
 - 3. Symmetrical Inversion - contrary motion
-
- **Use of Hanon and Czerny exercises, and repertoire**
-

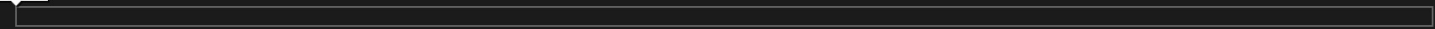


Competition Piano Repertoire

By Black Composers



57:07



COMPETITION PIANO REPERTOIRE BY BLACK COMPOSERS LEAH CLAIBORNE, EBONY MUSIC INC.

- Junior Division - Ebony Music Inc. Top Ten List
- Margaret Bonds “Dry Bones” from Spiritual Suite
- Howard Swanson The Cuckoo
- Betty Jackson King “Autumn Dance” from Four Seasonal Sketches
- Samuel Coleridge Taylor “Deep River” from 24 Negro Melodies
- Nathaniel Dett “Morning/Barcarolle” from In the Bottom Suite
- H.T. Burleigh “On Bended Knees” from In the Southland
- Oswald Russell Papillons
- Wallace Cheatham Three Piano Preludes

COMPETITION PIANO REPERTOIRE BY BLACK COMPOSERS

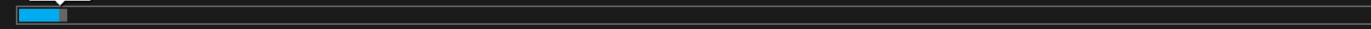
- MTNA Senior Division Ebony Music Inc. Top 10 List
- Fred Onovwerosuoke “Edge” from African Studies in African Rhythms
- Coleridge-Taylor Perkinson Toccata
- William Grant Still “Young Missy” from Deserted Plantation
- Leslie Adams Etude in C# minor
- Samuel Coleridge Taylor “Bamboula” from 24 Negro Melodies
- Irene Britton Smith Variations on a Theme by Macdowell
- Margaret Bonds “Troubled Water” from Spiritual Suite
- Nathaniel Dett “As His Own Soul” from 8 Bible Vignettes
- George Walker Prelude and Caprice
- Florence Price “Flame” from Snapshots

MEMORIZATION TECHNIQUES FOR PERFORMERS, TEACHERS AND STUDENTS

DR. THERESA BOGARD

UNIVERSITY OF WYOMING

tbogard@uwyo.edu



MEMORIZATION TECHNIQUES FOR PERFORMERS, TEACHERS AND STUDENTS

DR. THERESA BOGARD

5 types of Memory - in order of importance

- 1. Kinesthetic memory - touch
 - 2. Intellectual memory
 - 3. Visual memory
 - 4. Aural memory
 - 5. Emotional/Musical memory
-
- **How to Memorize**



WHY IS MY GIFTED STUDENT STRUGGLING?

TEACHING THE GIFTED AND TWICE EXCEPTIONAL STUDENT

Dr. Lesley McAllister, Baylor University
Lesley_mcallister@baylor.edu

25:19



- Shared stories about two students including his son
- What seemed to be unique became a challenge to fit in when they were put together with other students in school
- Atypical brain functioning
- Not learns fast but learns differently (i.e., key signature)
- Asynchronous development:
 - cognate, physical, social, and emotional
 - brighter the student is, greater the gap may be
 - intellectual level may be 10 for 7 year old, but their social skills may only be at 5 year old



◦ Bright Child

- Enjoys school
- Works hard to achieve
- Knows the answer
- Interested and attentive
- Motivated by grades
- Performs at top of the group

◦ Gifted Child

- Enjoys self-directed learning
- Knows without working hard
- Asks the questions
- Highly curious
- Not always high achievers; not always motivated by grades
- Performs beyond the group



- Be a facilitator
- "I am so proud of you making such good effort at your lesson today"
- They do not like repetition
- Choose rep. wisely
- Switch activity and come back to the problematic spot



“Twice Exceptional” (2E) Students

- Gifted students with a disability, such as:
 - ADHD (31%)
 - Autism (17%)
 - Sensory processing disorder (18%)
 - Obsessive-compulsive disorder (OCD) (13%)
 - Dyslexia
 - Visual/physical/hearing impairment



STRATEGIES FOR GIFT, ADHD, AND 2E STUDENTS

- Make eye contact before giving instruction
- Use many modalities
- Limit instruction
- Match strengths while addressing weaknesses
- Behavior contract to set boundary with students
 - Develop hard work, discipline, pride, satisfaction
- Label is only a signal

Nelita True's Legendary Approach to Memorizing Music and the Technic Routine We All Learned When Entering Her Studio

03/28/2022 03:30 PM - 04:30 PM



2022 MTNA NATIONAL CONFERENCE

JAMIE SHAAK

**NELITA TRUE'S
LEGENDARY APPROACH
TO MEMORIZING MUSIC**

And the Technic Routine We All Learned
When Entering Her Studio

Nelita True

March 28th, 3:30-4:30 CST

29:21

▶

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ROADMAP FOR TODAY

0 — | **1** Studying with Dr. Nelita True

0 — | **2** Dr. True's Memorization Approach

0 — | **3** Asking the Right Questions – The TRUE Questions

0 — | **4** Technic Routine for New Students in Dr. True's Studio

0 — | **5** Your Legacy Lives

- Recorded lesson
- Approach at the piano?
 - Character of every phrase
 - Go for the sound quality that you are going after
- Mirror
- Technique class
 - to get rid of tension
- Stand up without using hand to make sure feet are positioned correctly so hands can be dropped freely
- Memorization
 - Memorize in small sections
 - Asking a lot of questions about each section

MEMORIZATION

- Memorized from back to the front using small sections
 - Asked a lot of questions before moving to another section
 - Play one section
 - Play 10x
 - Move on
 - Play section 1, wait, play section 2
 - Then do the same thing with less wait time between sections
- Ability to start at any point

The diagram illustrates the process of memorizing a piece of music from back to front using small sections. It shows five numbered sections of musical notation, arranged in two rows. The top row contains sections 5, 4, and 3 from left to right. The bottom row contains sections 2 and 1 from left to right. Each section is a small snippet of a piece of music, showing a few measures of a melody and accompaniment. The numbers 1 through 5 are circled in red, indicating the order of memorization from the end of the piece (5) back to the beginning (1).

QUESTIONS TO ASK AWAY FROM THE PIANO

IDENTIFY

- Time signature
- Key signature
- Tempo
- All the musical symbols
- The form: AB, ABA, AABB...
- Repeated sections

FIND

- The highest and lowest notes of the piece
- The loud parts and the soft parts
- Time to study the score away from the piano
- Any sudden changes in dynamics or tempo
- Tap or sing the opening rhythms

LISTEN

- Recordings from the time it was written
- Other compositions by the composer

- Had students write the phrases (!)
 - Sing the tune
 - Know how key changes affect the sound
-
- All handouts are available on the following site;
 - <https://shaakpianomusic.com/nelita-true/>

ASKING THE RIGHT QUESTION

Shows stretching

Technique routines for new students:

-[Finger yoga \(18:05\)](#)

-[Hanon no. 31 \(22:21\)](#)

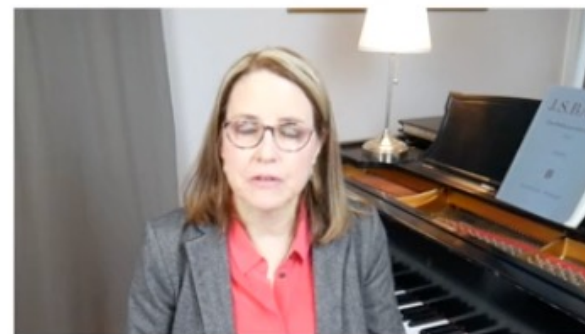
Many more exercises are available on the video!!



Rhythm and Meter in the Keyboard Music of J.S. Bach

Dr. Kate Boyd, NCTM
Butler University: Indianapolis, IN

MTNA National Conference
Tuesday, March 29, 2022

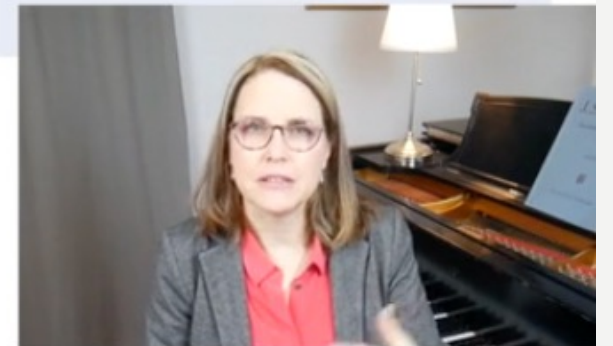


- Meter

- Simple time signature vs. compound meter (i.e., 3/4 vs. 9/12)
- Understanding of strong beats vs. weak beat

FOUR DANCE TYPES FOUND IN BACH SUITES

Name	Country of Origin	Meter	Tempo
Allemande	Germany	4/4	Moderate
Courante	France	Triple	Faster
Sarabande	Spain	Triple	Slower
Gigue	England ("jig")	Compound	Rapid



METER IN BACH

- Pieces that start on the downbeat vs. pieces that start after a rest
 - Clap and play or sing and play

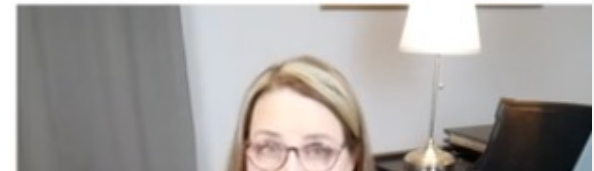


METER IN BACH

INVENTIO 4

BWV 775

The image displays the first five measures of the first system of Bach's Invention No. 4, BWV 775. The music is written for a single melodic line on a treble clef staff. The time signature is 3/8, which is circled in pink. The key signature is one sharp (F#), indicating G major. The first measure contains a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure contains eighth notes D5, E5, and F#5. The third measure contains eighth notes G5, A5, and B5. The fourth measure contains eighth notes C6, B5, and A5. The fifth measure contains eighth notes G5, F#5, and E5. Fingerings are indicated by numbers 1-5 above and below notes. The first measure has a '2' above the G and a '1' above the A. The second measure has a '5' above the D. The third measure has a '2' above the G. The fourth measure has a '2' above the C. The fifth measure has a '1' above the G. The bass clef staff is empty in the first two measures and contains eighth notes in the last three measures: G4, F#4, E4 in the third measure; D4, C4, B3 in the fourth measure; and A3, G3, F#3 in the fifth measure. The bass clef staff has a circled 3/8 time signature.



METER IN BACH

SIN

A musical score for a piece titled "SIN". The score is written for piano in G major (one sharp) and 3/4 time. The first measure is circled in pink. The treble clef staff shows a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff shows a quarter note G3, a quarter note A3, and a quarter note B3. The first measure is marked with a "9" above and a "16" below. The second measure is marked with a "5" above and a "12" below. The third measure is marked with a "3" below.

PRAELUDIUM XVIII

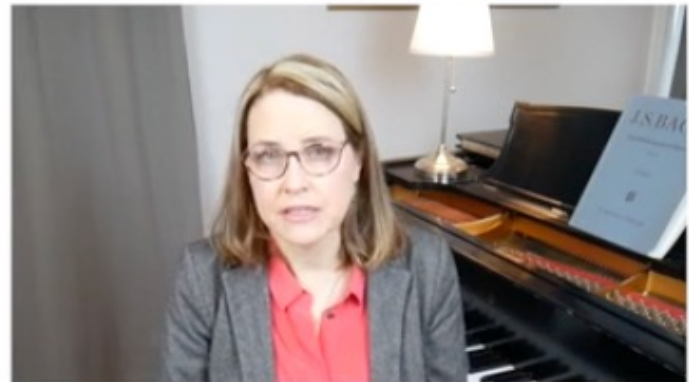
A musical score for a piece titled "PRAELUDIUM XVIII". The score is written for piano in G major (one sharp) and 3/4 time. The first measure is circled in pink. The treble clef staff shows a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff shows a quarter note G3, a quarter note A3, and a quarter note B3. The first measure is marked with a "9" above and a "16" below. The second measure is marked with a "4" below. The third measure is marked with a "21" below. The fourth measure is marked with a "3" above. The fifth measure is marked with a "12" below. The sixth measure is marked with a "3" above.

Time Signatures and Tempo

“With regard to meter, the greater time signatures, such as *alla breve*, 3/2 and 6/4 are heavier and slower than the short time signatures such as 2/4, 3/4, and 6/8, and these in turn are not as lively as 3/8 and 6/16”

- Johann Philipp Kirnberger:

Die Kunst des reinen Satzes in der Musik



Prelude in F Major, WTC Book I

PRAELUDIUM XI

BWV 856

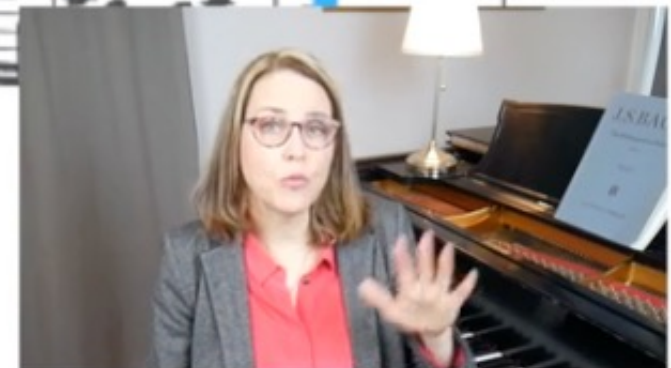
The image displays the first two staves of the musical score for the Prelude in F Major, BWV 856. The treble clef staff begins with a pink circle around the first measure, which contains a half note F4. The bass clef staff also begins with a pink circle around the first measure, which contains a half note F3. The score includes fingerings (2, 2, 5, 2, 3, 1) and a fermata over the final note of the first measure.



Prelude in C# Major, WTC Book I

BWV 848

The image displays the first two systems of the musical score for the Prelude in C# Major, BWV 848. The score is written for piano in treble and bass clefs. The first system consists of six measures. The first measure is circled in pink and has a blue '1' written below it. The second measure has a blue '2' below it, the third a blue '1', the fourth a blue '2', the fifth a blue '1', and the sixth a blue '1'. The second system also consists of six measures. The first measure has a blue '2' below it, the second a blue '1', the third a blue '2', the fourth a blue '1', the fifth a blue '2', and the sixth a blue '1'. The score includes various musical notations such as notes, rests, and fingerings (1, 2, 3, 4, 5).



- Hemiola
 - Often occurs across the barline
- Syncopated rhythm
 - Could create unexpected downbeat
- Few questions:
 - Should you over-dot dotted rhythms?
 - Should you dot upbeats to dotted rhythms?
 - Should you assimilate dotted rhythms to triplets?

RECITAL - URSULA OPPENS, PIANO

Das Jahr

April

November

Fanny Mendelssohn-Hensel

Friendship

Frederic Rzewski

Sonata in D Major, D. 850

Allegro

Con Moto

Scherzo - Allegro vivace

Rondo - Allegro moderate

Franz Schubert

Parchment

Julius Hemphill

Valses Nobles et Sentimentales

Maurice Ravel

La Valse

Maurice Ravel



THANK YOU

