

# SoundBoard

Opus 57 \* Number 3

Summer, 2010

## Alabama Music Teachers Association

### President's Message

#### Inside this issue:

Teacher of the Year	2
District News	3
William Price	5
Tech Notes	6
2010 State Winners and Honorable Mentions	9
Executive Board	14
Foundation Notes	16

#### SPECIAL POINTS OF INTEREST

- \* AMTA State Winners and Honorable mentions
- \* List of the new Executive Board
- \* Tech notes include apps for your iPhone or iPad
- \* William Price interview with Susan Bishop



As I reflect on the work that the members of AMTA do for each other, for the good of the organization, and for the students, I am struck by the talent and the generosity of spirit that so many of you are willing to share. This organization is successful because **you**, the membership, are willing to do the work needed to make it that way. This became clear to me more than ever before as I asked for help from many, many people before and during the recent AMTA Conference. Person after person said yes, they would be happy to do whatever was needed to make the conference a success. I am thrilled that the conference went so smoothly, and that is a direct result of so many people's willingness to help. Thank you!!

One group of people that deserves special thanks and recognition is the Executive Board, each of whom has made a two-year commitment to serve AMTA with their time, energy and talents. I am grateful to the 2008-2010 Executive Board for their work individually and collectively and especially to outgoing president Kevin Chance for his outstanding leadership. Each one of these board positions brings with it responsibilities that we cannot begin to understand unless we have served in that position. Sacrifices of time and energy are made willingly by

our members, time and time again, because they believe in the good of AMTA and in the opportunities the organization brings for teachers and students. I am also grateful to the many people who have said "yes!" when they were asked to serve on the 2010-2012 Executive Board. I am looking forward to working with the Board and the AMTA membership over the next two years to help make our association the very best it can be, and to truly serve the needs of our members and students.

For those of you who attended the recent Conference, I know you share my awe and delight at the informative and inspiring work of our outstanding guest artists and clinicians. Phyllis Lehrer, Catherine Rollin and Constance Carroll treated us to a three-day musical feast. You recently received a survey by e-mail from Karolyn Rice, 2<sup>nd</sup> VP for Membership, asking for your opinions about how we can make next year's conference even better. Whether or not you attended this conference, I hope you will share your thoughts so that Wendy Faughn, our new 1<sup>st</sup> VP and Conference Host, will know how to best serve

your needs in planning the next conference. If you did not receive a survey or would like to have one re-sent to you, please e-mail me at [jonescp@montevallo.edu](mailto:jonescp@montevallo.edu).

In the coming months, feel free to e-mail me with other questions or concerns as well. I certainly don't have all the answers, but I am grateful to draw on an abundance of wisdom and support from an outstanding Board, past presidents, and division and national officers. **TOGETHER**, in a spirit of service and mutual support, I am confident that we will accomplish many good things in the years to come. Thank you for the privilege and honor of serving as your president.

*Cynthia Jones*



## TEACHER OF THE YEAR 2010

The recipient of the 2010 Alabama Music Teacher Association Teacher of the Year award is Syble Coats. The award, presented at the annual AMTA conference, recognizes a member who exhibits excellence in teaching, musicianship, and service to AMTA and the community. Syble has gained recognition from colleagues, former students, and members of the community for her fine teaching, accomplished musicality, and admirable organizational talents.

Ms. Coats has maintained a successful teaching career for over thirty-nine years. She joined the faculty at Shelton State Community College in 1999 and became the Fine Arts Division Chair in 2009. An active member of AMTA for over 35 years, Syble has held several important positions on the Executive Board as well as serving her local association, West Alabama Music Teachers Association, since its inception. A colleague commented that Syble "has been the glue that kept her local association together for many years."

A Nationally Certified Teacher of Music, Ms. Coats received her

Bachelor and Master of Music degrees from the University of Alabama-Tuscaloosa where she was a student of Amanda Penick. During her tenure at Shelton State, Syble has been recognized as the 2005 recipient of the Dr. and Mrs. John Todd Award for exceptional achievement in teaching and was the 2005 recipient of the Druid Arts Award as Music Educator of the Year.

Syble is active in her community as a volunteer offering herself as both a musician and as a caring member of the community. She serves as organist of the Forest Lake United Methodist Church; performs for special university and community programs and events; and also volunteers for such organizations as Meals on Wheels. According to one of her letters of support, "she not only contributed to the profession of music, but she made a profound contribution to life itself."

A former student said, "she was the most inspirational teacher I have ever met. She pushed me to become a better student, worker, and person." Another commented that



**SYBLE COATS  
TEACHER OF THE YEAR  
2010**

"she not only taught me piano, but also values and how to set goals for my life." Syble's personal teaching philosophy states that "if a student has the desire and ambition to learn, then as a music educator, my job is to provide the tools for the student to be successful." Obviously, Ms. Coats has contributed to the success of many students throughout her career and her effortless giving of her time and effort in helping others has led to her recognition as the 2010 AMTA Teacher of the Year.

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## *Issue Raised Concerning Election Process for New Board Members*

It has been brought to my attention that, according to the AMTA Constitution, the slate of nominees should have been circulated to the membership prior to the conference. If you have concerns about the process surrounding the elections of the new board members, or feel that

you were not given sufficient time to adequately consider the slate of nominees presented, contact me in writing by September 15, 2010, at [jonescp@montevallo.edu](mailto:jonescp@montevallo.edu). If I receive enough responses to constitute a quorum (fifteen active members and five executive board members, from the most recent OR the

new term), the election will be revisited. Thank you.

Cynthia Jones



## DISTRICT NEWS

### Metro Music Forum's Theory Exam

At the writing of this article I have just completed a display for the AMTA conference at Montevallo hoping that more of our Metro Music Forum teachers will take advantage of our Theory Exam which is offered at Samford University this year on January 22 at 9:00. This event consists of a written theory exam which follows the course study of the Keith Snell Fundamental of Piano Theory series. The levels begin with Preparatory and go through Level 10. Many teachers always ask me "what is on this exam?" with great anticipation or should I say "fear" that their stu-

dents might not be prepared for this. Please let me reassure you that if you are preparing students to enter District AMTA auditions and regularly work through this course of study, your students will be well prepared! Whatever level your student has completed is the level you will enter them in the exam. There is also a sight reading and ear training segment. The sight reading is done for extra credit so there is no penalty for this.

So, for those on the fence, please let me push you to the other side!!!! Come join us at 9:00 a.m. for the exam on January 22. The exam is followed by a master

class of 3 to 4 students and is always very interesting and informative. The students from the exam and their parents really enjoy this portion of the event. What a great opportunity to expose your students to a master class and what a great education for some parents to show them how music can be transformed before their very eyes (and ears!!). If you have any questions, please feel free to contact me at:

[rtaylor6060@charter.net](mailto:rtaylor6060@charter.net)

or 256-245-6060.

**Cathy Taylor**

### *District VIII (Huntsville area) News*

#### District Piano Audition

**Date:** April 2, 2010

**Deadline:** March 12, 2010

**Site:** First Baptist Church

600 Governors Drive, HSV 35801



### Shoals Area Piano Teacher Forum

has had a tremendously busy year! We are extremely proud of what our small organization has achieved through the hard work and dedication of its members! Our most challenging undertaking, Music Olympics, was held on March 23 at North Wood United Methodist Church in Florence. In its 8th year, Music Olympics begins in the morning and concludes with an afternoon awards ceremony and honors recital. There are numerous events in which students may participate,

such as solo performance, keyboard theory, written theory, composer tests, listening and musical styles. Each student is awarded an "Olympic" medal with a ribbon color representing the number of events completed successfully. Those completing 6 or more events received a trophy and a medal. 85 students participated this year. As an added bonus, this year's Music Olympics was held during the same time as the International Winter Olympics! The coordinator for Music Olympics is Lynne Crabtree, assisted by Gail Spire.

Our final event of the year is a unique event of the SPTF. Our 16th annual Kidz Jamm will be held on July 27 at Grace Episcopal Church in Sheffield. The Kidz Jamm offers the students a chance to play in a "real live band" setting. Each student prepares a piece in the style of jazz, blues or boogie-woogie. At the "jam", we enlist the aide of a live drummer and bass player to play along with each student. Each year at the "jam", coordinator Libby Counts explains to the students what it means to "jam" in a band. She herself plays with the local R&B band, The Mid-nighters. She explains that if you truly "jam" you are improvising the music as you play with the band..with NO written

music to help you. By allowing the students to use their prepared pieces as a guide, they are getting their first real taste of playing with a band. Many past "jammers" have commented that it was this event that first led them to experiment with improvising at the piano, or putting together bands with their friends.

Our bass player for the last 8 years has been nationally-renowned musician Bob Wray. Bob has played on over 100 hit records and has played with The Osmonds, Mac Davis, Ray Charles, and Alabama, and many other. After his first year at the Kidz Jamm, he made it clear that he wanted to play on all other future "jams". He truly considers it one of the highlights of his musical experiences. He enjoys working with the students and is an inspiration to them.

Our drummer is always a surprise. In the past we have had the privilege of having Bill Goodwin, drummer for jazz legend Phil Woods.

The Kidz Jamm is an official event of the W.C.Handy music festival.

Libby Counts, president

**Did you know that MTNA offers instrumental insurance to its members?** Clarion Associates, Inc. offers music instrument insurance to MTNA members for a discount off the usual premiums.

- Clarion is the largest insurance firm dedicated solely to the needs of musicians. Clarion offers 24-hour online claims. Adjust your account online anytime at [www.clarionins.com](http://www.clarionins.com).

- Clarion's worldwide coverage covers you wherever your gig is worldwide (for US residents only).

- Clarion offers 30 days of free insurance coverage for a rented or borrowed instrument while yours is being repaired due to a covered loss.

- Clarion will cover the difference in the instrument value before a loss compared with the value of the instrument after the loss, if there is any difference, up to the

dollar amount the instrument is insured for.

- Clarion offers the right to keep any undamaged parts and to repurchase recovered instruments at claim value.

No Deductible Policies Available (in most circumstances).

For more information about the coverage available to you, visit [www.clarionins.com](http://www.clarionins.com) or call (800) 848-2534.





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#### Vocal/Choral Faculty

Dr. Catherine Allard

Dr. Michael Hix

Dr. Margaret Jackson

Dr. Diane Orlofsky

Mr. Lewis Webb

#### Vocal/Choral Scholarship Auditions

January 15, 2010

January 16, 2010

February 4, 2010

February 27, 2010

For More Information visit  
<http://Music.troy.edu/vocalchoral>



## State String Awards

Dear members and supporters of AMTA,

Until last year, state winners of the AMTA state string auditions received a monetary award, but due to outside circumstances, there is no longer any funding for this. This year, students traveled from across the state to participate in a total of 45 auditions. Along with the expenses of lessons and owning and maintaining their instruments, these students also bring their own accompanists to the auditions. They invest a lot to take part in AMTA, and it is unfortunate that there is not even a small award. There is talent across the state, and these auditions are a great way to motivate and inspire students through the audition process as well as

meeting and hearing students from other parts of the state. Additionally, string auditions now include string and piano chamber music, a segment which is noticeably growing. I am issuing a



plea for your support in order to draw in more string student and teacher participation and encourage those who are already involved.

Please consider donating an annual amount to award outstanding string playing. As chair of the string auditions, I would love to be able to provide a \$200 award for Division III solo, \$100 for Division II solo (the biggest division this year and a good harbinger for future participation), and a \$200 chamber music award. You may also want to use this opportunity to honor a dedicated teacher or supporter of music, such as Henry Barrett who for many years generously funded the string awards and supported music education in many other ways. Please contact me if you feel called to contribute towards string audition awards.

Sarah Nordlund  
Chair, AMTA state string auditions  
4901 Montevallo Rd  
Birmingham, AL 35210  
nordlund2@gmail.com

## An Interview with Alabama's Honored Composer, William Price

### *A Focus on what Young Musicians Want to Know*

By Susan Bishop, Alabama Music Teachers Association's Public Relations Chairperson

**William Price:** First of all, I would like to say it is a great privilege and honor to be selected as the 2008 Alabama Music Teachers Association Commission Composer and the 2008 Music Teachers National Association-Shepherd Distinguished Composer of the Year. It means a great deal to me that the MTNA and its state affiliates continue to support the creation of so many new works

### **Can you share with us how you first fell in love with music?**

When I was 17, I heard Igor Stravinsky's "Rite of Spring" for the first time. At the time, I didn't know that classical music could sound so brutal, yet so poignant. I still listen to the *Rite* for inspiration.

My second musical epiphany was when I first encountered Frank Zappa's rock opera "Joe's Garage." I couldn't fathom the complexity of the work, and it made me realize that I had to redefine my personal ideas of what constitutes style and genre.

My third epiphany occurred on-stage at a bar in Oxford, Mississippi. I was 18 years old and playing in a Birmingham based Reggae band called "Lost in

the Mail." We were performing a song by Bob Marley entitled "Waiting in Vain" and in the middle of the tune, I found the "groove." It's hard to describe, but it's comparable to what athletes call the "zone." I had never experienced such a feeling of musical unity until that moment. And of course, once I recognized the moment for what it was, it disappeared. When I perform, I always try to recreate that feeling of musical bliss.

### **What inspires you to write music and as a composer, what is the most rewarding aspect of working with other musicians?**

Similar to most composers, I find inspiration in great art, great literature, and great music, but I find my greatest inspiration in the collaborative process. I enjoy working with performers immensely. Collaboration allows me to experiment and refine my ideas. And generally, if during a rehearsal a performer makes a suggestion concerning the music or notation, I'm all for trying it. If their suggestion is for the better, then I'll make the change permanent. I try to provide the performer with an opportunity to give his/her best performance.

### **Can you tell us a little bit about how you started your career as a composer and professional performer?**

I performed with quite a few rock bands while in high school, playing mostly covers and some original music. Usually, my friends and I would get

together and try to write our own songs. And even though I didn't play guitar, keyboards or bass, I would sing what I was thinking at the time, for the transition or the bridge or the chorus, and the guitarist would transcribe it and we would go from there. I think those experiences shaped my early interest in composition. While I was still in high school, and later in college, when I would teach different percussion ensembles in the summer, most of the band directors would ask me to write a solo or two for their group. Most of the percussionists that I've known, especially those in high school and college, began composing quite early. They were always writing cadences or percussion features for their marching band.

### **Who have been your biggest influences and/or mentors?**

My biggest influence has been my teacher and mentor at Louisiana State University, Dinos Constantinides. A wonderful composer, he not only he taught me the importance of craftsmanship and artistic intent, but also the importance of a consistent work ethic. A strong guide in my development, I owe most of my musical education to Dr. Constantinides.

Most of the composers that I have found interesting have been fearless. Frank Zappa and Igor Stravinsky have been constant sources of inspiration throughout my career, especially in their use of rhythm and form. I also enjoy studying the later works of Olivier Messiaen and listening to re-

## New MTNA Certification Process

The new MTNA Certification process is now available for piano, voice, violin and flute teachers.

Certification candidates are now required to complete these projects: explanation of teaching philosophy, analysis of teaching pieces, video of teaching, description of teaching environment, discussion of business ethics and studio policies. Teacher Profile Project workbooks for each instrument are available on the MTNA Certification website. The workbooks are accompanied by a document titled, "What Will The Evaluators Be Looking For?" which guides candidates as they complete the profile projects.

Other materials, including articles about video recording lessons, can also be found on the Certification website.

For more information about the new process, visit [www.mtnacertification.org](http://www.mtnacertification.org) or e-mail [mtnacertification@mtna.org](mailto:mtnacertification@mtna.org).

### On Facebook?

If so, come visit the MTNA Facebook page and become a fan! It's another great way to keep up with MTNA and MTNA to keep up with you— Visit us now!

## AUDITIONS

The symphony volunteer council of the **Alabama Symphony Orchestra** announces the scholarship competition which is for ages 12 - senior high school. The 3 divisions include brass/woodwinds/percussion, strings, and piano; the required piece is any movement of a concerto written for the instrument. Date is Saturday, January 15, 2011. For further information and application form go to website: **Lois Pickard Music Scholarship Competition**.

**ALABAMA FEDERATION OF MUSIC CLUBS** Junior Auditions for ages through 18 will be held at BSC on January 22, 2011. Deadline is December 1. The categories are voice (women's or men's), winds, strings, and piano. Students will perform 15-20 minutes of solo repertoire. Prizes range from \$100 to \$400. For information, contact [jtingle@bsc.edu](mailto:jtingle@bsc.edu) or call 205-226-4991.

## Tech Notes – July, 2010—iPhone and iPad apps for Musicians

by Don Bowyer

My desktop computer ten years ago was less powerful than the phones many musicians carry in their pockets today. With this in mind, I believe it is time to take smart phones seriously in terms of music applications. In this edition of Tech Notes, I will give brief reviews of a few of the MANY musical applications available today for the iPhone. I believe most of these also work on the iPad, but someone else will have to confirm this unless Apple wants to send me an evaluation unit.

The programs reviewed will be divided into five general categories: Instruments, Metronomes & Tuners, Recorders & Sequencers; Composition; and Miscellaneous. I will also indicate the publisher and the price, as of June 18, 2010. Keep in mind that prices seem to change often, sometimes even getting cheaper. This article may not have space to include the screen shots from all of apps, so log in to [www.almta.org/technotes](http://www.almta.org/technotes) to view all the pictures and for handy links to the audio files.

### Instruments

There are tons of iPhone apps that can be

played to make sounds, by shaking the phone, blowing into the microphone, or tapping keys on the screen. I will only mention two of these here: one I find useful and another that I think is interesting.

*Free Piano 2* – Terajima JohoKikaku Co., Ltd. – Free

This is one of the many piano keyboard apps available in the App Store. It offers a two-octave keyboard (one octave stacked above the other like manuals on an organ), with decent sampled piano sounds.

*Euphonics LE* – Frozen Ape – Free

This app lets you noodle around and create your own new-age-sounding music. Choose one of the three chords available (more in the paid version) and the app will arpeggiate and sustain that chord while you can noodle around in the melody space.

### Metronomes & Tuners

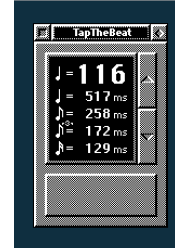
These apps are almost as common in the App Store as instrument apps are.

*Metronome* – MarketWall.com – Free

This is a very basic metronome that offers

an old-fashioned look. Start the metronome by pushing the arm left or right; change the tempo by dragging the weight up or down or by typing it in. You can also set it to emphasize beat groupings and/or subdivisions.

*TapTheBeat Free* – Masayuki Akamatsu – Free



Essentially a reverse metronome, this is a very useful app that lets you tap a button repeatedly to find out what tempo you are tapping.

*Tempo 2* – Frozen Ape – \$1.99

If you don't mind spending \$1.99, this app combines the features of the two above – plus a whole lot more. Among the extra bells-and-whistles, you can choose from various sound settings, create songs and setlists, program an accelerando or ritardando, and program an almost unlimited variety of groupings and subdivisions.

*Tuna Pitch* – Felt Tip, Inc. – \$1.99


This is a very basic chromatic tuner that



# Metro Music Forum

Metro Music Forum, the local affiliate of the Music Teachers National Association and the Alabama Music Teachers Association, strives to dedicate its efforts to promote and enhance musical life and education in the Metro Birmingham area including district auditions, master classes, and the annual theory exams in January.


*President:* Barbara Shinn  
*Vice-President:* Anita Ranelli  
*Recital Coordinator:* Tatiana Kasman  
*Treasurer/Membership:* Kathy Burdette  
*Secretary:* Jody Coombs



*Schools Area Piano Teachers Forum*



Noel Beck  
 Robert Beck  
 Rosamond Black  
 Yi-Min Cai  
 Elizabeth Counts  
 Lynne Crabtree  
 Christine Enlow  
 Wanda Gilmore  
 Marian Gordon  
 Carol Lynn  
 Megan Pettus  
 Anita Scott  
 Kristie Smith  
 Gail Spires



## Wiregrass Music Teachers' Forum

Established 1994

Hilda Hagins, President  
 Janet Blair, Vice President  
 Jeanne Focht, Treasurer



identifies your pitch and shows whether you are above or below it.

*Pitch Primer* – Sibelius Academy – \$9.99

(continued from p. 6) TECH

A different kind of tuner, *Pitch Primer* analyzes a melodic line in real time, indicating the name of the pitch and whether it is in tune, sharp, or flat. The app will also record and playback the audio, and will even auto tune the recording during playback.

**Recorders & Sequencers**

The iPhone is very good at short sequences, pretty good at single-track recording, and so-so at multi-track recording.

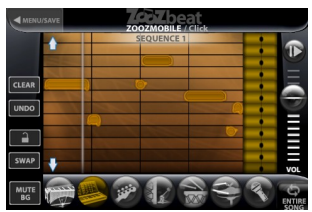
*Voice Memos* – Apple – Free (included with the iPhone)

The *Voice Memos* app can be used to record short voice recordings, but is also an option for longer single-track recording using the built-in microphone.

*StudioApp Lite* – Krasidy, LLC – Free

This app will record four tracks of audio, one at a time, allowing you to mix the tracks and even bounce them down to a fifth track so you can record four more. A short recording created in the program can be heard here: [www.almta.org/technotes/audio/studioapp.mp3](http://www.almta.org/technotes/audio/studioapp.mp3).

*ZooZBeat* – Zooz Mobile, Inc. – Free



This is one of my favorite music apps for fun. It is essentially a short sequencer, allowing the user to create four- or eight-measure sequences using a set of six different instruments plus one audio track that can be recorded through the iPhone's microphone. Basic rhythm tracks, in a variety of styles, help to get you started. A short sequence created in the program can be heard here: [www.almta.org/technotes/audio/zoozbeat.mp3](http://www.almta.org/technotes/audio/zoozbeat.mp3).

*TonePad* – LoftLab – Free

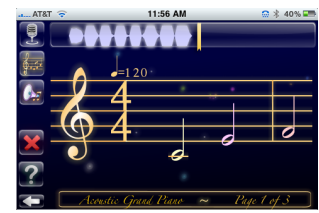
This is another fun music app that lets you create short sequences in real time using a single electronic vibraphone sound. The app shows a 16x16 grid of dots, where each row represents a different pitch and each column a different point in time.

**Composition Tools**

These programs leave a lot to be desired, but show much promise for the future. The biggest issue they all share is an interface problem. A finger on the screen is not the ideal way to enter pitches on a screen the size of an iPhone. It is possible that these would be more usable on the larger iPad screen, but see my comment above on that. All of these apps allow the user to enter notes on a staff (or staves in some cases) and all will play back the notes entered. Other differences among the apps are noted below.

*iComposer* – JL – \$8.99

This app has lots of promise for composing for single-line instruments. The user can have an (apparently) unlimited number of staves with single melodic lines on each. *iComposer* is the only one of the apps I reviewed that (next page)



(continued from page 7)

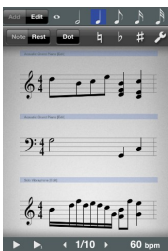
attempts to transcribe (with limited success) what is sung or played into the microphone.

*PocketScore* – Electric Ears – \$1.99

This app allows for one melodic line on one staff.

*Music Drawing Lite* – Virtual Sheet Music, Inc. – Free

This app allows for one melodic line on one staff. The music is divided into “pages” that can have an unlimited number of beat values.



*Symphony* – Xenon Labs – \$4.99

This app allows for up to six staves, and is the only one of these four apps that allows Tech (cont. from p. 7)

or chords to be entered.

The interface on this one may be the least cumbersome of the four, as well.

### Miscellaneous

Finally, I want to mention five apps I like a lot that don't fit in the other categories. Three of them are not really music apps, but you may find them interesting anyway.

*LaDiDa* – Khush, Inc. – \$2.99

Yet another really fun music app, this one is billed as “reverse karaoke.” The app records what the user sings (or plays) into the microphone, analyzes it, then applies background tracks. The settings offer pitch correction and reverb, allowing almost anyone to sound good. A short recording created in the program can be heard here: [www.almta.org/technotes/audio/ladida.mp3](http://www.almta.org/technotes/audio/ladida.mp3).

*iReal Book* – Massimo Biolcati – \$7.99

This is the ultimate fake book for jazz musicians, right in your pocket. The app shows chords only (no melody or lyrics) for 900 songs. There is also a song editor allowing the user to enter new songs, and a web site where users can share their creations. The interface is remarkable readable.

*Public Radio Player* – Public Radio Ex-

**Our Current Membership Includes:**

The Montgomery Music Teachers Forum

Leslye Ames  
Evaughn Balkcom  
Sharla Bender  
Susan Bishop  
Judy Brasher  
Greta Champlin  
Sarah Cheatham  
Eun Yi Shin Chung  
Josephine Crenshaw, NCTM  
June Dillard  
Ruth Dunbar  
Carrie Edwards  
Mary Edwards  
Kathy Elder  
Corine Free  
Dorothy Fuller  
Betty Gallops  
Dr. Theresa Gordon, NCTM  
Ruth Graham  
Sally Hester  
Skye Jenkins  
Stephanie Jones, NCTM  
Michelle Kuykendall  
Aishya Marrow  
Janis McCulley  
Nora McGalliard  
Sarah Morelock  
Beverly Shaffer  
Barbara Shinn, NCTM  
Dr. Ron Shinn, NCTM  
Ann Thorington, NCTM  
Patsy Vines  
Elaine Wanous  
Summer Whatley  
Cathy Whigham  
Fran Wilkinson  
Donna Wilson, NCTM  
Hui-Ting Yang




MMTF sponsors the annual **Mark McGowin Recital** in the Fall, the **Helen Boykin Festival and Honors Recital** each spring, the **Montgomery District III AMTA Auditions**, and the **Helen Boykin Scholarships**, several annual awards to outstanding music students who have a high level of musical achievement.

change – Free

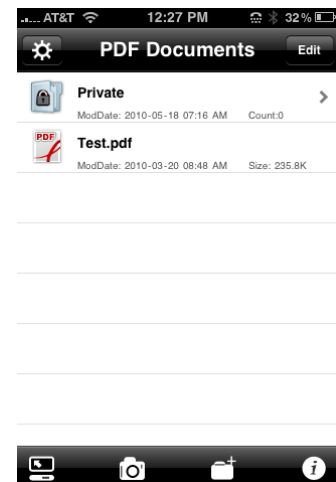
This app allows the user to listen to live Internet-streaming from Public Radio stations across the country.

*Ustream* – Ustream TV, Inc. – Free

This is actually a set of three programs for live Internet streaming: *Ustream Live Broadcaster*, *Ustream Recorder*, and *Ustream Viewing Application*. Ustream is website that allows anyone to stream video over the Internet (for free) from a webcam. The Broadcaster app allows you to use your iPhone as a webcam for their service. The Recorder uses the iPhone to record video that can be uploaded to Ustream, and the Viewing app allows you to view other Ustream programs on your iPhone. The UAHuntsville Department of Music began using Ustream this spring to stream all of our concerts over the Internet from cameras in our recital hall. Using the iPhone, one can stream from any location with a decent 3G connection.

*PDF Reader* – Kdan Mobile Software – \$0.99

Besides viewing PDF files, this app allows the user to take a photo of something and turn it into a PDF file. How many times have you been on an airplane and wanted to keep a copy of an article?





**AMTA STATE WINNERS****AMTA Pre-College****LOUISE MCALLISTER SCHOLARSHIP WINNER**

Sylvia Wehr..... Jeremy Samolesky

**IDA TRUSS SCHOLARSHIP WINNER**

Edward Forstman, Vestavia Hills..... Yakov Kasman

**Piano Concerto, Division III Winners**

Christy Hsu, Huntsville..... Frances Schwemmer

Ji Na Kim, Hoover..... Ronald Shinn

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Botong Ma, Vestavia Hills..... Tatiana Kasman

Jenny Shen, Madison..... Nicky Wilson

Lauren Williams, Birmingham..... Wendy Slauson

**Piano Concerto, Division I Winners**

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Eric Vaughn, Mountain Brook..... Amy McLelland

Sam Vaughn, Mountain Brook..... Amy McLelland

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Christina Lewis, Birmingham..... Wendy Slauson

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 Chad McDowell, Greystone.....Connie Macon  
 Bryce Miller, Madison.....Susan Hoop  
 Andrew Nichols, Montgomery.....Betty Gallops  
 Carrie Sedlak, Montgomery.....Betty Gallops  
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 Katherine Vest, Odenville.....Virginia Dismukes  
 Lin Wang, Hampton Cove.....Connie Macon

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 Caroline Belue, Mobile.....Connie Sullivan  
 Molly Bogan, Helena.....Connie Macon  
 Elizabeth Brown, Anniston.....Brent Reeves  
 Austin Bruce, Enterprise.....Carol Windham  
 Nick Butler, Birmingham.....Cathy Taylor  
 Allison Cantrell, Sylacauga.....Cathy Taylor  
 Angela Cheng, Huntsville.....Ingrid Weaver  
 Madge Ellis, Sylacauga.....Betty Gillum  
 Garrett Fallon, Vestavia Hills.....Kathryn Burdette  
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 Abigail Hagood, Montgomery.....Betty Gallops  
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 Rebekah Horton, Birmingham.....Jenny Halterman  
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## MTNA COMPETITIONS CONNECTIONS

### Repertoire Listing Dos and Don'ts

Applications will be approved very quickly if all information is included in the online application. Delays will result if the national coordinators find it necessary to contact students for clarification or more information.

Type or write out all repertoire before starting the application so it can just be copied into the application.

For consistency and uniformity in listing repertoire, the competitions committee has adopted several policies:

We use the following spellings even though some editions use different spellings for certain composers: Rachmaninoff and Prokofiev

For Bach works, we use BWV, even though many string editions list the S. number. Since the numbers are the same, we have opted to use BWV.

Beethoven, Mozart and Haydn piano sonatas are identified only by key and Op./K/Hob. numbers (not Sonata "No. 1", etc.).

For Schubert selections, use either the D. or Op. number, but not both.

Keys are spelled out, using capital letters for both Major and Minor: A Minor, C-sharp Major, D-flat Minor, etc.

In the following examples, items in Italics are incorrect.

1. Incorrect:

*Piano Sonata in c, opus 27, #2, "Moonlight"*

Correct:

Sonata in C-sharp Minor, Op. 27, No. 2

a. Redundancies are omitted: do not use Piano Sonata, Violin Concerto, and so on. \* The exception is if a work is played on an instrument different than that for which it was written. For example, a viola student might be playing a cello sonata. In this case, it would be listed as Cello Sonata.

b. Abbreviations used: Op. (for Opus), No. (for number, not #).

c. Do not use nicknames: "Waldstein", "Pathetique", "Moonlight", "Devil's Trill", "Hamburger", etc.

2. Incorrect:

*Prelude and Fugue in c*

Correct:

Prelude and Fugue in C Minor, WTC II, BWV 871

Bach wrote two volumes of Preludes and Fugues in identical keys, so the correct volume and BWV number should be identified.

3. Incorrect: (example of a saxophone program fulfilling the two-style period requirement as a Baroque selection)

*Sonata No. 6.....Handel*

Correct:

Sonata No. 6, HWV 373.....George Frideric Handel arr. Marcel Mule

a. List the entire name of the composer.

b. List the identifying number, if possible

c. List the transcriber or arranger, if available.

4. Incorrect:

Sonata in C, *mvts. 1 & 2*

Correct:

**Go to the MTNA  
website for  
many ideas  
[www.mtna.org](http://www.mtna.org)**





## MTNA Competitions continued

Sonata in C Major, Op. 1, No. 2

I. Allegro

II. Andante

Correct: If the program is over the time limit, list the individual timings for multi-movement works:

Sonata in C Major, Op. 1, No. 2

I. Allegro (4:50)

II. Andante (2:35)

5. Incorrect:

*Sonata in C Major, Op. 1, No. 2*

*I. Allegro*

*Sonata in C Major, Op. 1, No. 2*

*II. Andante*

Correct:

Sonata in C Major, Op. 1, No. 2

I. Allegro

II. Andante

Movements of the same work should be listed in the same field, using returns.

6. Incorrect (for vocal program)

Non piu andrai *from The Marriage of Figaro.....Mozart*

Correct:

Non piu andrai (*Le Nozze di Figaro*).....Wolfgang Amadeus Mozart

a. List the source of a work in parentheses.

b. The source is listed in the program in Italics. It is not possible to use Italics on the application, but you can use parentheses.

c. List full name of composer.

7. Tempo markings are needed only when appropriate, usually for movements of a multi-movement work that do not have other titles:

Incorrect:

Suite No. 6 in D Major, BWV 1012

*I. Prelude (Moderato)*

Correct:

Suite No. 6 in D Major, BWV 1012

I. Prelude

8. Capitalization:

Incorrect: *Allegro Con Spirito*

Correct: Allegro con spirito

Usually, only the first word should be capitalized in tempo markings. There are some exceptions. For example: Adagio cantabile – Allegro vivace; Lento, quasi Andante.

9. Incomplete repertoire:

String student:

Incorrect:

*Sarabanda from Partita No. 2*

Correct:

Partita No. 2 in D Minor, BWV 1004

II. Sarabande

We need complete identification of the work being programmed.

Piano student:

Incorrect: *Prelude Suite III.....Bach*

Is this an English Suite, French Suite? What is the BWV number? We have to contact students to get the correct information, which takes extra time.



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## William Price Interview Continued from page 5

cordings from Miles Davis's modal period; their affinity for harmonic exploration has been important in my current development. And in regards to timbre and form, I have found the scores of George Crumb and John Zorn to be extremely beneficial.

### Which do you enjoy more: composing music or performing your pieces?

I prefer composing to performing, especially when it comes to my pieces.

I am a "former" percussionist. I use the term "former" to differentiate between what I do as a hobby and what other people do as a serious profession. But even as a hobby, I enjoy playing. It makes me feel more like a musician rather than just an [academic](#) bystander.

### How has the internet affected your ability to compose and produce music?

The only effect the internet has had on my ability to compose is the amount of music I can find to listen to, and draw inspiration from. iTunes has been an invaluable source of hard-to-find recordings, and at UAB I have access to several musical databases, including Grove's Dictionary of Music, which I find indispensable.

### You have written works for orchestra, chamber, solo for most instruments and digital media. Which do you find the most satisfying?

I like writing for all media, but I especially enjoy composing chamber works. The immediacy and intimacy of the performance is an invaluable experience for a young composer learning the ropes. Usually a smaller hall allows me to gauge an audience's reaction to a work.

### What's next for you in your musical career?

My immediate plans include finishing a new work

for solo marimba, starting a new piece for flute and piano, publishing one or two articles in music theory and/or composition, and giving a few guest lectures.

My long-term goals include organizing a yearly new music symposium at the University of Alabama at Birmingham. It would feature lectures and paper presentations on current trends in contemporary art music, and would include several concerts of music written during the past 20 years.

Other than that, I just want what any composer wants, a receptive audience to share my music with.

### Can you tell us about your family?

My parents are non-musicians. My father is a

retired aerospace and materials engineer, and my mother is a homemaker and former teacher. As a child, I remember my father listening to recordings by Roy Orbison, Buddy Holly, and Ray Stevens. My parents were, and still are, supportive of my career choice. Most of my family members are professional educators, so to them the artistic lifestyle can seem a little precarious at times. They encouraged me to attend college and pursue a degree in teaching. I am grateful for their guidance.

My wife is a non-musician and a constant source of inspiration and professional guidance.

### What do you like to do when you are not composing or performing?

My wife and I like to travel. I read quite a bit, mostly fiction. I enjoy watching classic movies and listening to popular music, mainly to relax. I like to listen to something I don't have to dissect and analyze. When I travel, I listen to Ray Charles, Bob Marley, Astor Piazzolla, TV on the Radio, James Brown, U2, the Decemberists, and Alison Krause.

**You were named the Music Teachers National Association's (MTNA) - Shepherd Distinguished Composer of the Year 2008 and were honored at the 2009 National Conference in Atlanta, Georgia, March 28th - April 1, 2009. Can you tell us more about your winning chamber work *Hardboiled (Red Harvest)*? Which instruments were**

### included and what should young musicians listen for in this work?

*Hardboiled (Red Harvest)* is a single movement work scored for clarinet, saxophone, trumpet, percussion and piano. The piece was inspired by the crime fiction of author Dashiell Hammett and the iconic visual imagery associated with 1940s film noir, including the interplay of light and shadow, the use of distorted camera angles and disjunctive narrative techniques such as flashbacks and flash-forwards, and the obligatory car chase. The subtitle refers to Hammett's novel *Red Harvest* published in 1929.

As it relates to the work, I explore three concepts usually associated with discursive semantics: the brief, yet violent 'interjection,' the extended 'interruption' and the longer musical 'digression'. It was my aim to create an energetic and engaging piece that focuses on the juxtaposition of dissimilar tempi, texture, and timbre, yet somehow maintains a sense of continuity and direction.

I would hope that anyone interested in the work would listen for the differences in texture and timbre, and how those two elements are used to create formal differences.

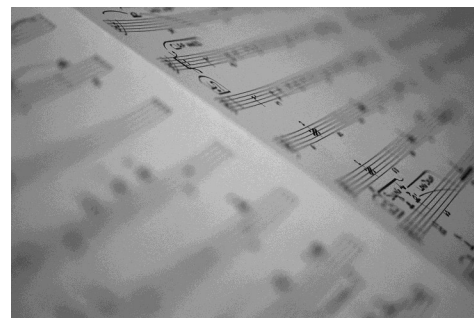
### What message would you like to tell an aspiring young musician?

I would tell an aspiring musician to work hard and forget the accolades. Persistence and patience lead to success. Also, a musician is only a sum of his or her experiences. A musician must listen to and study as many different genres, styles, and timbral combinations as possible. Exploring the unfamiliar is a must.

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Thank you so very much, Alabama for your wonderful support in the \$20.10 for 2010 campaign for MTNA Foundation!!! To date, we have received \$604.10 from the following donors:

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All of the members assumed their responsibility and sent a contribution to our foundation before the first of June this year! It's not too late for each and every one of you to accept your individual responsibility and do likewise; but, more about that later...

This summer at our state conference, we had a rather unique raffle in that the donor of our raffle prize is an active member of BCMTA and hosts our web site for us. Bill Dollarhide resides in Pensacola, FL. and owns Dollarhide's Music Center. The beautiful brass piano lamp he so graciously contributed for our raffle this year brought in a total of \$552.10 for our foundation. Thank you so much to Bill and to all of you who participated in the raffle to make it such a great success! This is only one example of how we can work together and make our foundation work well. Our winner this year in the raffle was Jodean Tingle, our well deserving Soundboard editor. To all the rest of you on this list a very heartfelt thank you for your contribution and better luck next year!

Jeanne O'Connell	Kevin Chance
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My last truly big Thank You is to all of you who gave so graciously to the fellow for Betty Sue Shepherd. Though she passed away in 2007, Betty Sue is still remembered by so many for the wonderful life she led and the many people she touched. I am so pleased to announce that we have received \$735.00 toward the \$1000 we need for the fellow in her honor at the national conference in 2011. I will be posting the names of donors in our next Soundboard. If you would like to be part of this effort please send a check to me at:

Connie Teague  
15120 Teague Lane  
Foley, AL 36535

Also, it's not too late to do your part and get your \$20.10 for 2010 in to MTNA Foundation. If every member in our state would take his /her responsibility and do this, we would have no problems reaching a goal of \$2000 every year! As a matter of fact, if every single member would send in even \$5 or \$10, we could easily reach that goal!!! Think about it!

**We could move MOUNTAINS!!!!**



—————Connie Teague  
—————MTNA Foundation, Chair



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I try to make every entry work.  
Please forgive me if it does not.  
Contact me with your feedback.  
Jodean Tingle

**Deadline for Newsletters:**  
**October 1 for November**  
**February 1 for March**  
**June 15 for Summer**

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CONFERENCE ARTIST CONSTANCE CARROLL WITH KEVIN CHANCE

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