

FROM THE EDITOR

All our members have ideas which need to be shared. Please consider the following:

1. Does this newsletter fill your needs and interests?
2. Please send news of you and your students by postal mail, telephone, or email.

HEY!! Y'know, we have a website! Make this work for you!

Promote your studio in newspapers too! Submit short articles with photos about student recitals & accomplishments to your local papers.

www.HudCatMusicTeach.org

Reminders

Newsletter deadlines are

January 2nd

August 1st

Please send copy to:

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Or email to

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New York State Music Teachers Association

Hudson-Catskill MTA

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New York State
Music Teachers Association
Hudson-Catskill MTA

Affiliated with the Music Teachers National Association

SUMMER 2021 Message

Greetings! What a year this has been. Hope we have all found creative ways to continue making and teach music. We have all learned a lot!

There are many events listed in this newsletter and even as in-person options become possible, we shall continue to offer online options, via Zoom or via video. Please consider participating whenever possible.

For a number of reasons, the 2021 Fall Auditions Festival is suspended.

Make note of the calendar dates; some exact dates and plans (community service, Guild auditions, for example) are still uncertain so stay tuned.

Note these address changes!

Margaret Barton Small has retired to Maine! She and her husband, Don are at their Blueberry Farm for the summer and in October, they will move to an apartment in Bangor.

Janet Nelson Nickerson is moving to Goshen at the end of August. She will continue playing the organ at King of Kings Lutheran Church in New Windsor, and will teach piano and organ in Goshen, and on ZOOM.

Be sure to check out the entire newsletter! There has been a lot to cover.

THE BIG DISCUSSION

How have we fared during this pandemic?

How are we managing our lives?

How are we teaching?

How are our students?

What did we learn?

Most of all, we needed PATIENCE, and a lot of it.

Anything to add to this? Please join in a Zoom pedagogy discussion on September 8.

The following was in last Fall's newsletter but is still quite relevant so it's included again:

REOPEN OR NOT TO REOPEN YOUR STUDIOS?

Here's a message from Dr. Gary L. Ingle, Executive Director & CEO of MTNA:

For almost a century and a half, MTNA has been the preeminent source of support for the music teaching profession and continues to be at the forefront for providing timely resources to our members and the profession.

Over the next few weeks, many of you will be **reopening your music studios** as the various governmental entities relax their mandates on COVID-19 quarantines, social distancing and stay-at-home orders. All of us have been eagerly awaiting the opportunity to get back to normal, or more precisely, the "new" normal. However, this "welcomed return" brings with it **legitimate concerns about legal liability** and its ramifications for the music teacher.

As a service to members, MTNA is providing a concise and practical guide to assist your return to in-person teaching. We asked the MTNA attorney, Scott Gilligan, to prepare a resource, specifically tailored for our members entitled, ***Legal FAQs for Reopening Music Studios***. In it, Attorney Gilligan answers a number of your most frequently asked legal questions related to reopening your music studios and teaching in-person lessons. Here is a sample:

- **What is my legal liability if I reopen my studio and one or more of my students are diagnosed with COVID 19?**
- **Is there an obligation to go back to in-person lessons?**
- **What steps can I take to protect the safety of my students?**
- **May I bar someone from my studio who does not follow safety requirements?**
- **Can I be sued if I have other teachers working with me who are diagnosed with COVID-19?**

In addition to its sound legal advice, it's also free of charge to MTNA members. You would have to pay hundreds of dollars to get this advice, but as an MTNA member, there is no cost to you. While each member will have to assess his or her teaching situation and make some difficult decisions, we hope that this legal information will assist with that process.

[Click here](#) to access this important resource.

Remember, you can always count on MTNA—your one stop for the best resources for dealing with music teaching issues, whether they are legal, pedagogical or business-related.

Stay healthy and safe,
Dr. Gary L. Ingle

LEGAL FAQs FOR REOPENING MUSIC STUDIOS

T. Scott Gilligan
MTNA Legal Counsel

With states either implementing or considering the reopening of businesses during the COVID-19 pandemic, MTNA members have a number of questions regarding the legal ramifications of reopening music studios and teaching lessons to students. Below, MTNA has provided answers to several of the legal questions that it has received:

1. Is there an obligation to go back to in-person lessons?

No. Each music studio will have to determine what procedures it is comfortable with going forward. There is no requirement to continue in-person lessons if it presents a safety or medical issue. Of course, if students had prepaid for in-person lessons that are no longer being offered, the music studio would have to refund the amount for the lessons that will no longer be provided.

2. What is my liability if I reopen my music studio and one or more of my students are diagnosed with COVID-19?

This is uncharted territory for the legal system and lawyers. Since we have only been dealing with the COVID-19 pandemic for a few months, there are no concrete conclusions that can be drawn about potential liabilities for businesses that reopen.

But, there are three major legal doctrines that would come into play in any lawsuit against a music studio owner who reopened his or her studio. The first would be the issue of causation. Considering that the incubation for COVID-19 is usually 5 to 7 days and that community spread of the virus is generally found in every city and town in the U.S., it will be nearly impossible for a student to be able to pinpoint that his or her exposure happened at the music studio. Absent some type of clear cut evidence, this would be problematic to pinpoint where any person was infected.

Secondly, in order to establish liability, the student would have to prove that the music studio was negligent. If a studio opened up in violation of any applicable stay-at-home order, negligence would not be difficult to show. But, if the music studio operated in compliance with state and local restrictions and orders, and if it followed current CDC and state health regulations, negligence would be very difficult to prove.

The third legal doctrine that would come into play is assumption of the risk. If a student sued a music studio for negligently exposing the student to COVID-19, the studio could defend by asserting that the student (or his or her parents) voluntarily and knowingly assumed the risk of exposure by allowing the student to come to the studio. Since everyone is well aware of the risks of COVID-19 infection, anyone who ventures out into a business environment is knowingly assuming the risk of exposure. Courts do not permit a plaintiff to recover for an injury or illness when the plaintiff was aware of the risk and voluntarily assumed it.

While, as noted above, there have been no court decisions regarding the liability of businesses that reopen during the pandemic, the fear of legal liability should not prevent a music studio from reopening. Of course, owners of music studios should implement the safety and health practices mandated or recommended by the CDC and state and local health departments to protect clients and staff, and reduce the risk of legal liability.

3. What steps can a music studio take to protect the safety of its staff and may the music studio bar persons from its facilities who do not follow safety requirements?

There are numerous steps that music studios may employ to reduce the risk of COVID-19 exposure for students and parents coming to your studio. Below is a list of measures you can implement depending upon the exposure level in your community, your clientele, your studio setup, and your comfort level:

- Pre-Opening Welcome Back Letter. Music studios should send a pre-reopening letter to all students and parents informing of a reopening date and all infection control procedures that the music studio will be implementing. Emphasize that the procedures are mandatory and must be complied with as a precondition to entering the music studio and/or receiving lessons.
- Scheduling. Schedule lessons so that there is a gap between students to reduce the number of persons in the studio at any one time.
- Waiting Room. A music studio may elect to eliminate its waiting room by having students remain in their cars until they are notified by cellphone or text that the teacher is ready to begin the lesson. If a waiting room is used, music studios should remove magazines, toys and other objects which may be difficult to disinfect.
- Screening List. Music studios should instruct students not to come to the music studio if they have or have had in the past 14 days a cough, a fever, shortness of breath, difficulties breathing, flu-like symptoms, gastrointestinal upset, or experienced a loss of taste or smell. It may be beneficial to send to the student the day before his or her lesson a patient screening form which they would fill out indicating that they have had none of the above listed symptoms. To encourage students to be honest, the music studio may want to consider waiving any cancellation fees due to an illness.
- Limit on Items. Music studios may want to restrict the items that students bring with them into the studio, such as limiting a student to a cellphone and wallet. It may be beneficial for students not to bring into the music studio books and other music instruction materials.
- Hand Sanitizer. Music studios should place hand sanitizer stations at the entrance of the studio with specific instructions to use it prior to entering the studio and upon leaving the studio. Sanitizer stations could also be placed in instruction rooms.
- Temperature. The music studio may want to take the temperature of students as they enter the music studio. Touchless forehead scanners are readily available online for less than \$100. If an elevated temperature is noted, the students should be instructed not to enter the music studio and to proceed home.
- Payment. Music studios may want to require payment by credit cards over the telephone to avoid touching credit cards, checks or cash.

- Masks. State orders may require the use of facemasks by both the student and studio employees. In addition, even though the state may not require it, a music studio can certainly adopt the policy requiring facemasks to be worn by students and employees. If masks are required, the students should be advised of that beforehand in the written welcome back letter. The music studio may also want to obtain a supply of disposable masks for students who forget to wear one.
- Sanitation. The music studio should establish a set schedule to sanitize all areas where persons have been during the time the music studio was opened. Obviously, those would include instruments, tables, chair arms, door knobs, light switches, hangers or anywhere else where people come in contact. Surfaces should be cleaned with detergent or soap and water prior to disinfecting them. To disinfect, use products that meet the EPA's criteria to use against COVID-19.

4. How should a music studio handle refunds for prepaid lessons that were cancelled and students who no longer wish to continue lessons although there is a contract with the music studio?

This will be a road that each music studio will have to navigate depending upon the wording of its contracts, its existing cancellation policies, the level of COVID-19 infection that exists in its community and the possible public relations fallout if it is perceived as being too heavy handed in the treatment of its students during a pandemic. MTNA recommends that if a member is uncertain how to proceed, it should involve its attorney in deciding the proper way to handle cancellations, refunds and terminated contracts.

Even if a music studio has a well-drafted contract that requires a student to pay for all cancelled lessons, in some cases the student may be able to escape liability under the doctrine of impossibility of performance. If a party to a contract is not able to perform because of an event beyond the party's reasonable control, it can avoid liability under the contract. So, even if students are required to pay for all or some portion of cancelled lessons, if they can show that it was impossible or illegal to attend the lessons because of the pandemic or government orders, they may be relieved of having to pay any cancellation fee under the contract.

5. If the music studio has employees, could the employees sue the music studio owner if the employees are diagnosed with COVID-19?

Like the answer to Question 1 above, there would again be an issue of causation. Given the community spread of the coronavirus, it would be very difficult for an employee to prove that he or she caught the virus at the music studio.

In addition, employees cannot sue employers because they become sick or injured on the job unless they can show that the employer intentionally put the employee at risk or recklessly disregarded their safety. Instead, the government provides worker's compensation for employees who get sick or injured because of their employment. Workers compensation provides immunity against employee lawsuits alleging carelessness or negligence on the part of the employer that results in injury or illness to the employee.

6. Where can I find the CDC recommendations?

The CDC has issued guidelines to businesses that are considering reopening their operations. Those guidelines can be found at www.cdc.gov/coronavirus/2019-ncov/community/reopen-guidance.html. Also, specific CDC suggestions and recommendations regarding cleaning and disinfecting businesses can be found at www.cdc.gov/coronavirus/2019-ncov/community/pdf/reopening_america_guidance.pdf.

Nearly every state will also have orders and/or guidelines regarding reopening. In many states, there are restrictions on the number of persons that can be in the business facility, spacing requirements, mandates on the wearing of face masks, and other measures that a business must take. Please review all such orders and guidance carefully to ensure compliance prior to reopening the music studio.

For questions contact MTNA at mtnanet@mtna.org or (888) 512-5278.

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How to make YouTube links for your students' videos.

As you may have discovered, most videos are too large to squeeze through email. There are a number of ways to circumvent this problem: Dropbox, Google Drive, YouTube, or mailing a thumb drive or disk. The easiest and most used method is to convert your videos to YouTube links. The links are easy to email, share with parents, or post on our www.HudCatMusicTeach.org website. This does require some preparation by the person who makes the original video. That can be done on a phone, a computer with a video camera, or a Video camera. Once you or your student has that video, and have trimmed off the unwanted opening and ending bits, UPLOAD that to YouTube to create a link which can be copied and shared via email.

1. Create a YouTube account. If you have a Google account (gmail, Google-docs, etc.), you can access YouTube and create an account. (Google and YouTube are linked.)
2. Once you're in YouTube, Click on the red button icon on the top right corner, and go to YouTube Studio, or Channel dashboard.
3. Then click on the little red video camera button that says "Create," in the top right corner.
4. Click on the blue UPLOAD VIDEOS button which will bring up a screen of selections. Click "select files" and find the video you want to upload. I usually download my video camera files to my laptop and external drive and put them in a file I'll remember, but you can access these video files directly from your device. Just remember what drive they're in.
5. Be sure to describe your video: Student name, Composer: Title of music.
6. In YouTube, you'll be asked whether the videos are for kids or not. Select "not for kids" even though these may be videos of your students. The purpose is not kids' programming, hence "not for kids."
7. Then select "Unlisted" for audience options. This allows you to send the link to anyone who needs or wants to watch the video. I think this option provides sufficient privacy while allowing flexibility.
8. Press the "NEXT" button to proceed. There is NO need to Schedule when this video is available. Just leave that blank.
9. Before you press the "SAVE" button, be sure to click the double box button to the right of the blue hyperlinked Video link, so that you have a copy of your new YouTube link to email to someone and yourself.
10. Press "SAVE" but be sure to leave your browser open until the video uploading is complete. This can take a while, depending upon the size of your video.
11. Press "Close" and you're done. You might want to check your list of videos to see how it's listed. To do that, go down the left column, just below the "Dashboard" and click on "Videos."

ORIGINAL COPIES OF MUSIC

Hudson-Catskill Music Teachers Association as associated with the New York State Music Teachers Association **strictly adheres to copyright laws**. Photocopies of music are **NEVER** allowed for performances. Additionally, it is against the © law. It is each teacher's responsibility for students to be prepared with original copies of music. Photocopied music could result in a student being unable to perform. We certainly do not want to disappoint anybody on the day of a special program. We need to set a good example by using good published editions. **However, for practice or emergency teaching purposes, did you know that there is an excellent website for free public-domain classical music? www.imslp.org**

DRESS CODE

The revised dress code for recitals is Dressy Clothes.

Without exception, these must be dress-up events. **Please try to maintain standards even on video recordings!**

Short Fingernails Please! Pianos and teachers do NOT appreciate long claws.

\$\$\$\$ Membership and Dues Reminder \$\$\$\$ DUES REMINDER

Thanks to all who have already paid their dues and a friendly reminder to all other HCMTA members who have not yet paid their dues. We have many interesting programs that teachers and students in which you will want to be participants. Therefore, please remit dues to National prior to September 1. Our local will then be notified that you are a member in good standing and your eligibility will not be questioned. **Note the updated Membership Roster.** If a new member lives in your area, please welcome that person warmly!

Looking forward to seeing you all in the upcoming months, Janet Nelson Nickerson.

REPORTS

Fall 2020 – Spring 2021

TEACHERS RECITAL

Entirely virtual, this was posted to our HudCatMusicTeach.org website.

The concert was dedicated to the memory of our friends and colleagues in HCMTA.

Hudson-Catskill Music Teachers Association

Annual Teachers Recital

Online October 2020

- | | | |
|--|---|---|
| Sonata in A major, H. 186 Allegro assai, Poco adagio, Allegro | https://youtu.be/vAczUAIxDFA Ruthanne Schempf, piano | Carl Philipp Emanuel Bach (1714 – 1788) |
| Notturmo, Op. 54 no. 4 | https://youtu.be/YHYMx-CSTnM Eileen Landman, piano | Edvard Grieg (1843 – 1907) |
| Impromptu in Gb, Op. 90 no.3 | https://youtu.be/8mdhhrAmVsQ Margaret Barton Small, piano | Franz Schubert (1797 – 1828) |
| Arabesque No. 1 | https://youtu.be/o2xJHQlVvss Carolyn Topliff, piano | Claude Debussy (1862 – 1918) |

HCMTA Music Festival – Auditions & Honors Recital

Held virtually, via YouTube recordings. Links for recital recordings are included in this program, which is posted on our HudCatMusicTeach.org website. Judges were Estrid Eklof, of Medford, MA, and our former HCMTA colleague, Sylvia Karkus Furash, now of Yarmouthport, MA

Hudson-Catskill Music Teachers Association

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2020 Auditions Festival Honors Recital

| | | |
|------------------------------|---|-------------------------|
| Melody Cantabile | https://youtu.be/hBnekPvjKW4 Ian Chien, 7, (Fenlan Lin) | Timothy Brown |
| An Enchanted Castle | https://youtu.be/01AyRSQNn5Q Tomohiro Yamada, 8, (Fenlan Lin) | Pat Boozer |
| Crystal Springs | https://youtu.be/-QsB0Co4VM8 Anthony Chen, 10, (Fenlan Lin) | Judy East Wells |
| Children's Song No. 3 | https://youtu.be/k-oICdGsaAk Chelsea Venuto, 12, (Valentina Shatalova) | Chick Corea |
| The Orphan, Op. 64 no.4 | https://youtu.be/yYvNzURdaeM Sofia Kelly, 12, (Akiko Sasaki) | Jean Louis Streabbog |
| Valse Op. 33 | https://youtu.be/NENuZT4Criw April Wang, 13, (Fenlan Lin) | August Durand |
| Daydreaming | https://youtu.be/zgQj8pEmJmg Landon Fracasse, 13, (Valentina Shatalova) | Timothy Brown |
| Waltz in A minor, Op. Posth. | https://www.youtube.com/watch?v=JzUv3qoGWv0&feature=youtu.be Oliver Jang, 13, (Ada Margoshes) | Frédéric Chopin |
| Song of the Lark Op.30 no.22 | https://youtu.be/yAT_vI7EG6E Jacqueline Venuto, 14, (Valentina Shatalova) | Piotr Ilich Tchaikovsky |
| Prelude in B minor, Op. 28 | https://www.youtube.com/watch?v=gHTebZCsnf0&feature=youtu.be William Lacombe, 15, (Beverly Poyerd) | Frédéric Chopin |

| | |
|--------------------------------|---|
| Romance | Piotr Ilich Tchaikovsky |
| | https://youtu.be/pXEN-ZpV6IU |
| | Danae Evans, 14, (Valentina Shatalova) |
| The Maiden and the Nightingale | Enrique Granados |
| | https://youtu.be/EmJ4yG_7LxE |
| | Wren Werner, 16, (Carol Losee) |
| Nocturne, Op. 9 no.1 | Frédéric Chopin |
| | https://youtu.be/De3Pbxxv_M0 |
| | Veronica Klein, 16, Honorable Mention, (Akiko Sasaki) |
| Sonata in C, K.545 “Allegro” | Wolfgang Amadeus Mozart |
| | https://youtu.be/fNHypGJSys |
| | Christopher Lee, 10, Second Prize (Akiko Sasaki) |
| The Cat and the Mouse | Aaron Copland |
| | https://youtu.be/Y1-NdN0yIbE |
| | Briana Poon, 15, First Prize (Akiko Sasaki) |

Participating Teachers
 Fenlan Lin, Carol Losee, Ada Margoshes, Jean MacDonald,
 Beverly Poyerd, Akiko Sasaki, and Valentina Shatalova

Judges
 Estrid Eklof and Sylvia Karkus Furash

Pedagogy Discussions

10 a.m. on February 10 ZOOM

The Discussion question was “How can we encourage musical wellness?”

Here were some follow-up answers

Ideas and comments in no particular order from Amelia Seyssel

Assuming unusually stressful conditions:

1. Define the problem
2. Define the various “steps” or “portions” involved in the problem
3. Define the “size” of the step to be that which is both physically and emotionally possible for the student to be successful
4. Create an exercise or activity that isolates that particular step
5. Assign that exercise/activity as part of home practice towards accomplishing mastery of that individual “step”; the smaller the step the more easily the step can be mastered

6. Once the small “parts” are mastered, create another activity that combines one or more of the smaller “steps”, and assign mastery of that new “combination”; there might be multiple “combinations” necessary depending on the problem you are trying to solve

Finding the right size “step” is important. Particularly under stressful conditions, finding the right size step that easily allows the student to feel “success” is critical to reframing and reestablishing their confidence in their ability to learn. “Mastery” of technical issues can be accomplished by small incremental steps of mastery rather than in a few larger steps; either way, in the end the student accomplishes the long-term goal of overall mastery that the teacher (and student!) is looking for.

Younger students sometimes simply need to ‘breathe deeply’ and ‘restart’

In a stressful situation, the body tightens. As the body tightens, the body stresses more. It can be a continuous spiral downward into an inability to cope with the situation at hand – particularly with the complex task of playing a musical instrument.

Without inferring that the student has somehow done something wrong, ask the student to step away from the instrument. Have them stand in place and shake out first one leg and then the other, then have them also shake out both arms – like they are wet spaghetti noodles. Next have the student stand naturally, bend over and, while hanging their head and arms, shake their head out too. Without keeping them there too long, have them “grow up” while raising their arms up high and taking in a breath. At the release of the breath have them say “I feel good” and relax the arms to their sides. If they still seem tense, ask them to do it all again before returning to the instrument.

Hopefully, the combination of the abrupt change of physical activity, the deep breath occasioned by raising the arms (which also lifts the rib cage, thereby forcing a deep breath), and the verbal expression of “I feel good” – gives them a quick physical and emotional rejuvenation from which to start instrument work again. Breathing deeply triggers calmness; shaking out releases tension; stating what you wish you felt sometimes makes what you stated a reality.

Some general principles:

1. “Relaxation” is really better defined as “release of tension”. Active muscles do not need to be tense to accomplish accuracy or nuance.
 - a. Alexander Technique principles are a perfect example: helping the student use only enough muscle involvement to accomplish the task at hand; more muscle involvement than necessary is a waste of energy and can actually interfere with what you are trying to accomplish
2. A correct and detailed “body map” (Alexander Technique) is essential in all things. If a student is having trouble releasing tension in one part of the body, a possible solution is to first make sure that their brain can isolate and control that part of the body.
 - a. To teach the student how to locate a specific location of the body, it helps to have a 2nd person around to simply ‘touch’ that location (shoulder, neck, upper arm, wrist, etc.); that tangible feeling helps their brain to locate and isolate the muscle control
 - b. Some things are not able to be “touched” (if they are inner muscles, for example), in which case the task is more difficult. Activities (sometimes larger motor activities) that automatically cause the right sensation of freedom or release can assist the student: the student then learns the overall “feeling” of what release in the problem area is and, with practice, can recall the “feeling” at need.

Sitting (or standing) with a feeling of combined energy and release

Working from the tailbone, imagine that your spine is engaged in a small circular motion upward, vertebrae by vertebrae. A baby is born with 33 vertebrae and by adulthood has 24 (the tailbone vertebrae eventually fuse together); so, done correctly, this upward motion is meticulous and takes time – **this exercise requires long focus to do well; the longer the period of focus, the more release of tension can be achieved. Consequently, this is not necessarily a good exercise for younger children with shorter attention spans.**

As the spine spirals upward, make sure your feet are grounded to the floor and, if in a sitting position, that the tailbone remains in at least imaginary contact with the seat.

As you work this spiraling activity upward make sure that you are aware of where the spine meets your skull: many people imagine it to meet the skull at the jawbone, but this is incorrect; it meets the skull much higher than that and 'inside' the skull as well. So, in the end, the spiraling action can be imagined to continue past the spine through the top of the skull and up to the ceiling.

The resulting feeling from this exercise is the feeling of an "energized spine": a continuous and endless energy flow deriving from the 'ground' (supplying limitless energy) and extending and stretching the spine in a productive and natural way as it energizes and aligns the whole body. All other body parts work in a sense of muscular "release" from the spine, including the head which simply balances on top of the spine. The feeling of the spiral continuing upward past the top of the spine contributes to this. The spine does not hold the body; the image of an endless energy flow holds the body upright and allows the muscles of the body to release themselves with full confidence.

Feeling this resulting muscular "release" while so perfectly balanced upright is one avenue by which to understand what is the feeling of a lack of "tension" overall. That larger feeling can be refined if a 2nd person helps by "touching" different parts of the body (shoulders, arms, hand, etc.) so that the brain begins to understand what that particular part of the body feels when in a state of lack of tension.

To find relaxed natural breathing combined with release & the sense of a tall/long spine

Breathing naturally and well is important for all instruments: it calms the body and psyche, allowing the student to participate more musically and expressively.

Sitting on the edge of a chair with feet able to be flat on the floor, spread open your legs and knees. Then hang your upper body and arms down between your legs to as far as is comfortable for you. Make sure to release your neck muscles and let your head hang down comfortably. Breathe relaxed and normally. After a few breaths become aware of your breathing and how it feels. (Be aware that staying too long in this position may cause dizziness; coming upright for a short period before trying again can help.)

In this position, the only way that you can breathe is by using the bottom and back of your lungs – ironically, the parts of your lungs that actually have the most space. This activity produces a diaphragmatic breathing (*sometimes mis-called 'stomach breathing'*), but with a different sensation of lung space. It is particularly good for younger students because diaphragm placement is generally higher in the body for younger students, such that a younger student may not experience the natural lifting of the abdomen that adults so often associate with relaxed natural breathing. Some "breathing sensation" exercises designed for adults don't necessarily achieve the same result for younger children.

A similar effect can be accomplished with a Pilates ball – the ball must be sized so that the student can be comfortably draped over the ball while kneeling on the floor. The front of the body pressed against the Pilates ball creates a similar (though not as extreme) forcing of the breath to the bottom and back of the lungs. An added advantage of the Pilates ball is that if the student is asked to vocalize *gently* while draped over the ball, they feel the sound vibrations in their body transferred through the Pilates ball. (Strong vocalization is not encouraged because the neck is usually sideways to the ball, twisting the larynx.)

From Alex Marrero:

While keeping the psychological and physical health of students in mind, I ask the following open-ended questions when working with my elementary pianostudents (and all students) from this time forward:

- A. "How do your feet feel?"
- B. "How does your back feel?"
- C. "How do your shoulders feel?"
- D. "How do your elbows feel?"
- E. "How do your wrists feel?"

When working with my intermediate students, I use the following phrases:

"Scales and arpeggios are like cardio exercise.
Chords and cadences are like weightlifting.

It's safer to do scales and arpeggios as cardio, as compared to cardio as compared to doing chords and cadences as weightlifting".

"Athletes can do warm-ups and cool-downs during practice sessions. Musicians can do warm-ups and cool-downs too".

"If scales and arpeggios and chords and cadences are warm-ups, especially before a piece that has very technical demands at a faster tempo, we can do cool downs, where we play those same cadences, chords, arpeggios, and scales at reduced tempos using a metronome to see how we are feeling".

In the middle of any lesson, whether it is 30 minutes, 45 minutes, or 60 minutes, I do 'stretch breaks' in the middle of the lesson for intermediate and advanced students. For elementary students, stretch breaks can be done too. For elementary school boys, they may want to do jumping jacks instead.

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Margaret Small contributed an article by Julie Jaffee Nagel in Clavier Companion, December 2015  
Here are a number of points highlighted by Margaret:

1. Students bring in feeling about their daily activities, family events, or life experiences.
2. Students may be excited, animated, unprepared, tired, sad, or even scared...
3. Music teachers are good at detecting both verbal and non-verbal cues from others. They are tuned in to sounds and feelings. In fact, the music teacher is often a first responder to a student's emotions and reactions. What are the cues that may alert a teacher that a student may benefit from gentle curiosity about 'what are you thinking and feeling?'
4. Every human facial expression holds an emotional message and a story behind it.
5. Being a music teacher is a position where non-judgmental interaction, personal respect, and trust are essential for verbal respect, and trust are essential for verbal and musical communication.

"Music teachers are in a position to have a powerful influence on children and are in a special position to  
\*Appreciate that all people take their unique life history into lessons and performances.  
\*Help students identify emotions.  
\*Provide empathy and understanding as an integral part of music instruction.  
\*Help students reevaluate internal/external stressors.  
\*Facilitate the discovery of innate strengths.

"As a result of conveying genuine curiosity and interest about feelings and the whole person, music teachers can

- \*Decrease need for perfectionism
- \*Increase sense of competence
- \*Foster self-esteem/confidence
- \*Encourage resilience
- \*Endorse patience
- \*Promote the joy of music
- \*Consider the idea that music lessons are life lessons

Julie Nagel cited: Smoller, J.W. (1985). The Etiology and Treatment of Childhood. *Journal of Polymorphous Perversity*. Julie Jaffee Nagel, Ph.D. is a graduate of The Juilliard School, The University of Michigan, and The Michigan Psychoanalytic Institute. She is the author of the book *Melodies of the Mind*.

**Hudson-Catskill Music Teachers Association**  
Affiliated with the New York State Music Teachers, and Music Teachers National Association  
**2020 Auditions Festival Honors Recital**

Swan Waltz

Catherine Rollin

<https://youtu.be/0gOe6dP84ic>

**Allen Yi (Jean MacDonald)**

Minuet in G, BWV 822

Johann Sebastian Bach

<https://youtu.be/sAAw112slSE>

**Kathryn McKinney (Ada Margoshes)**

Hungarian Dance

Traditional

<https://youtu.be/g8yrj28cJaY>

**Jenna Fehling (Eileen Landman)**

Solfeggietto

Carl Philipp Emanuel Bach

<https://m.youtube.com/watch?v=6imlEEfqOAA&feature=youtu.be>

**Oliver Jang (Ada Margoshes)**

Italian Concerto, BWV 971 movement III

Johann Sebastian Bach

[https://youtu.be/PMOT\\_o2yDys](https://youtu.be/PMOT_o2yDys)

**Jenny Song (Jean MacDonald)**

Participating Teachers

Eileen Landman, Ada Margoshes, and Jean MacDonald,

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## Guild Auditions

### **Cornwall-on-Hudson**

The Cornwall-on-Hudson Guild was VIDEO only. Many students submitted videos. It was “challenging” for them to record programs. Several students requested to audition in-person in Poughkeepsie. Here’s a big THANK YOU to Carol Padron for making this in-person option possible.

### **New Paltz**

Valentina Shatalova suspended the New Paltz Guild auditions for 2021.

### **Poughkeepsie**

Carol Padron arranged for the assigned Guild judge to hear in-person auditions at Renaissance Kids. Students waited in cars in the parking lot until their appointment times. Each student entered and washed hands. Carol disinfected the doorknobs and piano keys between each student. Everyone wore masks throughout.

### **Middletown**

Diane Miller arranged for VIDEO auditions which were very successful. All of the Middletown chapter students scored in the City Circle and Top Talent Only Ratings. One of Diane’s students scored the highest

number of points (C's) possible and with no A's. Our judge was wonderful and her comments insightful. We all submitted videos so it was virtual. We are planning to do the same in the spring again which we hope will be in early June.

*BachFest 2021*

**THANK YOU** to Valentina Shatalova for shepherding this online event. Thank you to all the students who sent in videos for BachFest 2021.

These videos are available for viewing on [www.hudsonvalleysocietyformusic.org](http://www.hudsonvalleysocietyformusic.org)

**Here's a BLAST from the PAST. Our very first Teachers' Recital from June, 1993**

<https://youtu.be/sccUjOUHuUI>

The program is on the YouTube description.

**FALL 2021 – SPRING 2022  
UPCOMING EVENTS**

*An End-of-Summer Social – All are Welcome!*

To chat -- To play -- To relax

**ZOOM or in-person**

Wednesday, August 25, from 10 until 1 p.m.

We will meet in person and also virtually. Those meeting in person would perhaps be more comfortable to know that everyone has been vaccinated. It will be especially nice to be together, but do let Janice know if you will come 'for real.'

OR

Pack a snack and beverage and sign in to our Zoom gathering.  
This is a Perfect Way to fire up the new academic year with Fun and Yum.

***Executive Board short meeting & Pedagogy Discussion***

**ZOOM**

Bring your teaching observations, complaints, questions, etc. and enjoy the camaraderie with a nosh from the comfort of your own home!

Wednesday, September 8 at 10 a.m.

***Teacher Play-in***

**ZOOM**

If you have something you're working on but need that extra motivation only an audience can provide, plan on attending this low-pressure play-in. We all benefit by playing for each other, regardless of goal. If you have the time, music and inclination, consider the invitation!

Conveniently located at, you guessed it, your own house. Look, no commute!

Wednesday, October 13 at 10 a.m.

## **TEACHERS RECITAL**

**VIDEO POSTING TO [HudCatMusicTeach.org](http://HudCatMusicTeach.org) website**

Don't let your students have all the fun, come join your teaching pals in Video posting to our HudCatMusicTeach.org website!

It is requested that we limit our performance total time to **ten (10) minutes** so that we have more participation.

Please let Ruthanne Schempf know what you'd like to present but do it by October 16. Video recordings must be sent as YouTube links to [schempf@gmail.com](mailto:schempf@gmail.com) by October 20 so we can post videos by October 24.

NYSMTA State Conference.  
Stay tuned.

Full information about the Competitions, MTNA and Empire State, is available online at <http://www.nysmta.org>

## ***HCMTA Music Festival – Auditions & Honors Recital***

SUSPENDED for 2021

Due to COVID-19 restrictions on building use, and frustrations with the Virtual version of this festival. MORE time to practice and prepare for Spring recital, and for 2022.

## ***Teacher Play-in***

**ZOOM**

To alleviate the winter doldrums, consider joining fellow members in a play-in. We all benefit by playing for each other, regardless of goal. If you have the time, music and inclination, consider the invitation!

Wednesday, January 26 [snowdate is Feb 2] at 10 a.m.

## ***Executive Board short meeting & Pedagogy Discussion***

**ZOOM, or in-person TBA**

Bring your observations and questions and have a field-day of pedagogy brain-storming.  
February 9 10 a.m.

## ***Community Service Month***

**TBA**

Each year, we encourage our students to perform at three different health-care facilities. Performing is good for everyone! Not only do we bring joy and hope but we gain a different performance experience. Let's give back to our community!

This project is tentative, depending upon each health-care center's Covid status. Stay tuned.  
Contact Janice Nimetz 783-1242 for the program in Sapphire – Goshen.  
Contact Janet Nickerson 291-1240 for the program in Sapphire – Fishkill.  
Contact Valentina Shatalova 845-303-4465 for the program at Woodland Pond

**TBA**

## **Teacher Play-in**

**ZOOM**

To celebrate the first stirrings of spring, join all fellow members in a play-in. We all benefit by playing for each other, regardless of goal. If you have the time, music and inclination, consider the invitation!

Wednesday, March 23 at 10 a.m.

## **National Guild of Piano Teachers Auditions Four locations**

At this time, it is unknown HOW Guild Auditions will be conducted in Spring, 2022.

Keep practicing and stay tuned.

Date: TBA **NEW PALTZ** Contact: Valentina Shatalova 845-303-4465

Date: TBA **POUGHKEEPSIE** Contact: Carol Padron 452-4225

Date: TBA **CORNWALL-ON-HUDSON** Contact: Ruthanne Schempf 534-2166

Date: TBA **MIDDLETOWN** Contact: Diane Miller 342-2206

## **Annual Spring Recital**

**VIDEO, or in-person TBA**

Don't forget to have your best students submit videos (in YouTube links) for our Annual Spring Recital

Posting on HudCatMusicTeach.org

Videos are due to [schempf@gmail.com](mailto:schempf@gmail.com) by April 15 in order to be posted by April 24.

## **ANNUAL MEMBERSHIP MEETING & ELECTION OF OFFICERS**

**ZOOM, or in-person TBA**

Date & Time: May 18 10 a.m.

Venue: Your House. BYO snack and beverage

Come join everyone; put in your professional "oar."

## *BachFest 2022*

For up-to-date information about the programs, please check the website  
[www.hudsonvalleysocietyformusic.org](http://www.hudsonvalleysocietyformusic.org) or call (845) 534-2166.

Other Updates, Notices, Biographies



HCMTA member **Alexander Marrero** sent newsletters to his students and their parents. He sent the communications via e-mail and first class mail as a Private Teacher for Classical Piano Lessons, and the messages started in January of 2021. Most of the subjects involved Continuing Education, Professional Development, or Volunteer Service that took place remotely online through video.

Here is a listing of the topics with their calendar dates:

January ----- Greater New York American Musicological Society - 01/30/21

February ----- College Music Society - Webinar - Alexander Technique - 02/21/21

March ----- College Music Society - Northeast Regional Conference – New Jersey City University - 03/20/21 - 03/21/21

April ----- College Music Society - Committee on Cultural Inclusion - General Meeting - 04/11/21

April ----- Alliance for the Transformation of Musical Academe - 04/16/21

April ----- National Association for Music Education – All-Eastern Conference – 04/22/21 – Keynote Speaker was Wynton Marsalis

May ----- College Music Society – Committee on Cultural Inclusion – General Meeting – 05/16/21- 3:30 PM through 5:00 PM EST

May ----- Hudson Catskill Music Teacher Association – Membership Meeting Wednesday – 05/19/21 – 10:00 AM

May ----- College Music Society – Committee on Cultural Inclusion – Listening Session – 05/23/21 – 3:30 PM through 4:30 PM EST

June ----- Hudson Catskill Music Teachers Association – Planning Meeting – Wednesday – 06/02/21 – 10am.

June ----- Certificate of Insurance - Private Educator - 06/07/21 - 06/07/22

June ----- Nazareth College - Virtual Piano Pedagogy Workshop - 06/21/21 – 06/22/21

June ----- Piano Recital Announcement made on 06/25/21 for 06/25/22

July ----- Tuition Increase Announcement made 07/01/21 for 09/01/21

July ----- College Music Society – Committee on Cultural Inclusion – General Meeting – Sunday – 07/11/21 – 3:30 PM – 5:00 PM EST

July ----- Orange County Music Educators Association - Membership - 7/19/21

July ----- College Music Society – Committee on Cultural Inclusion – Listening Session – 07/25/21 – 3:30 PM – 4:30 PM EST

|                                                                                                |
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| Catskill MTA – Treasurer’s Report for May 20, 2020 – May 19, 2021<br>Annual Membership Meeting |
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Account I – Business Savings Account - Scholarship

OPENING BALANCE: \$7,794.97

Income:  
Interest - .77

Expenditures:  
Transfer to General Fund - \$279 (Piano Festival)

CURRENT BALANCE: \$7,516.74

Account II – General Fund

OPENING BALANCE: \$2,552.04

Income: \$1,400.00  
Dues - \$300  
Nov. Piano Auditions - \$821  
Transfer from Scholarship Fund - \$279

Expenditures: \$1,549.63  
Calendar postage - \$13.20  
  
Nov. Piano Auditions - \$1100  
Website update - \$300  
New Checks - \$136.43

CURRENT BALANCE: \$2,402.41

**Auditions, Festivals, Competitions, Recitals, and Workshops, OH MY!**

We try to offer many performance goals for our students. Why not consider utilizing several opportunities?

- HCMTA offers multiple opportunities for local performances and workshops. Take advantage of this!
- NYSMTA has state level competitions. Attend our state conferences and become familiar with the process!
- NYSSMA auditions are coordinated through our public school systems. Get to know your students’ school music teachers and make certain your students are signed up. Also, discover where and when the NYSSMA sites are and work with your student school district music teachers to register them. You cannot register your students on your own. Cooperation is the “key.”
- Piano Guild Auditions are held in the spring, usually before NYSSMA. Our local sites are Poughkeepsie, New Paltz, Middletown, and Cornwall-on-Hudson.
- The Federation of Music Clubs also holds auditions in the spring. Contact Diane Miller.
- Our HCMTA Festival is held in November in order to avoid conflicts with the spring audition schedules. This is the only locally held festival that uses two out-of-district judges and awards actual cash prizes. The standards for preparation are higher but a satisfying challenge for diligent students. **SUSPENDED in 2021**