



NYSMTA



VOLUME LVI NO. 1

Summer 2019

NEWSLETTER

NEW • YORK • STATE • MUSIC • TEACHERS • ASSOCIATION • INC.

IMPORTANT DATES

Chapin Grant

Proposal deadline: September 15, 2019

NYSMTA Business Meetings

Friday, October 11, 2019

Nazareth College

Rochester, New York

MTNA Competitions

Saturday, October 12, 2019

Nazareth College

Rochester, New York

Submission Deadline: September 11, 2019

online applications available at mtna.org

Heddy Kilian Empire State Competitions

Saturday, October 12, 2019

Nazareth College

Rochester, New York

Submission Deadline: September 11, 2019

Online application form available at nysmta.org

NYSMTA Mini Pedagogy Symposium

Saturday, October 12, 2019

Nazareth College

Rochester, New York

Lecture Forum Proposals

for NYSMTA Conference 2020

Submission Deadline: March 1, 2020

MTNA National Conference

March 21-25, 2020

Chicago, Illinois

Watch for details at mtna.org

Citation Nomination

Due by September 1, 2020

NYSMTA Conference 2020

Location and date in October
to be announced



President's Message

Dear NYSMTA members,

As MTNA and NYSMTA members, we share a rich history of professional music advocacy dating back to the 19th century. The Music Teachers National Association was established in 1876 by Theodore Presser and sixty-two colleagues. Their expressed goals were mutual improvement through the interchange of ideas, broadening a shared culture of music, and cultivating fraternal feelings. New York State members played an important role in the initial years of the organization. The second, fourth, fifth and ninth MTNA Conventions took place in New York State and the seventh, eighth and ninth, MTNA presidents were from New York.

NYSMTA must have existed as early as 1888, based upon an article appearing in the August, 1913 issue of the *Etude* magazine—*Opinions of Well-Known Teachers and Musicians Expressed at the Twenty-fifth Annual Convention of the New York State Music Teachers' Association*. Victor Herbert and Charles Farnsworth were among those in attendance at this conference, held June 10-12, 1913 at the Skidmore School of the Arts in Saratoga. The article reports on well-attended concerts, the discussion, approval and adoption of essential standards for music and hopeful signs and (to quote)..... *hopeful signs of progress in the art of musiccourses in harmony and ear training, music appreciation and history are being introduced into the high schools of the country, the work of choruses and orchestras is steadily improving, and, best of all, the practical study of piano, violin and voice is receiving increased interest and more or less of academic credit.* (Vol. 31 No. 8, Aug. 1913, pp 543-544).

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WWW.NYSMTA.ORG

Webmaster: Bonnie Choi
NYSMTA Home Page,
Newsletters, Informational Topic Briefs,
Directory, Constitution & Bylaws,
Conferences, Certification, Competitions,
Grants Program, Find-a-teacher.
Linked to www.mtna.org

If you have an address change,
new phone number or e-mail
address, please contact the Vice-
President for Membership, for inclusion
of that information in the next
Directory:
Bonnie Choi, VP of Membership
bchoi6@naz.edu
585-389-2695

You would also need to contact
the MTNA National Office
(Toll Free) **1-888-512-5278**

The Executive Committee
requests that all NYSMTA members
pay their annual MTNA dues by
October 1, 2019. It greatly facilitates
the accurate preparation of the State
Membership Directory.

NYSMTA NEWSLETTER

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108 Washington Road
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gfishr@frontiernet.net

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bchoi6@naz.edu

Newsletter Deadlines:
May 1, July 1, November 1

Submission of newsletter articles
and reports by e-mail is strongly
preferred; otherwise allow extra time
for editing. Please be sure to include your
name on all submissions. Thank you.

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Although the history of NYSMTA includes a hiatus, resulting in a new organizational charter in 1961, we are today, still building upon the goals and accomplishments of our foundational members, adapting them to meet the needs of our 21st century music teachers, students and communities. Collectively we hold a vast store of knowledge, expertise and imagination. Through MTNA, NYSMTA, and our affiliate local districts we have ongoing opportunities to share our resources and make valuable contributions to our communities and our music profession. Towards that end, let's focus on communicating and sharing.

We can share all that our organization currently offers us. Visit nysmta.org and you will discover 2018 NYSMTA Conference videos (Conferences/Media), applications for The NYSMTA District and Chapin Grants (Members/Development), news of local district activities—to get yours listed, please send your information to webmaster Bonnie Choi—and much more. Visit mtna.org and you will find webinars (watching one at a local district meeting could be fun.) AMT archives, the Find a Teacher portal where you may create your teaching profile and link it to your own website, studio resources as teaching tips, intermediate chamber music repertoire and news of competitions and e-Festivals. MTNA also offers significant office supply discounts through Office Depot, legal support, competitive rates on home liability insurance and it provides liability insurance for all NYSMTA events.

Our new initiatives aimed at increased communications and sharing include the monthly Informational Topic Memos from our state chairs and the Competition Day Mini Pedagogy Symposium which provides us with an opportunity to come together and share ideas through posters, “lightning talks” and informal conversations. This day will also include educational and networking opportunities for and with our collegiate members. As you read this newsletter you will learn more about this day and how to participate. While we can gain much from online resources, nothing is as satisfying and enduring as our personal interactions.

With the addition of our Mini Pedagogy Symposium, the 2019 NYSMTA Competition Day is for everyone. Please join us for this event at Nazareth College, Rochester NY, and bring a friend. Gathering together for our “mutual improvement,” we will carry on the mission of our founding fathers in supporting music for all.

Finally, I offer a special “thank you” to Gary Fisher (Newsletter Editor) and Bonnie Choi (Webmaster) for producing this informative newsletter, to Jacob Ertl and Leonidas Lagrimas for organizing our Mini Pedagogy Symposium, to Heather Wheeler for organizing our competitions, and to all the contributors to our summer NYSMTA newsletter.

With all good wishes for a refreshing summer,

Beverly Smoker
President, New York State Music Teachers Association

Mini Pedagogy Symposium | Competition Day 2019

**Saturday, October 12, 2019
Nazareth College, Rochester, New York**

NYSMTA is now offering more than “just” competitions on our 2019 Competition Day! On Saturday, October 12, running concurrently with competition activities at Nazareth College in Rochester will be the inaugural Mini Pedagogy Symposium. Designed to be held on the alternate years in which the state conference does not occur, it is intended for community teachers, their students, competitors, and collegiate music students and faculty to come together to share their ideas, insights and experience regarding pedagogy at all levels.

Presentation opportunities, open to members and non-members alike, include “lightning talks”, relatively brief remarks about any number of relevant and engaging topics of pedagogy. It might even be an engaging reminiscence of thoughts which have run through one’s mind after a particularly great lesson (one given or one taken), or a really productive practice session, or a stroll or conversation with someone. Poster displays offer those of us who may not wish to speak before a group the opportunity to create visual presentations that an audience can read and absorb at their own pace. Either of these types of presentations could even provide the foundation for a Lecture Forum topic presentation at the 2020 NYSMTA Conference.

Participants will be able to audit the competitions taking place that day. State-level 2019 MTNA competitions and the 2019 Heddy Kilian Empire State Competitions attract players and singers state-wide. Lunch will be available. And of course throughout the day will be the opportunity for everyone to visit together, to meet new colleagues and catch up with old friends. We are hoping especially to see a good number of college music students in attendance. Engagement between young and older, between those of us with years of experience and insight and those who are to follow in our footsteps, is both a benefit and a responsibility of membership. While we can gain much from online resources, nothing is as satisfying and enduring as our in-person interactions.

All details regarding this Mini Symposium, including topic submissions and means of registration (which is free), can be found at <https://www.nysmta.org/symposium2019>.

We sincerely hope you will consider entering your students in these competitions, and spending the day participating in all that is taking place. And perhaps consider bringing along a friend who is not yet a member of NYSMTA, to see what our organization has to offer. We would very much look forward to welcoming you to Nazareth in October!

Dr. Jacob Ertl and Dr. Leonidas Lagrimas, co-chairs
2019 NYSMTA Pedagogy Mini Symposium
jertl2@naz.edu; leonidas.lagrimas@fredonia.edu

**CLICK HERE TO REGISTER
FOR MINI SYMPOSIUM**

**CLICK HERE TO SUBMIT
PROPOSAL
FOR MINI SYMPOSIUM**

The Musical and Pedagogical Benefits of Home Recording

Josh Massicot, Nazareth College



From old reel and cassette tapes to YouTube and smartphones, recording technology continues to have a profound influence on us as pedagogues and artists. We now take for granted how easy it is to pull up a recording, make a short audio or video clip for a student, or review recorded assignments in between lessons. The quality of these recordings and the ease with which to make and share them continue to improve: this past year, a student of mine recorded, edited, mixed, and submitted all of her college audition materials on her iPhone. The quality of the representation of her work was outstanding. In my job as both a private teacher and a collegiate instructor working with future music therapists, educators, and performers, my students desire the knowledge and ability to create multi-layered, quality recordings in their practice rooms, living rooms, and bedrooms. These musicians want to create their own accompaniments and loops to help improve the meaningfulness and fluidity of their improvisations; they want to write and record their own original music; they want to hear themselves as part of something much larger.

Studio recording and production is the process of capturing performances (acoustic, electronic, and/or pre-recorded), editing, mixing, and mastering them for listening. Up until recently, this required expensive professional equipment, a studio large enough to hold all of it, and a great deal of knowledge and experience to execute a vision. A sound engineer generally needed to enroll in a specialized program and/or serve as an apprentice in a studio, thus affording access to this equipment. And if musicians wanted to put their

performances on record – even just to make a passable demo recording before being professionally recorded – they needed to spend significant money to buy studio time. Their time was also limited by their medium – tape was expensive, so each take added up quickly.

This has changed. The ever more powerful consumer electronic devices we use everyday – our laptops, tablets, and smartphones – are now capable of powering a low-cost recording setup that the vast majority of musicians can afford. With a few well-chosen pieces of recording gear, just about anyone can set up and operate a fully functional mobile home studio.

While learning to use these tools effectively and efficiently and creatively remains a highly-skilled art, the software and hardware has evolved specifically with the consumer musician and recording hobbyist in mind to be as user-friendly as possible. What follows is a short description of the main components of setting up a mobile home studio and equipment recommendations that I have both used successfully with my students and which they have used on their own.

Computers:

Most of us already possess a desktop or laptop that is more than capable of serving as a workstation. While this article will focus on recommendations for equipment for use with a Mac or PC, it should be noted that there are a number of high-quality apps that can be used with a tablet or smartphone.

Recording Software (Free):

A digital audio workstation, or DAW, is a piece of software that fully emulates and models the tools of the traditional analog studio. These programs are capable of producing industry-standard recordings. While professional DAWs cost hundreds of dollars, there are many low-cost or free DAWs that are incredibly powerful. All Macs come preloaded with Garageband, a free, intuitive and capable first DAW. Avid Technology's Pro Tools, one of the industry's most popular professional DAWs, updates and supports "Pro Tools First", an entry-level free DAW that supports up to 16 audio tracks, simultaneous recording, and a number of effects. Similarly, Pre Sonus' "Studio One Prime" is a

free, streamlined, single-window workstation complete with professional features. While both Pro Tools First and Studio One Prime do have their limitations, the benefit of learning how to use them means that a student or studio looking to upgrade to a more fully-featured version will be making a seamless transition.

Audio Interface (\$40 - \$120):

An audio interface is the intermediary between your DAW and all of your recording equipment: it helps your computer amplify, process and transfer in real time the performances from your microphone or instrument. They also provide outputs to speakers, headphones, and level/line adjustments. These pieces of equipment used to cost thousands of dollars, but they are now incredibly affordable. Focusrite's Scarlett and Behringer's U-Phoria lines of interfaces deliver excellent audio quality, contain nicer features like direct monitoring (the ability to hear the playback of your recorded sound without any latency) and phantom power (the ability to use a greater variety of microphones). I'd recommend starting with a "2 IN / 2 OUT" interface – two inputs allow you to record two tracks simultaneously or one track in stereo.

Microphones (\$50 - \$200):

Microphones convert acoustical energy into electrical energy. Different types of microphones have different ways of converting that energy. Dynamic and condenser microphones are two of the most common microphones used in a studio. Dynamic microphones, which use a wire coil and magnet, are sturdy microphones suited to live performance and louder levels (drums, horns, guitar cabinets, and vocals). Condenser microphones, which require power for their capacitors, tend to be more sensitive and responsive than dynamic microphones. While more delicate, they are excellent at capturing the nuances of the human voice and recording a vast array of acoustic instruments.

For home recording, condenser microphones are a fantastic place to begin. A pair of studio condenser mics would excel at capturing the nuances of a grand piano. A large diaphragm condenser excels at vocals and stringed instruments. If looking at dynamic microphones, I've had great success at using a Shure SM-57 for vocals (with a pop filter) and acoustic instruments. SM-57s also transition perfectly to live performance.

Accessories (\$100 - \$150):

Studio headphones, cables (XLR for mics, ¼" for instrument line inputs), a pop filter for vocals, and a boom mic stand are all essential pieces of gear. If you

don't own some of this equipment already, you can easily acquire it used through a variety of local and online means.

Conclusion

The pedagogical and creative implications for you and your students having access to this kind of equipment are immense.

When artists record themselves, they almost always utilize a click track (a metronome). While automation can smooth the edges, every audio engineer is always looking to capture something as close to perfection as possible. Students will record passages again and again, seeking that level of mastery, and their sense of pulse will improve.

Playing the piano is often a solitary pursuit. Students invite their peers to play and sing on their recordings. I've had students literally learn how to play other instruments just so they could track them. As they do this, they hone their aural skills and develop preferences for harmony and voice-leading. We forget that the "rules" of counterpoint came out of what we liked to hear naturally. Students explore these concepts organically and artistically.

Learning a song or writing your own puts a lot of theoretical concepts into practice: a song has a structure, a flow, a beginning, an arrival, an ending. It has dissonance and consonance and harmony and syncopation and poetry. When students immerse themselves in this kind of process, they begin to hear music differently.

Students develop their own voices – vocally and artistically. Every teacher I've ever had sang in a lesson. We sing because it's the closest and most intimate physical representation of our musicality. I've had students sing politely in lessons, only to find an incredible voice develop when they record. An instrument is a tool for musical expression, and recording gives us the ability to explore that expression in ways that we don't always have access to in the moment.

These are just a few of the many joys I've had recording my students over the years and helping them with their own projects. As technology continues to develop, these tools will become even more integrated into our studios and musical lives. It is my sincere hope that with a little patience and a small investment that audio recording and the basic tools of production can become a valuable and meaningful tool to the studio teacher.

News from District 6

District 6 is experiencing a successful “reboot” after some years of low activity! A group of teachers who really wanted to get the district going again met in January and voted in a board consisting of president, vice president, secretary, and treasurer. We also have someone in charge of social media (Facebook page and website). We have been having regular meetings since then. We went through all of our past membership lists and sent out invitations to everyone we could find and invited them to a dinner and discussion which was held on Sunday, March 24th. We had 25 people come and we felt that was a great turn-out! We had a productive discussion about what we would like to see as NYSMTA members. Many of the teachers wanted to see more events that would include all levels and abilities of students, not just competitions and evaluations. Everyone who showed up was very

positive about getting the district active and collegial.

Our next project is a Romantic music festival in the fall when students are invited to play a piece from the Romantic era, receive comments from a judge, and a certificate at the end. The performances are open to whomever wants to come, so they serve as a recital/master class type of situation as well.



2019 HEDDY KILIAN EMPIRE STATE AND MTNA COMPETITIONS

Saturday, October 12, 2019
Nazareth College, Rochester, New York

The New York State Music Teachers Association once again sponsors two significant competitive opportunities for our students. Both will be taking place on Saturday, October 12 at Nazareth College in Rochester. The Heddy Kilian Empire State Competitions offer events at the junior high, high school and collegiate levels in the categories of piano, voice and instrumental.

The Music Teachers National Association (MTNA) offers competitions at the Elementary (composition only), Junior, Senior and Young Artist levels in composition, piano, voice, string, woodwind, brass, piano duet and chamber music (see link for specific category/age level details). Click [HERE](#) for information and application for the MTNA competitions.

Questions regarding either of these competition can be addressed to the NYSMTA Vice-President for Competitions, Dr. Tracy Lipke-Perry at lipkeptd@potsdam.edu.

Why Certification?

Dr. Laura Amoriello, Ithaca College



Our organization has a long history of excellence in teaching, maintaining the highest of standards for both ourselves and our students. MTNA Certification is a means of recognizing those achievements, and, as Certification Chair, I believe more of our members deserve this distinction.

What are the benefits of MTNA Certification?

- Recognition

Whether you are a new or experienced teacher, have earned degrees in your field or not, certification is a formal recognition of your expertise. It announces your excellence and enhances the professionalism of your studio.

- Recruitment and Income

Certification increases potential for both. With this professional designation, you will attract more students and therefore raise your income.

- Public Education

When I tell folks I'm a piano teacher, I inevitably hear a story about "the lady down the street" who gave them lessons long ago. We've come a long way since then, and it's our responsibility to educate our communities about our professionalism. Certification does just that.

It demonstrates to students and their families that you are prepared, motivated, and will demand excellence of yourself and your students.

The certification process requires teachers to demonstrate competency in five areas. Applicants will:

- Write a teaching philosophy.
- Analyze four teaching pieces.
- Present their teaching via video.
- Describe their teaching environment.
- Discuss their business ethics and studio policies.

When I applied for certification, I remember thinking, Why not be recognized for the things I am already doing each day? As a young teacher, it boosted my confidence to join the ranks of teachers I admired both statewide and nationally who were certified, and it certainly helped as I began recruiting students for my new private studio. But certification can be helpful for teachers at any point in their career. Perhaps it can provide a formal study of pedagogy for newer teachers, or even serve as professional development for experienced teachers.

I would encourage any members who feel they would benefit from certification to contact me at lamoriello@ithaca.edu. I am happy to talk more about the program, provide more detailed information about requirements, and even serve as a mentor throughout the process. In the meantime, more information can be found at www.nysmta.org/member and certification.mtna.org.

We are musicians and teachers of the highest caliber, and every day we contribute to the ever-increasing professionalism of today's music teacher. Certification is a means of participating in that conversation. Why not let your voice be heard?

REQUEST FOR NYSMTA ARCHIVAL MATERIALS

If any members might have NYSMTA-related papers of which they no longer have a need or desire to store, such as old conference booklets, newsletters, directories or papers, or the like, you might consider donating them to the existing NYSMTA archival collection instead of throwing them out. If so, please contact Gary Fisher, NYSMTA archivist, at gfsr@frontiernet.net. Let me know what you have and I can then determine if those donations can fill some gaps in the collection, or otherwise add to a fuller picture of the organization's history. While there is not yet a permanent "repository location" for these materials, they are being maintained safely and intact. Any additional materials will be appreciated.

CALL FOR CONFERENCE 2020 PRESENTATIONS

Members may be interested in offering a presentation at the next Conference, to be held in the fall of 2020. The Lecture Forum is the means by which NYSMTA members may submit conference presentation proposals for consideration.

Might you have an area of interest about which you could offer a lecture, lead a discussion or explore further with your colleagues? Performance could certainly be an element in such a presentation. The range of possible topics is very wide. They might relate — but by no means be limited — to your own pedagogic thoughts regarding technique, the repertory, the business of music and teaching, introducing jazz or popular styles to “classical” students, developing a curriculum, renewing student interest, applications of new technologies. This list of tools of the music profession is as long as our imagination, interests and accomplishments are wide. The Lecture Forum is an opportunity to engage directly with other members, so many of whom we are able to see only at these Conferences. Exchanging and sharing

our ideas and insights, along with developing new ones through face-to-face discussions, are what make the NYSMTA conferences the exceptional experience they always end up being. Your voices are at the heart of our organization, and providing a forum in which they can be heard is one of our greatest responsibilities. Please do consider taking an active role in the day’s event: your thoughts and professional experience are what will make our 2020 Conference stimulating and worthwhile.

Proposals can be submitted online or directly to the Lecture Forum chair. The topic proposal document should be a detailed description of the intended presentation, two to three paragraphs in length. Presentation time may range from thirty to fifty minutes, including time for questions. A maximum of three topics would be selected for presentation at the 2020 Conference. Questions and proposals may be submitted to Janice Nimetz, chair of the NYSMTA Lecture Forum, at jmnimetz15@gmail.com. You might also wish to recommend a particular individual whose work you feel would be of interest to our members. Proposals for presentations at the NYSMTA Conference 2020 should be submitted by no later than March 1, 2020.

Chapin Foundation Grant

The Elfriede Chapin Fund has been established to award a monetary grant annually to one NYSMTA member. The recipient will use the grant to work on a special project that will benefit member teachers. This project should establish new research developed during the grant period. When the study is complete, the recipient must present the findings, either through a published article in an issue of the NYSMTA Newsletter or the American Music Teacher magazine, or through a presentation at a biannual NYSMTA state conference or an MTNA annual national conference.

Anyone interested in applying for the Chapin Grant should contact, by September 15, 2019:

Michael Merolla, Chapin Fund Chair
PO Box 428
Miller Place, New York 11764
mbm00@optonline.net

MEMBERSHIP INFORMATION

The Membership Directory of the New York State Music Teachers Association is updated every other year; a print copy is mailed to all current members. A safe and secure online membership database is available on our website. We ask that if you have not renewed your membership for the current year to please do so as soon as possible. When renewing your MTNA/NYSMTA membership, please make sure that your email address is up-to date. Timely attention to it will insure continued receipt of MTNA/NYSMTA information, as well as inclusion in the NYSMTA Membership Directory. If you are reading this newsletter and announcement as a non-member, we warmly invite you to consider joining (or re-joining, as the case may be). Initiating or renewing membership is done through the national office. They can be reached at 513-421-1420 x237 (Melissa Curtice). 70% of our members have already renewed for the current year. If you are part of the remaining 30%, please take a moment to register.

Questions, requests or information submitted can be sent to: Bonnie Choi, Vice-President for Membership, NYSMTA Nazareth College Music Department 4245 East Ave., Rochester, New York 14618 (585) 389-2695 bchoi6@naz.edu

A few words to consider..... once again.....

Even though this message was written a few years ago, its intent remains timely. NYSMTA is surely not alone in its attempts to reach out for greater participation on the part of its members. While this can often appear in the form of a plea for volunteerism, a call for members to "step up", here it is an invitation simply to join in the activities your organization offers, to be a part--when such opportunities present themselves--of gatherings of like-minded, similarly-purposed individuals. In our case it is musicians who seek to maintain and enhance their art and their craft, as teachers or performers or scholars. This state of ours is certainly one that is far-flung, and we may have found it challenging at times to encounter peers from further away, or even those nearby. With that in mind, you might want to consider attending something like the **Mini Pedagogy Symposium taking place on October 12** at Nazareth College in Rochester, part of the annual NYSMTA Competition Day. Here you will not only have a chance to meet any number of people from all over the state who have mutual interests and pursuits, but you could also have an opportunity to share with everyone a snapshot of your own expertise

and experience by means of a five-minute "lightning talk" or a poster display. You could enjoy hearing our talented students performing in various competitions. And then a year from now you could take in a day full of presentations and master classes and performances and displays at the 2020 NYSMTA Conference.

Come spend a few hours with us--your friends of old and those you did not even know you would meet for the first time. We are all individuals who have such incredibly valuable and diverse talents and energies and experiences to offer and to share with each other, whether we are just starting out as teachers and performers or if we have engaged with music for a lifetime. You know who you are, and we--all of us--would love to come to know you and who you are. We think you will like what you find! If you know of someone who is not already a member, someone who would be unaware of what we are offering, you might wish to invite that person to attend the Mini Symposium along with you. And you may even find yourself curious about ways in which you can become involved with the operations of our organization. Being part of the fresh energy and ideas that groups like our own thrive on can be exhilarating. We would so look forward to welcoming you!

CALL FOR NYSMTA NEWSLETTER ARTICLE TOPICS

Chair of the Independent Music Teachers Forum, Maura Hall, would like to know of topics for articles that would be of interest to our members and readers. As active teachers and musicians, our members are very much aware of issues pertinent to the private teacher which could be addressed in this newsletter. Sharing our own insights, perspectives and experiences is a fundamental benefit of membership in an organization such as ours.

Please let Maura know of your interests by contacting her at etudesmusic@gmail.com

Citation Award Call for Nominations

The NYSMTA Citation Committee requests nominations for the 2020 NYSMTA Citation Award, to be awarded at the 2020 NYSMTA Conference. Nominees should have demonstrated service to the music teaching profession by reason of leadership at State, Division and/or National levels of MTNA, and/or have made outstanding contributions to music and the arts through community, cultural and artistic activities. Please submit nominations either in writing or by email, with detailed reasons for the recommendation, by Thursday, **September 1, 2020** to:

Michael Merolla
PO Box 428, Miller Place, NY 11764
mbm00@optonline.net

**NEW YORK STATE
MUSIC TEACHERS ASSOCIATIONS, INC.**

c/o Gary Fisher
108 Washington Road
Pittsford, NY 14534
gfshr@frontiernet.net

MTNA COMPOSITION COMPETITION

Attention NYSMTA Teachers!

A reminder here of a great opportunity to submit your students' original compositions into a state-wide contest, the first of three levels of the MTNA Composition Competition. All submissions are reviewed and judged with insightful written comments. Winners at the State level go on to compete at the Division levels; winners there then go on to the National level. The MTNA Composition Competition provides an excellent goal for young composers. So many young students come to us not only wanting to learn to play an instrument, but also wanting to learn how to write down the pieces they have already been devising on their own, and to learn how to do it better. Even if we ourselves are not trained composers, just think of how much we can help our students, how much we can motivate them and steer them in stimulating directions. We already do this by the way we guide them through the wonderful literature of great composers, and in doing so lead them to "inhabit" these best models for themselves. And if it is more of a popular style they are striving for, we can still help them to shape their ideas by means of our own strong sense of musical shape and worth and experience. Far too few of us – and far too few of our students – explore this path of creativity and unique self-expression. Here is a chance to motivate and challenge our students, and for them to gain acknowledgment, encouragement and, perhaps, reward. Similar to the MTNA performance competitions, age levels determine the appropriate categories for the MTNA Composition Competition: Elementary, Junior High, High School and Collegiate. Deadline for submission in this year's event is September 11, 2019. [Click HERE for more information](#), or visit www.mtna.org, and follow the links for "competitions."

—Christine Johannsen, Coordinator, MTNA Composition Competition
845-628-7980 chrisj.rage@gmail.com