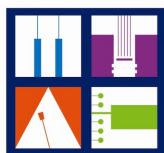


NOTEWORTHY NEWS



www.mtacb.com | www.facebook.com/mtacb | new.mtac.org



LONG BEACH
BRANCH

Upcoming Events:

- ✦ 10/1-10/31- Certificate of Merit Registration open
- ✦ Friday, 10/6 10:00am
Gen. Meeting/Program
- ✦ Sun. 10/8 & 10/15 MSSL
Recitals. See flyer on p.2
- ✦ Sat. 10/28 10am-2pm
Branch Recital #1

Inside this issue:

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President's Message

Greetings!

I enjoyed seeing several new faces in addition to many regulars at our CM Info meeting and potluck last Sunday! CM State Chair Michelle Rumley attended to present information on CM for the membership. The presentation was followed by a delicious potluck and much socializing. Many thanks to Sarah Sandvig and her family for opening her beautiful home for the meeting!

Marc Lombardino has again lined up an interesting and educational set of speakers for our Branch Meetings. The first will be a presentation by Marc and Dr. Louise Earhart on "Music Instructors as teachers of history and theory." I look forward to seeing many of you there on Friday, March 6, 10am, at the home of Maureen Lombardino.

Our first Branch Recital is coming up on Saturday, October 28 at Newcomb Academy. This year we will be combining forces with Orange County West Branch for a more varied experience. Recitals will be offered late morning through early afternoon, with times determined by the number of entrants. Do encourage your students to participate to gain performance experience. Entry fee is \$11. Register online by October 18.

Our Branch offers many opportunities for student performance and for teacher enrichment. I encourage you to make the effort to attend the meetings yourself and to encourage your students to participate in our recitals, festivals, and contests. See you there!

Musically Yours,

Laura Dickey, President



Music Students' Service League 2017-2018

To participate, please RSVP to Jennifer Watts 3 days before recital day. Recital attire preferred.
wattsdoin@fastmail.com

Artesia Christian Home

11614 183rd St, Artesia, CA 90701

Sundays 2pm

10/8 11/5 12/10 1/14/18 2/4 3/11

Katella Manor

3952 Katella Ave, Los Alamitos, CA 90720

Sundays 3pm

10/15 11/12 12/3 1/21/18 2/11 3/18

Thank you for your participation!

Music Teachers' Association of California-Long Beach Branch

Background: The Music Students' Service League (MSSL) was formed so that students of MTAC members may have the opportunity to serve the community through music. MTAC awards community service credit to students in exchange for their time, efforts, and talents. These awards, in turn, help students to fulfill the graduation requirements of their schools. Students share their gift of music with the community by giving recitals in senior citizen living facilities. MSSL is a student-run organization under the guidance of an MTAC teacher.

Southern California Junior Bach Festival (SCJBF)

Southern California Junior Bach Festival

New this year: Branch Festival Judges will select up to 50% of participants with eligible repertoire to advance to the Regional Festival rather than 35% as in the previous years. There will be no alternates chosen, but the judges may choose honorable mentions.

Some 2017 Events:

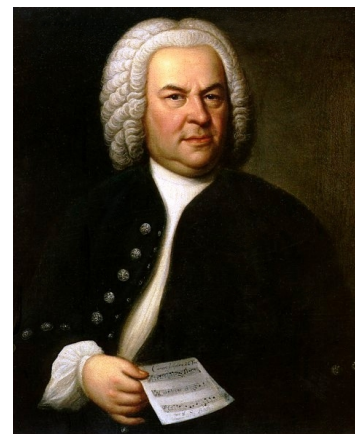
October 1 Complete Works Audition, 8:30 am - 5:00 pm -
CSU Long Beach,
Schedule will be posted at scjbf.org

October 14 Complete Works Audition Awards Concert 2:00 pm - Covenant
Presbyterian Church, 607 E. 3rd Street (at Atlantic Ave.) Long Beach
90802. First place winners will perform.

November 1 Online Registration Opens for the 2018 Festivals.

If you have the students who have participated in the Regional in the past, they are eligible to participate in the SCJBF Master classes on January 15, 2018 at Chapman University, Berteau Hall in Orange.
Keyboard: Jeffrey Lavner, Master Teacher - Salmon Recital Hall.
Violin/Viola: Margaret Batjer, Master Teacher - Choral Rehearsal Room.
Download and print applications at scjbf.org.

Yukiko Nobles, Branch Bach Festival Chair



2017 MTAC Convention Report – Becky Mauss

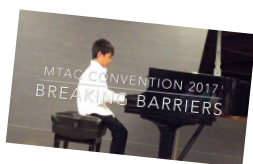
I also enjoyed attending the 2017 MTAC Convention in San Jose and representing the Long Beach Branch. The Hyatt Regency Santa Clara Hotel was very welcoming with signs in the elevators that include “When Words fail, music speak” “Music is life, that’s why our heart beats” “Music gives soul to the universe, wings to the mind, flight to the imagination and life to everything Plato” and “If you can read this, thank a music teacher.” Even the wi-fi password was music themed.

Here are a few of the Highlights from my notes. Gwendolyn Mok presented a lecture/recital “Beethoven and His Disciples.” Some of the things she mentioned that would be applicable to students include the following: Demonstrate for students and ask them what they hear you do that is different. What is the attitude of the sound you hear? Is it sarcastic? Does it sound rude? Is that what you meant to say? Give students guide lines and outline assignments. Provide direction and discuss with the students. Keep it simple, paint a picture or tell a story. The Beethoven Center, located on the 5th floor of the Martin Luther King Library, has period pianos from the Beethoven Era, that students can play. If your students are ever in San Jose on vacation, they may want to make an appointment in advance by calling (408) 808-2056. The address for the MLK Library is 150 E. San Fernando Street, San Jose, CA on the corner of S. Fourth Street and San Fernando, parking @ 4th street Garage.

Dennis Alexander presented a lecture on Breaking Barriers with Teenagers. He stated that some reasons to learn an instrument include learning to be hardy, to focus, to be patience, listening skills, and to be scrappy through improvisation. There are midi accompaniments available to add spice to exercises such as Dozen A Day, Premier Piano Express, and Heart of the Concerto. Teaching ideas include keeping a practice diary to set goals, doing a how to practice lesson if the student has not had a lot of time to practice. If you have a digital piano available, you could to a mini lesson on how to do sequencing.

Forrest Kinney and Dr. Kevin Helppie presented a Song Writing Workshop. They were high tech and had there handout on the MTAC convention app, so I downloaded it and email it to myself. Please see the Handout for more ideas. It was a lot of fun to see them improvise a song right on the spot.

There were also lots of opportunities for CM training. Plan now to attend the MTAC Convention in 2018, June 29 to July 3 at the Hyatt Regency Orange County. It doesn’t get any more convenient than that.



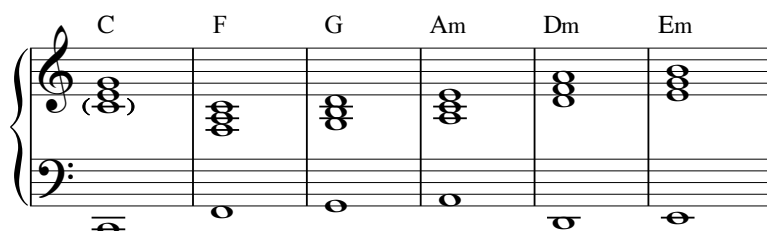
TEACHING SONGWRITING

BASIC ACCOMPANYING AT THE PIANO

To create and perform songs, a person needs to have some basic chording skills at a piano or a guitar. Voice or piano students can learn the fundamentals of accompanying in the early stages of lessons, even before they learn to read notes.

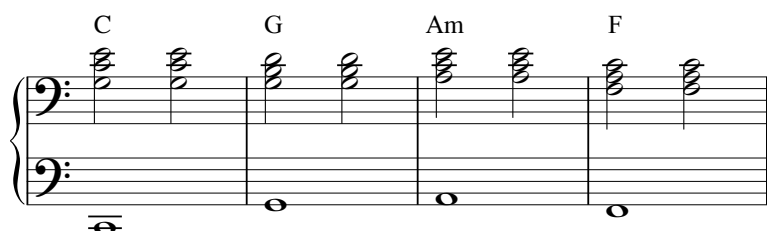
Basic Accompanying Position

The right hand plays chords near the middle of the piano. The left hand plays the root in the bass. (A fifth or octave might be added above this single bass tone.) The right hand can omit the root of the chord. These are the six basic triads in the key of C.

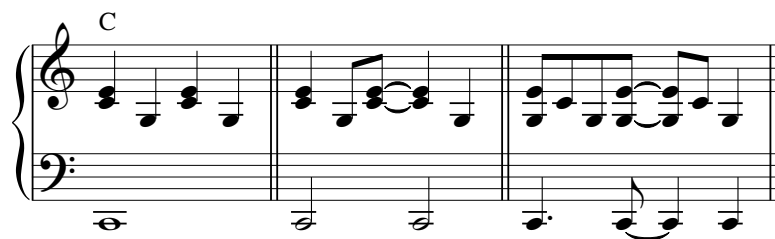


Inverting Chords, Adding Melodies

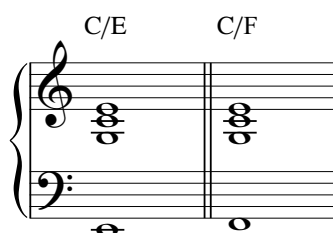
Chords are most resonant and clear when played around middle C, so we often need to *invert* a chord. Here are the four chords used in *Let It Be*. Vary the way you play the chords by playing them in different rhythmic patterns or by breaking them up.



Some Broken Chord Patterns

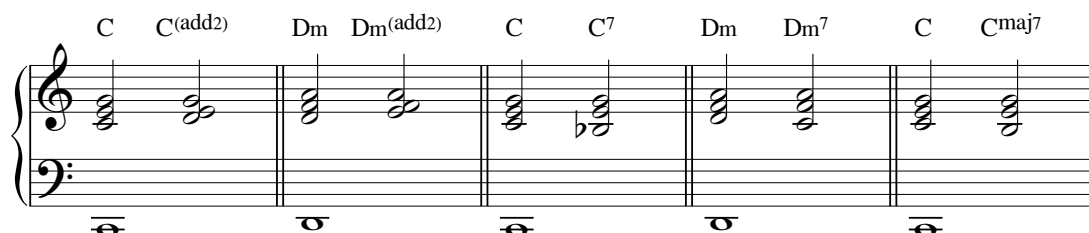


Slash Chords



Beyond Triads: Adding Chords To Chords

Once the student is comfortable playing simple triads in Basic Accompanying Position, they can move toward more complex chords. The basic idea is to “trade in” the root of the right-hand chord for a neighboring note that adds color to the chord. To add a second, move UP A WHOLE STEP from the root. Seconds enrich the characteristic flavor of a chord. To add a 7th, move DOWN A WHOLE STEP from the root. This turns a major triad into a dominant 7th chord, or a minor triad into a minor 7 chord. Move DOWN A HALF STEP from the root of a major chord to make a major seventh chord, written Cmaj7.



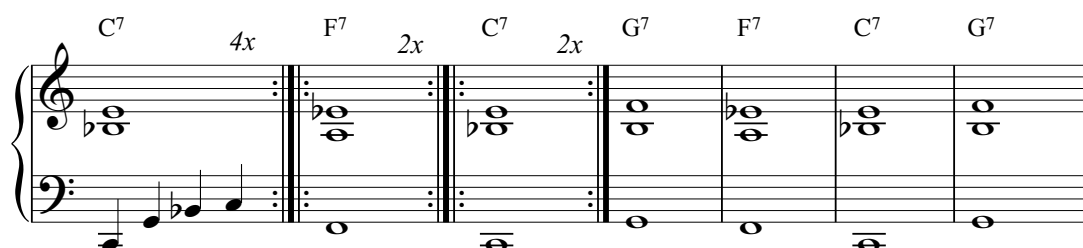
TEACHING SONGWRITING (page 2)

BEGINNING TO CREATE (Playing Duets with Students)

- Play a simple chord progression (two or four chords such as C G Dm C) in Accompaniment Position over and over, and have your student sing (or play) improvised melodies. Ask the student to improvise with just chord tones first, then neighbor tones, then any tone in the key. Do this with many different progressions and Patterns until melodies flow easily. Perhaps add words suggested by the music.
- Use accompaniments from the *Pattern Play* series such as *Reflecting*. "Play on white keys" or sing.



- Most students can improvise melodies (and sometimes lyrics) above the 12-Bar Blues Progression, which consists of three 4-bar phrases: A statement (four bars on the I chord), that statement repeated (four bars beginning on the IV chord), then a different statement (four bars beginning on the V chord).



"CHANGE JUST ONE" TECHNIQUE

First, have the student learn to sing and accompany a song that uses just a few chords. *Happy Birthday* (C, F, and G) and *Let It Be* (C, F, G, and Am) are good for this. Then ask the student to:

- Change the **lyrics** while keeping the same melody and chords. The student realizes *I can create lyrics*.
- Change the **melody** while keeping the lyrics and chords the same. Prepare students by first having them sing melodies with just chord tones, then bring in neighboring tones (non-chord tones) such as upper neighbors, lower neighbors, and passing tones. This develops in the student the belief that *I can create melodies*.
- Change the **chord progression**. Play the same chords but in a different order. Then sing new melodies with this progression, without lyrics. This develops the belief that *I can create chord progressions*.

"LYRICS FIRST" APPROACH

- Getting ideas for lyrics: Journals. Keeping a digital recorder handy. Elbow technique. Teacher asks questions of students (what's on your mind?, favorite songs?, etc.).
- Setting lyrics to music: •Set a pulse and meter. • Principles of scansion. • Different phrasings.
- Some people prefer to create the melody then the harmony, while others prefer the opposite way.

PHRASING AND FORMS

- Shape lyrics into various verse and chorus forms. We have students create melodies and songs using standard four-bar and eight-bar progressions at first. Here's a time-honored song form: VCVCBC. Verses (V) tell the story, Choruses (C) convey the repeating message, while the Bridge (B) is like a verse on steroids, setting up the grand return to the Chorus.

NOTATION AND RECORDING

Lyric sheet vs. lead sheet vs. standard notation. Programs and apps. Digital recording and editing.

Forrest can be reached at forrestkinney@yahoo.com. His website is www.forrestkinney.com.

Ensemble Festival: December 10

Co-Chairs Marla Devich, [562-433-3545](tel:562-433-3545)
and Ellen Noble, [562-431-6740](tel:562-431-6740)

Come join the fun!

Our Branch Ensemble Festival is for everyone who enjoys making music together. It is open to all MTAC students and teachers.

Family members are welcome as part of the ensemble.

This year's Festival is Saturday, December, 9 at our branch piano's new home, Newcomb Academy.

The entry deadline is Saturday, November 19. The entry form is online www.mtacb.com

There is a \$6.00 fee for each participant, including teachers. Holiday music is welcome on the program.



At age 25, pianist Kit Armstrong, former Long Beach Branch student of Dr. Mark Sullivan, has a formidable career across Europe and Asia. Some of our members will remember Kit's winning performance of Mozart's K. 488 – third movement – at the 2000 State MTAC Convention. (He was 8 years old at the time.) Kit performs around 100 concerts per year with an extraordinary variety and breadth of repertoire, and continually composes works on commission for various orchestras, music festivals, chamber ensembles and soloists. His publisher is Edition Peters. Kit has received wide acclaim for his two solo recordings on Sony Classical. This past July, Unitel and the Amsterdam Concertgebouw in collaboration with C Major Video, released a film of Kit's Concertgebouw debut recital, "Bach's Goldberg Variations and its Predecessors" on DVD and Blu-ray disc.

Kit has gained a reputation for his ability to jump in at the last moment for cancelling artists such as Krystian Zimerman and Yefim Bronfman, as well as his apparent ability to perform just about any concerto in the piano repertoire given only one or two days' notice. Substituting for Bronfman in Tokyo last November, on a few days' notice, Kit gave his first performances of Beethoven's Second and Fifth concertos – the works Bronfman had been slated to perform. The concerts were so well-received that Kit was immediately re-engaged for performances with the NHK Symphony for the 2017-2018 season.

2017 marked several milestones for Kit. This past May, Kit made his solo debut with the Vienna Philharmonic, Herbert Blomstedt, conducting. And in July, in a rare North American appearance, Kit performed as soloist in the opening concerts of the Mostly Mozart festival in Lincoln Center. I had the great privilege and pleasure to attend both events and hope that Kit's foray into the Lincoln Center concerts presages many more U.S. appearances to come. I highly recommend Kit's recent DVD of the Goldberg Variations, which is both deeply probing and fantastically exhilarating.

-- Mark Sullivan



Kit Armstrong with Alfred Brendel and Mark Sullivan at the reception Mr. Brendel hosted for Kit following his debut with the Vienna Philharmonic.



Backstage at David Geffen Hall, Lincoln Center, following Kit Armstrong's Mostly Mozart debut in July. On the right is former MTAC LB YAG winner, Steven Mann.

MEMBER ANNOUNCEMENTS

CERTIFICATE OF MERIT

CM Registration will be open from October 1st- October 31st. Remember to add new students to your list in order to register them. All is done through your teacher portal: www.new.mtac.org.

The following CM documents have been posted in teachers portal:

- Official CM calendar
- CM State Chair Letter to Parents
- Syllabus Addendums.

Yvonne Chen
MTAC-LB: CM Chair

MTACLB DIRECTORY

Directories were distributed at the CM Training and Potluck last week.

If you did not pick up a directory, one will be mailed to you.

A PDF of the directory will also be posted on our website (under “members”). The password will be sent to you via Google Groups.

Corrections to the Directory:

- Casey Yu has a new phone number. Please update this in your directories. Her new number is: (714) 595-8106.
- Please remove Dr. Louise Earhart's Fax number.
- Member Charis Ashcraft has a typo on her last name. It is spelled “Ashcraft” not “Ashcroft.”
- Under “Appointed Chairs” on page 3. CM Assistant for Winds is Maria Jaque (spelling error on last name- Jaque is incorrect).
- Please add the following email addresses to Peggy Malbon:

peggy@joyspringmusic.com

www.JoySpringMusic.com

CM TRAINING & POTLUCK - SUNDAY, SEPTEMBER 24th



Photo by: Christine Ho

Photo by: Christine Ho



Photo by: Christine Ho



Wonderful turnout and great food, as always!



Please submit all Noteworthy News by the 25th for publication in the following month.

Please have photos as jpeg files and provide all heading/captions/story in MS WORD format. No PDF's please.

Email all submissions to Sarah Sandvig at:
sarahsandvig@gmail.com

**Don't forget to check
out our website:**

www.mtacb.com

**for past newsletters,
forms, maps,
calendar, and more!**



Long Beach Branch

Newsletter "Noteworthy News"

Editor: Sarah Sandvig

sarahsandvig@gmail.com

MISSION STATEMENT AND GOALS

The mission of the Music Teachers' Association of California (MTAC) is the pursuit of excellence in music education:

- To promote the stability of the music teaching profession,
- To maintain the high professional standards of our members,
- To maintain the exacting qualifications for membership in the organization establishing the active member as a qualified, accredited teacher, and
- To promote the development of musical potential and ability in students.