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# Nuances

## The Newsletter of MAME

March 2021  
Volume 3, Issue 7

### President's Message

After *this* winter, let's all have three cheers for March's arrival! And with any luck, it will leave like a lamb. Before spring actually blossoms, most teachers will be wrapped up with their students' auditions. If you're new to preparing students for auditions, feel free to reach out to me or to our district audition chair Emily Schultz. On top of this, some of you are also preparing for the PSP concert, which I hope all MAME members will come out and support. Read below for login information.

MTNA's virtual conference is about to begin on March 13. This might quite possibly be the most convenient conference ever -- you can attend virtual sessions live (and interact with presenters/audience) or watch videos of the various presentations, masterclasses, and performances at your convenience through June 1. You must [register](#) for the conference to have access.

Since spring is just around the corner, it's time to think about ways you can be more involved with MAME next year. Joining the board allows you further ways to connect with fellow music teachers and help strengthen our community. I urge everyone to consider joining the MAME Board! We are currently looking for fill positions for 2021-22 year, including a Secretary, Programs co-chair, Honors Festival, and Young Artist Recitals. Thank you for your consideration.



[Denise Taylor](#)  
MAME President

### March Program and Meeting

Come out and support the performers in the Performers Supporting Performers Annual Recital of MAME members, which will be streamed over Zoom on **March 12th at 10 AM**. Following the performance, there will be a MAME general meeting.

Zoom link: <https://us02web.zoom.us/j/83009377003?pwd=czdiU0lvRXdiTFRyNHN3M2lSZXVUZz09>

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[Linda Johnson](#) - Performers Supporting Performers chair

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## Performers Supporting Performers

The March 12, 2021 MAME meeting program is a recital performed by members of Performers Supporting Performers. We encourage you to tune in at 10 AM to watch the program. We hope you get inspired to join us in our monthly zoom meetings to either share music you are working on or to listen. Our next meeting is linked below.

Topic: Performers Supporting Performers meeting

Time: **Mar 19, 2021 10:00 AM** Central Time (US and Canada)

Join Zoom Meeting

<https://us04web.zoom.us/j/74851664373?pwd=WnRBSnF2SDUyeEcrdIl2OG5TWGJiZz09>

Meeting ID: 748 5166 4373

Passcode: xf8Kvj

[Linda Johnson](#)

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## Young Artist Recital

The first Young Artist Recital (YAR) of this school year was held on Saturday, Jan. 30. Five students performed representing 3 teachers. The virtual recital worked well and everyone played beautifully. Thanks to all of the participating teachers and their students.

The next YAR is scheduled for **March 13<sup>th</sup>**. In the past, when the recital was in person, the recital chair needed registration information 2 weeks in advance in order to prepare a program and collect the fees associated with the recital. As all recitals this year are to be virtual, no program will be made and the fees have been waived. Therefore, registration one week in advance seems sufficient. Please contact the recital chair at [yar@madisonmusiceducators.org](mailto:yar@madisonmusiceducators.org).

The Young Artist Recital is open to all students, but caters to younger students who haven't had much recital experience. It's a low-key way to have your pupils play for others. Music does not need to be memorized. Virtual audience members are invited and it is assumed that the teachers will also join the group.

[Cynthia Stephan](#)

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## Adult Music Social

**Our second 2021 Adult Music Social is open to ALL adult students who study with a MAME member teacher on any instrument.**

There is no fee for this event. We will meet synchronous, in an online whereby.com platform.

WHAT: Adult Music Social

WHEN: **Saturday, Apr 10th, 2021 at 4:00 PM**

HOW: Email Shad with the adult student name, email of the student, teacher name and email, and repertoire (title, composer, approximate duration - i.e. less than 5 minutes, more than 5 minutes)

REGISTER VIA EMAIL: no later than **Tuesday, April 6th**. Email address: [wenzlaffsh@yahoo.com](mailto:wenzlaffsh@yahoo.com)

fewer than 10 by April 6th.

[Shad Wenzlaff](#)

## 2021 Honors Festival

The 2021 MAME Honors Festival was held in January and February. All students participated via prerecorded video auditions. They received written comments from the adjudicator, Colleen Adent of Portland, Oregon. Selected recitalists were featured in two online recitals.

Congratulations to all 42 participants and 22 recitalists, representing eight member teachers and two non-member teachers.

The Honors Recitals are partially funded by a bequest from the estate of Mr. Hsen-Mu Huang. Our heartfelt thanks go to his daughter, Julie Chang.

[Jane Peckham and Mickey Lytle](#) - Honors co-chairs

## Exploring Music Repertoire

Shad Ryan Wenzlaff

This month, I started out drafting an EMR column regarding my favorite Saint Patrick's Day music - It's a holiday we celebrated with enthusiasm in my household. (A Wenzlaff would NEVER wear orange on March 17 - Orange is the color of the protestants, and protestants do not celebrate the saints!)

My reflection evolved into a musing on ethnic folk songs, when music becomes "cultural appropriation", and how difficult it is to find an "authentic" folk music. Please allow me to share something I believe to be quite important: I think it's absolutely paramount to let a student self-identify and claim their cultural heritage.

I have learned that not every student finds St. Patrick's day to be "inspiring". I recently started to teach the Irish folk song "Michael Finnegan" to a student. (Arr Helen Marlais, *Succeeding at the Piano* Lesson Book, 1st edition Book 2A- ISBN 978-1-56939-874-6, \$7.95 FJH Music). For me it was a fun way to teach flexible wrists and finger motion. For my student it was a "silly song that she didn't like because she's not Irish". So, I thought, why not ask how a student wants to mark a holiday? Maybe instead with a Russian Folk Song (Russian Sailor Dance, *Faber Piano Adventures*, 2nd edition Book 1, ISBN: 978-1-61677-078-5 \$7.99); or let them celebrate their Norwegian heritage with Grieg's play on folk songs (*Grieg*, ed. Keith Snell, KJOS 978-0849-762024, \$5.50) or find music to celebrate Lunar New Year (See the *Lang Lang Piano Method*, Book 2 for excellent ways to do this ISBN: 978-0-571-53912-3 \$9.95).

To celebrate one's identity with music is such a brilliant way to make music deeply personal. When we select developmentally appropriate music that lets a student celebrate her, their, or his heritage and identity, it makes piano all the more meaningful. Plus an invested student is more likely to stick with it, to get inspired and put in the time needed to become better (practice makes better!)

**So let's dive into this subject further and address this quandry: in piano music, we have all sorts of cultural appropriation. In Wikipedia, we find this basic definition: cultural appropriation is the adoption of an element or elements of one culture or identity by members of another culture or identity. This can be controversial when members of a dominant culture appropriate from disadvantaged minority cultures.**

Does this mean you can't teach St. Patrick's Day music if you're not Irish? Well, this Irishman says EVERYONE is Irish on March 17, so go ahead! But, does Mary Dolen's "Dance of the Red Feather" (KJOS: 084027015865) \$3.45 make you uncomfortable? Should we shame Kevin Olson for writing "Tribal Ceremony" (*Outside the Box - Ten Contemporary Solos / Late Intermediate*, edited by Phyllis Lehrer, 2008, FJH 1-56929-679-5 \$6.50) Do you wish publishers offered more authentic Native American folk songs arranged for your chosen instrument?

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5936) \$11.95. The notes in this edition simply refer to it as a "cakewalk", and highlights Debussy as "inventive". On the [Henle website](#) we read that Debussy was in fact responding to the trends of his day. Hal Leonard makes a [flute/piano arrangement](#) available and similarly neglects talking about the uncomfortable and unfortunate title. Should we simply defer to the Keith Snell edition, which is not only less pricey but recasts the title as "Le Petit Noir" (*Debussy: Selected Works for Piano*, Compiled and Edited by Keith Snell, KJOS 978-084976195-9 \$5.50).

We can talk with our students about these problems. The title is indeed overtly racist, yet in its day was acceptable and even considered to be a charming anecdote of poetry and art. Is there a way to make this an object lesson in music as a historical document? Is this our moment to talk about American minstrel shows and the influence of the "exotic" or foreign on French composers of the day? In her 2017 book, Catherine Kautsky talks about *Le Petit Negre* in *Debussy's Paris: Piano Portraits of the Belle Epoque* (Rowman and Littlefield ISBN: 978-1-4422-6982-8). [*Abebooks has a used copy for \$15 online, and the kindle costs as much*].

Kautsky writes:

"The advent of ragtime and the cakewalk was cataclysmic in Paris. It was simultaneously liberating, shocking, and illicitly delightful, and Debussy was swept up in that energy. Race is inextricably tied to some of Debussy's most popular piano pieces such as *Gollivog's Cakewalk* and '*General Lavine*' - *eccentric* - , and these pieces, as well as those with titles like *Le petit negre* and *Minstrels*, surely benefit from historical context." (Page 41).

Later in this chapter, Kautsky offers this caveat - just as children dress up and pretend to be other people, Debussy's music for children "dresses itself in quotations from a vast array of sources, creating its own musical costume ball" (page 97).

So, I'm sharing this month that I've been prompted to think more deeply about the music I choose to teach. As teachers, we choose what we see as fit for our student developmentally. If the title inspires a student to practice, we might think of this in terms of celebrating the idea of "dressing up" as a means of playing to learn. Yet truly, as the educator, it is our responsibility to do the research and reading, to contextualize a title or a folk song quoted, indexed, referenced -- "dressed up" -- by a composer. So if it's a holiday, ask your student what they want to celebrate. Hal Leonard has published an anthology of "National Anthems From Around the World" (56 countries, actually) [ISBN: 0-7935-6079-9 \$17.95] and teach your students about music as tradition and cultural heritage. I think there is never a wrong time of the year to introduce a student to *Hava Nagila* (piano duet - Level 4 arranged by Melody Bober, FJH 978-1-56939-518-9 \$7.95), or Kevin Costley's arrangement of Sibelius' *Finlandia*, (FJH 9781-56939-650-6 \$6.95).

My apology for way too many omissions, but now it's your turn: drop me a line and let me know your favorite folk arrangements that you think MUST be taught (and more!). I'd be interested in learning if you avoid that Debussy title altogether. I'll be sure to share your thoughts in April.

[Shad Ryan Wenzlaff](#) - EMR Chair

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## Bach Around the Clock

Bach Around The Clock, a local community marathon of Bach's music, will be hosting a master class for pre-college students. Details are in [this](#) flyer.

Electronic submissions due **March 5th** -- class takes place via Zoom on **March 13th**.

[Betty Cohen](#)

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## Membership Directory

We welcome a new member into MAME!

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Sun Prairie, WI 53590-4645  
(608)449-0096  
[slraymond@me.com](mailto:slraymond@me.com)

We look forward to seeing new members at the many events that MAME offers this year!  
At present there are a total of 61 members, which includes 4 patron members, 5 student members, and 52 active members.

[John Scoville](#)

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## Board Meeting Minutes

Are you curious about what happens at our board and/or general meetings? Please click [here](#) and [here](#) to check out our most recent board and general meeting minutes.

[Morgan Hansen](#)

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## Additional MAME Resources

Make sure to like and follow us on our [Facebook page](#), and check out our [website](#) and [Google calendar](#).

[Mickey Lytle](#)

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Email [mame@madisonmusiceducators.org](mailto:mame@madisonmusiceducators.org) for more information.

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**Submissions:**

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

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Nuances Editor: Yana Avedyan ([nuances@madisonmusiceducators.org](mailto:nuances@madisonmusiceducators.org))

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