



Nuances

The Newsletter of MAPTA

**October 2014 Vol 45 Issue
3 MAPTA Calendar of
Events**

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Share The Music!

Do you know someone who could benefit from joining MAPTA? Send them this issue of Nuances by clicking the link below.



Submissions

Complete submissions of articles, events or other piano themed features are welcome. All submissions are due by the **21st of each month** to be considered for publication.

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Studio Exchange Teachers

Contact [Gloria Chuang](#), [Denise Taylor](#), or [Debbie Yee](#) if you are interested in

President's Message

[June Zeeh](#)



Greetings!

Our first meeting of this year, held on September 9, at Shad's Piano Studio, featured Shad Wenzlaff, Patty Ladpli, and Gloria Chuang speaking about their summer continuing educational experiences. We thank them for sharing information and ideas garnered on these occasions.

A big thanks to Shad Wenzlaff, Debbie Yee, and Jeff Stanek for holding a composition festival entitled "Lyre Power" this summer on the Edgewood campus. The workshop presenters were eager to work with the students, and much creativity and imagination were fostered during that event.

Upcoming events include the first Young Artist Recital of the year at St. Mary's Care Center on November 2; the registration deadline is October 19. We also anticipate a very exciting fall workshop on November 7, featuring Gail Berenson, a noted performer, clinician, master class artist, adjudicator, author, and reviewer. Watch for your brochure in the mail, and submit your registration by **October 24**.

On October 21 is our second board meeting at Heid Music.

I look forward to seeing many of you at an upcoming MAPTA event!

June Zeeh
MAPTA President

being a part of the Studio Exchange Program.

Board Meeting

There will be a MAPTA Board Meeting on Tuesday, October 21, 2014, 9:00 - 11:00 a.m., at Heid Music, [7948 Tree Lane, Madison](#).

Master Class Registration

[Shad Wenzlaff](#)

MAPTA invites teachers to register students for the Fall Workshop Master Class. Ms. Gail Berenson, our guest presenter, is Professor Emerita from Ohio University, Athens. Please visit her website for a complete bio: <http://gailberenson.com>.

Her master class will begin at 12:45 p.m. (following lunch) on Friday, November 7, at the WSMA center in Waunakee, WI. Students are asked to perform works from memory. Participating teachers must register for the Fall Workshop no later than **October 24** to be considered. Please email Shad Wenzlaff (wenzlaffsh@yahoo.com) before noon, **Friday, October 24**, with master class details: full student name, student age, repertoire title and composer, duration of repertoire. If more than three students register, priority will be given to diversity of styles, age, and multiple-studio representation.

MAFOP's Monster Concert

[Jeanne Felix](#)



The MAFOP Monster Concert will be held on Saturday, October 25, 2014 at the Barnes & Noble East Towne. The afternoon times are all filled at this time. There are many morning times still available. Please contact Jeanne Felix at jmfelix@netzero.net to register your studio. This is a great opportunity to have your students show the community how much

fun it is to play the piano!

Would You Like To
Play And NOT Be Recognized?

Dress up in your Halloween Costume and Play in the...

2014 Monster Concert

October 25th from
9:00 a.m. 'til 5 p.m. at

**BARNES
& NOBLE**
East Towne Mall

Sign up with
Jeanne Felix
(608) 345-8456
or email at
jmfelix@netzero.net

**MADISON AREA
FRIENDS OF PIANO**

Performers Supporting Performers

[Ruth Heinecke](#)

PSP will meet on Tuesday, October 28, 10:00 a.m., at the home of Judy Ferreri, [3118 Timber Lane, Verona](#). Any MAPTA members who would like to play, or even just listen, are welcome!

Fall Workshop

[Alena Harrison](#)

FALL WORKSHOP

The annual workshop is a special event featuring a guest speaker on a variety of pedagogical topics. Gail Berenson, Professor of Piano at Ohio University, will present this year's workshop.

Date: Friday, November 7, 2014
Time: 8:30 a.m. - 2:00 p.m.
Location: WSMA Center, [1005 Quinn Drive, Waunakee, WI](#)

Schedule:

8:30 a.m. Registration
9:00 a.m. "Bach to Bartok and Beyond: The Collaboration of Physical Gestures and Sound Concepts in the Teaching of Style"
10:15 a.m. Break
10:30 a.m. "The Art of Communication: Nurturing Resourceful and Spirited Students"
11:45 a.m. Questions/Wrap-up
12:00 p.m. Lunch
12:45 p.m. Master Class



Gail Berenson, a native of Kenosha, Wisconsin, is Professor of Piano at Ohio University and was awarded the School of Music's "Distinguished Teacher of the Year" Award in 2000. As a result of her respected work as a piano pedagogue and her reputation as a noted expert on musician wellness issues, she is much in demand as a performer, clinician, master class artist, adjudicator, author, and reviewer. She has performed and lectured in over thirty states and ten countries, and is a Past President of Music Teachers National Association, an

association of over twenty-three thousand members. This summer she will be a presenter at the 2014 World Conference of the International Society for Music Education in Porto Alegre, Brazil. Ms. Berenson is one of the co-authors of *A Symposium for Pianists and Teachers: Strategies to Develop Mind and Body for Optimal Performance* and a contributor of three chapters to the fourth edition of the Lyke, Haydon, Rollin book, *Creative Piano Teaching*. In recognition of her significant contributions to the music world and the music teaching profession, she was awarded an MTNA Foundation Fellow Award in 2007. A dedicated teacher, her students are performing and teaching in independent studios and on college faculties throughout the world. More information can be found on her website at: <http://www.gailberenson.com>

Fees: \$35 MAPTA Members
\$45 Non-MAPTA Members
\$20 Students

Registration Deadline: Friday, October 24, 2014

[Click here to download the brochure.](#)

Send registrations to: Alena Harrison

814 N Gammon Road
Madison, WI 53717
[\(608\) 535-8379](tel:6085358379)
alena.harrison@gmail.com

Adult Music Social

Cheri Lewis

The Fall Adult Music Social will be held on Sunday, November 16, at 4:30 p.m. Please encourage all your adult students to participate in this opportunity. The event is fairly informal and will help pianists at all levels become more comfortable sharing their music with others. Pieces can be memorized or played with music. Adult students who would first like to learn more about the social are also welcome to attend without playing that evening. Those attending are requested to bring a small plate of cookies or other food to share. Call Cheri Lewis at [608-222-5125](tel:6082225125) with any questions.

Cheri Lewis will be hosting the event at her home: [1706 Wild Oak Circle, Madison.](#)

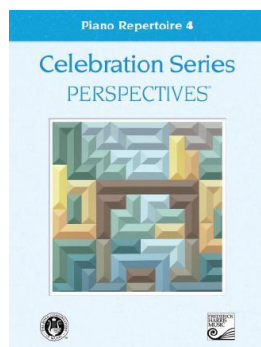
Exploring Music Resources

[Denise Taylor](#)

Finding Appealing Contemporary Music for your Students

Here's something to ponder: what is your relationship to 20th-century music? If you find it creative and expressive, you've probably passed that attitude onto your students. If you are intimidated by it or find it unattractive, you might be surprised to learn that students will enjoy it more than you think. This article is meant to help you incorporate 20th-century music into lessons. By this term, I mean any music written between 1920ish and today that is written in a fresh and unique style. This article does not cover music written by various composers employed by music publishers such as Alfred, FJH, etc.

There's no doubt each student should learn some contemporary music (I have an example here from the 21st century, so I don't want to be outdated in my terminology). Your students go to the movies, watch TV shows, maybe even play in other ensembles, so of course they have on some level internalized the sounds of post-tonal music. Time and time again, my students (particularly teenagers) find the music language of contemporary music appealing, fresh, "hip", and less straight than "classical" (meaning pre-20th century) music. Students who aren't teenagers are even more open to a variety of sounds. So let me assuage any concerns you may have that your students won't like it. But of course you need to find good examples.



Apart from the obvious enjoyment of it, there are real pedagogical benefits to studying contemporary music: increasing sight reading skills, obtaining a deeper understanding of rhythm, exploring enlarged soundscapes, maintaining musical flexibility. The list goes on and on. I do not expect my students to purchase a large variety of books and I refuse to teach from photocopies, so I choose the great majority of my contemporary examples from the Celebration Series "Perspectives" published by Frederick Harris Music. This is a 10-level graded series covering Baroque, Classical, Romantic, and 20th- and 21st-century repertoire. Books are widely available at local stores or on the Internet. (It costs a bit more because there are royalties to pay to the living composers.) The levels are roughly comparable to other repertoire series - Snell Essential Piano Rep, Magrath Masterwork

Classics, etc. Since I only teach out of levels 2-9, I have selected my favorite piece in this time

period from each book. As I write this article, I'm struck by the incredible variety of this list - no one who knows these pieces can simplify 20th-century music into one label, flattering or not.

From the Celebration Series Perspectives:

Level 2: "The Clock" by Janina Garścia (1968). An E minor "tick-tock" ostinato underneath a quirky and rhythmically tricky melody results in a charming and appealing piece. The 2-hand coordination is simplified by the consistent bass.

Level 3: "The Haunted Castle" by Boris Berlin (1961). Parallel harmonic thirds in whole tone scale form a framework for this atmospheric piece. Slower rhythms make it technically accessible, but challenges include pedal, non-functional harmonies, many accidentals, and creating the right atmosphere.

Level 4: "The Rooster Crows" by Lajos Papp (1998). The opening one-bar motif introduces the noisy rooster, and boy is he chatty -- his bold crowing appears repeatedly. A brief pastoral passage gets rudely interrupted by our jolly rooster. Noticeably more challenging than ones in earlier books (and I dare say harder than the level 5 piece below), this piece includes changing meters (2/4 and 3/4) and difficult coordination; however, repetition and frequent fermatas eases things somewhat.

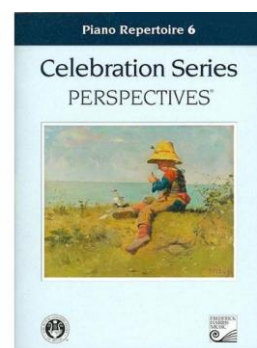
Level 5: "Little March" by Talivaldis Kenins (1957). Crisp staccatos with militaristic triplets combined with snippets of "Hail to the Chief" provide much of the appeal of this piece. A reasonably strong sense of C Major makes it accessible to all students.

Level 6: "Bright Orange" by Robert Starer (1964). The ease of a first reading for this piece (thanks to the parallel root position triads in the bass) belies the challenges of funky rhythms and blue notes, stretching of patterns, and a brisk tempo. The title allows for interesting discussion on colors in music.

Level 7: "Lutin" (Goblin) by Rhené Jaque (1969). There's not much about a goblin that I would imagine is harmonically pretty, so this piece requires a certain open-mindedness from the student and teacher. You might be surprised how many students find it more "cool" than ugly, and it's easy to identify what the music depicts. Motives come and go - snippets of themes appear two times in a row and then disappear, making room for the next motive. It's basically atonal but frequent tritone ostinatos provide an other-worldly stability. These fleeting goblins definitely have a macabre sense of humor!

Level 8: "Mysterious Summer's Night" by Larysa Kuzmenko (1993). Very beautiful and lyrical piece, with a highly enriched harmonic language that starts in A Minor and ends in F Minor. It packs a lot of emotional and musical content in its one page, requiring beautiful tone, projection of melody, and well-timed rubato.

Level 9: "Ocean Vista" by Ruth Watson Henderson (2007). Grand chords suggest expansive scenery, and sweeping arpeggios set the stage for an epic story at sea. A few technically challenging measures, one chromatic 6ths and another contrary 5ths and 6ths that burst into a grandiose texture anchored by deep bass chords. Harmonies are largely consonant but non-functional, with many minor-major seventh chords (remember those from theory class?) often oscillating between two chords, say Bb Minor and F# Minor. It's an effective showcase piece that's quite accessible to students.



Please update your directory with the following MAPTA members:

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