



# VERMONT MUSIC TEACHERS ASSOCIATION

*Affiliated with Music Teachers National Association, Inc.*

## Summer Newsletter

### Spring Greetings from Marie Johnson



“The few, the proud” is a traditional advertising slogan for the United States Marines. It is a catchy, well known and accurate slogan. It aptly describes the individuals who volunteer to serve as officers in our state organization. Each officer today is navigating a day scheduled with many must-do activities that have firm deadlines and time frames. Little time is left for the basic building blocks of organizational development like mentoring, recruitment, and succession planning.

Recently I received a “VIP Newsletter” from Marc Hebda, the MTNA Director-elect from the Southern Division. The initials VIP do not refer to the typical “Very Important Person”. Rather, he is referring to “Value, Investment and Pride”. No better words describe the VMTA and our important role in providing music education in Vermont.

Let’s remember that a member or officer is more likely to return when he/she has a relationship with another member and has a professional, collegial and purposeful experience as a VMTA member. This is true for members and officers alike. Let’s reach out to our new members, continue to offer well planned activities, and ensure that our positive attitude is on display. All our initiatives of recruiting, retaining and participating are key factors as we share a common purpose. Thanks to Marc Hebda for his excellent reminders for us all.

### Marie Johnson, VMTA President

#### President

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 802-879-8863

#### Convention

Patricia Cleary Bergeron  
[pcberg@myfairpoint.net](mailto:pcberg@myfairpoint.net)  
 802-879-9873

#### Newsletter

Teresa Miranda  
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#### President Elect

Unfilled at this time.  
 Contact Marie Johnson if  
 interested in this position

#### Non-Competitive Auditions

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#### Composer Commissioning

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 802-879-8970

## 2012 - 2013 VMTA Calendar

<b>August 1, 2013</b>	MTNA Dues Payment Deadline for the 2013-2014 VMTA Membership Directory
<b>August 10, 2013</b>	VMTA Fall Newsletter Deadline for articles, reports and member news
<b>September 11 2013</b>	Registration Deadline for MTNA Student Competitions
<b>October 5, 2013</b>	Quad State Convention at University of Southern Maine, Corthell Hall
<b>November 10, 2013</b>	Competitive Auditions at the Richmond Library

### Competitive Auditions

One of the benefits offered to MTNA members is the opportunity to enter students in its annual competitive auditions. All requirements for the 2013-14 student competitions, including details for all performance categories and for the composition competitions, can be found in the MTNA April/May Journal, or online at [www.mtna.org](http://www.mtna.org). Applications must be submitted online by 3:00 P.M. EST on September 11, 2013. Application forms will be accessible online in August by all MTNA members whose dues have been paid for 2013-2014.

The 2013 Vermont competitions will be held on Sunday afternoon November 10th at the Richmond Library. As in the past several years, any single entrant in a category will be automatically named by MTNA as a Vermont State Representative, and is required to take part in the Eastern Division Competitions in January. The VMTA Board requires that all performance competitors at the state level and all state representatives must perform their complete program, as submitted in their application, at the Vermont competition on the date scheduled. They will receive written comments.

Composition winners or representatives may be invited to perform their piece(s), or have them performed, at the VMTA performers' competition if time permits.

Teachers who have not previously entered students in the performance competitions should be aware of the level of difficulty of the repertory being played in the competitions now, especially at the high school level. Repertory lists from recent competitions will be available from competitions chair, Liz Metcalfe, by phone at 863-2296 or by email at [william.metcalfe@uvm.edu](mailto:william.metcalfe@uvm.edu). You may want to look at some representative programs from recent competitions.

Because we must secure judges for the Vermont auditions, it would be very helpful if teachers who are considering entering students could inform Liz as soon as is feasible, even if their plans are still tentative. The final list of approved entries will not, of course, be available until after September 11<sup>th</sup>.

Elizabeth Metcalfe

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# 2013 QUAD STATE CONVENTION: THE BRAIN AND MUSIC

Corthell Hall at the University of Southern Maine in Gorham

October 5, 2013

8:30-9:00	Registration & Coffee
9:00-10:30	Beautiful: Keynote Address by Robert Duke
10:30-10:45	Break
10:45-12:00	The Brain and Music: An Essential Tool for Growth and Development: Presentation by Alan Wittenberg
12:00-1:30	Lunch
1:45-3:00	Panel Discussion with Robert Duke, Alan Wittenberg, Dr. Richard Sullivan and Marcel Hebert
3:00-3:30	Break
3:30-4:00	Commissioned Composer Concert

## DESCRIPTIONS

### **BEAUTIFUL** by Robert Duke

Changes in the functional capacities of learners are visible manifestations of changes in the physical structure of the brain. Although we seldom think of learning experiences as brain-reorganization activities, they most certainly are precisely that. We will discuss the reasons why formal education often fails to make substantive and lasting changes in how learners think and behave, and we'll consider how to design learning experiences that lead to advantageous changes in cognition, affect, and behavior, all of which are components of expertise in every discipline.

### **THE BRAIN AND MUSIC: AN ESSENTIAL TOOL FOR GROWTH AND DEVELOPMENT** with Alan Wittenberg

Music and the brain is a field that has attracted growing interest from a wide range of professionals as well as the general public. As music professionals we are apt to see children or adults with impairments, disabilities and delays. The research done on music and the brain and its application to the field of music therapy as well as music education is relevant and meaningful. The presentation will reference the work of leaders in the field via discussion, video illustrations and Q&A.

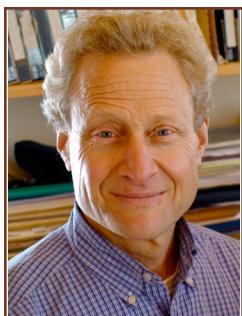
### **PANEL DISCUSSION**

Robert Duke, Alan Wittenberg, Dr. Richard Sullivan (neurologist at Maine Medical Center and amateur musician) and Marcel Hebert (professional musician and member of Brain Injury Voices).

## CLINICIANS



**Robert Duke** is the Marlene and Morton Meyerson Centennial Professor and Head of Music and Human Learning at The University of Texas in Austin, where he is a University Distinguished Teaching Professor, Elizabeth Shatto Massey Distinguished Fellow in Teacher Education, and Director of the Center for Music Learning. He also directs the psychology of learning program at the Colburn Conservatory of Music in Los Angeles. The most recent recipient of MTNA's Frances Clarke Keyboard Pedagogy Award, Dr. Duke has directed national research efforts under the sponsorship of such organizations as the National Piano Foundation and the International Suzuki Institute. His research on human learning and behavior spans multiple disciplines, including motor skill learning, cognitive psychology, and neuroscience. His most recent work explores procedural memory consolidation and the cognitive processes engaged during musical improvisation. A former studio musician and public school music teacher, he has worked closely with children at-risk, both in the public schools and through the juvenile justice system. He is the author of *Scribe 4* behavior analysis software, and his most recent books are *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction* and *The Habits of Musicianship*, which he co-authored with Jim Byo of Louisiana State University.



**Alan Wittenberg, M.A., C.M.T.** is a Certified music therapist with a master's degree in music from the City University of New York (CUNY) at Queens College. He then completed postgraduate studies in music therapy at New York University (NYU), where he received his certification as a Certified Music Therapist (CMT). Alan worked for five years at the Bronx Children's Psychiatric Center, NY, NY, before moving to Surry, Maine in 1982. His first trip to Japan in 1983, and his first trip to Russia in 1986 were transformative and prompted him to initiate the development of the Kyoto International Music Therapy Center in Kyoto, Japan. He founded and directed the St. Petersburg Music Therapy Center, (Russia), in 1993. Alan has published professional articles in "Music Therapy International Report", the Kyoto University School of Medical Technology Journal, and the Niigata Journal of Health and Welfare. Since 1982, Alan pioneered the field of music therapy and implemented innovative programs in Maine, Japan, Russia and France, consulting extensively with universities, hospitals, mental health institutes, centers for the elderly, as well as school and preschool programs. Since 2004 Alan developed and taught the first university level music therapy courses offered in Maine as adjunct faculty for the University of Maine System and Husson University. His mission since 1982 has been to bring the power and beauty of music therapy to those who would have little or no access to it in Maine, and to support the development of music therapy in clinical, medical, rehabilitative, developmental and geriatric setting in Maine and internationally.

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Directions to the University of Southern Maine, Gorham Campus can be found at:

[www.usm.maine.edu/about/directions-gorham-campus](http://www.usm.maine.edu/about/directions-gorham-campus)

**Hotel Information:** Marriott Fairfield Inn (next to the Maine Mall and 15 min to Gorham):  
2 Cummings Road, Scarborough, ME 04074, (207) 883-0300  
I-95, exit 45, left onto Payne Rd, right on Cummings

**Rate:** \$89 per night for two double beds OR one king bed (normally \$159/night during foliage season!)

**Reservations:** Call hotel directly and reference the Maine Music Teachers Association. Reservations must be made by September 19 to receive this rate.



## ***REGISTRATION FORM***

**2013 Quad State Convention  
October 5, 2013  
Corthell Hall  
University of Southern Maine, Gorham**

Name: \_\_\_\_\_

Address: \_\_\_\_\_ Phone: (\_\_\_\_) \_\_\_\_\_

Town/State/Zip: \_\_\_\_\_

Email address: \_\_\_\_\_

### Registration Rates

(Lunch is provided only for those registering before **Friday, September 9**)

MTNA Member: \$60.00                      \$ \_\_\_\_\_

Non-MTNA Member: \$70.00                      \$ \_\_\_\_\_

MTNA Member and Spouse: \$75.00                      \$ \_\_\_\_\_

Student MTNA Members: \$11.00                      \$ \_\_\_\_\_

Total                      \$ \_\_\_\_\_

Send form and check made payable to **MMTA** to:

Amy Maier  
119 Lancaster Ave  
Bangor, ME 04401

Any Questions? Call Amy at 207-449-0093 or email at [amy@maiermusic.com](mailto:amy@maiermusic.com)

The Vermont Music Teachers Association was awarded the MTNA Membership Achievement Award for 2012 at the 2013 MTNA Conference in Anaheim, California. Maria Johnson was presented with this award along with the Presidents from Idaho and Nebraska. Vermont had had the highest percentage growth of all of the states for the year and the 2nd highest number of new members.



From left to right the people in the photo are: Gary Ingle, Executive Director & CEO; Linda Christensen, NCTM, Nebraska MTA President; Marie Johnson, Vermont MTA President; David French, NCTM, Idaho MTA President and Northwest Division Director; Lezlee Bishop, NCTM, Membership Committee Chair; Benjamin Caton, MTNA Immediate Past President (was President at the time).

@2013, Harry Butler, Nashville

The top % growth states for the year, as of December 2012 report:

<i>Idaho</i>	+3.61%
<i>Nebraska</i>	+5.47%
<i>Vermont</i>	+17.31%

Number of Members Change (comparison of previous year month to current month):

<i>Idaho</i>	8
<i>Vermont</i>	10
<i>Nebraska</i>	24



## MTNA Distinguished Composer Of The Year



One of the highlights of the MTNA National Conference at Disneyland in Anaheim, California (not Space Mountain!) was the 2012 Distinguished Composer of the Year presentation. Commissioned by the Hawaii MTA, *OVERHEATED* was a series of four movements for piano and violin played without pause with each movement portraying a different aspect of heat. The inspiration for this piece came from the composer's move to Seoul in August 2012. Upon stepping out of the airport, he experienced a uniquely oppressive kind of weather which included a sweat inducing heat. As he was writing the piece, he was confronted daily by soaring temperatures and incredible humidity that seeped into the fabric of the music.

The first movement, "*Scorching*", features only the violin playing frenetic quick notes that boil like water and rise like the mercury of a thermometer. "*Scalding*", the second movement, begins with the entrance of the piano and continues with syncopated rhythms and sometimes-frenzied driving passages. This leads directly to the third movement, "*Sweltering*", in which the melodies drip down and melt under the heat. The final movement, "*Shimmering*", begins with the violin building momentum with harsh tones. Once the piano enters, the music leads to an intense sustained brightness meant to evoke the image of white-hot flames burning.

Thomas Osborne, the composer, is an associate professor of composition and theory at the University of Hawaii, and is active as a conductor and directs the University of Hawaii Contemporary Music Ensemble. He spent the 2012-2013 academic year in Seoul as a Fulbright Senior Research Scholar composing music for Korean and Western instruments in combination. Ignace Jang, the violinist, is the concert master of the newly formed Hawaii Symphony Orchestra and also a faculty member of the Music Department of the University of Hawaii at Manoa. The pianist, Jonathon Korth, has been on the faculty of the University of Hawaii at Manoa since 2008.

The discussion following the performance revealed the engaging personalities of the composer, concertmaster, and the performers whose secret to success was their collaboration. Osborne wrote the piece for the musicians and asked for their feedback. It was a recipe for success.

It was an impressive, awe-inspiring performance.

Marie Johnson

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## MTNA National Conference Synopsis

Disneyland in California provided imagination and lively entertainment and set the stage for a magical MTNA Conference from March 9-14. Representing Vermont as its President, I attended the following meetings/activities:

- The MTNA Distinguished Composer of the Year recital featuring the performance of “Overheated” by Thomas Osborne. It was a delightful experience.
- The Eastern Division meeting where our District Director, Scott Beard, reported on the MTNA Board meeting and continued discussion from a pre-conference phone call including the topic of student memberships.
- The State President’s Advisory meeting where MTNA President Benjamin Caton and Executive Director Gary Ingle presented items of interest regarding MTNA initiatives.
- During the Gala Dinner, Ginger Hwalik was surprised to be named a Foundation Fellow and Legacy Society member. Friends and colleagues donated over \$1000 to the MTNA Foundation Fund to make the award possible.
- The Annual Business meeting was open to all members and State Presidents. Vermont was recognized for the highest percentage of membership increase for 2012-2013.
- The final Duo Piano Recital performed by Anderson and Roe was a “magical” experience.


I also met Mickey and Minnie! MTNA Conferences are educational and fun too! See you next year in Chicago.

Marie Johnson

### Spring Festival

The VMTA held its annual Spring Festival on March 9, 2013 at St. Michael’s College McCarthy Arts Center. Despite being a little earlier in the season, seventy-four students from the studios of fourteen member teachers participated in this event. We are grateful to our sponsors for their support. Most especially, we are grateful to St. Michael’s College Fine Arts Department and the sponsorship of Susan Summerfield. Without Susan’s support, this event would not be possible. Many thanks to all the teachers who successfully prepared students! We hope to have more students next year.

Lilly Ramsey



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## Member News



**Dianna Fanning with the legendary Czech pianist Radoslav Kvapil in Prague**

**Diana Fanning** recently played a solo piano recital in Prague, sponsored by the International Dvorak Society, and was interviewed on Radio Prague. It was a wonderful experience and she met many interesting people. She and cellist Dieuwke Davydov will perform works by Beethoven, Couperin, Debussy and Mendelssohn on Sunday, June 16, at 4:00 PM at St. Paul's Cathedral in Burlington. Middlebury's Town Hall Theater celebrates its fifth birthday on Saturday, June 22, with performances by a number of area musicians including Diana at 5:00 and 8:00 PM. Also at THT in Middlebury, she will join Point Counterpoint faculty in a performance of Beethoven's "Ghost" Trio on Monday, July 29 at 7:30 PM. Two of her students will attend Point Counterpoint Chamber Music Camp (which Diana & her husband Emory owned and directed in 1979-1988) this summer; another student has been awarded a scholarship to attend the Lyra Chamber Music program in Randolph.

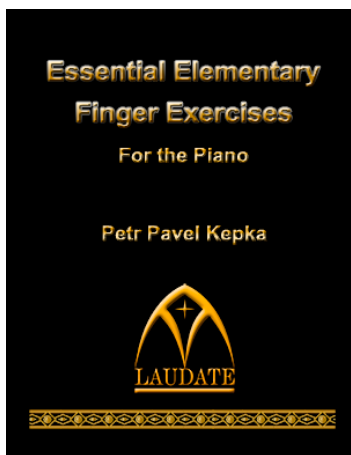
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**Elaine Greenfield** writes this as she prepares to head off to Arkansas, for a 4 day engagement at the University of Arkansas, Little Rock on June 5-9. The Transcontinental Piano Duo was selected as featured presenters for the Arkansas MTA State Conference, performing an evening concert of four-hands and two-piano works, conducting a joint master class, and giving a teacher workshop presentation. Recent Duo activities include concerts, master classes and teacher workshops in Wisconsin, Iowa, Arizona and Vermont (Burlington, April 19/20). On May 19 Elaine Greenfield conducted a workshop/master class on Phrasing for the Vivace School of Music in St. Johnsbury. Following 48 years of teaching experience, Elaine Greenfield would like to announce her availability as a teacher's consultant, traveling to individual studios, observing, providing feed-back, discussing teaching concerns, and answering any questions one might have. If interested, or to learn more, please contact her at [pianist@sover.net](mailto:pianist@sover.net). Greenfield Piano Associates finished their season with two recitals, one at the Richmond Library, May 29, as a fund raiser for the Richmond Community Senior Center, and one at St. Paul's Cathedral, May 31. Performers included VMTA members Norine Grant, Melody Puller, Susan Nicholas, and Barbara Williams.



Also performing were Cynthia Barnett, Joyce Flanagan, Anne McGuire, and Kate Wolinsky. (Joyce Flanagan is missing from the photograph to the right.)





**Petr Kepka**

I have published my **Essential Elementary Finger Exercises for Piano** book with 220 different patterns. This book contains forty years worth of piano teaching experience and cumulative musical knowledge. I hope it will help students progress faster and more efficiently. There is more information available on my website, [www.perfectpianist.com/fingerexercises.html](http://www.perfectpianist.com/fingerexercises.html) and a video will be coming soon. Now I am looking for a publisher. Please pray for me.

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**Laurel Maurer** announces that she has some concerts coming up in June and July. The inaugural concert of Vermont's new chamber music ensemble, VERMONT VIRTUOSI is led by artistic director flutist Laurel Ann Maurer. "Triple Play" features music for flute, viola and piano. Ms. Maurer will be joined by violist Tatiana Trono and pianist Claire Black. They will perform music by Paul Hindemith, Claude Debussy, George Enescu, Maurice Durufle, Arthur Foote and a world premiere performance by Vermont composer David Gunn.

Concerts are Friday, June 14 at 7:30 PM in the Bethany Church, 115 Main Street in Montpelier; and Saturday, June 15 at 7:30 PM in the First Baptist Church, 81 St. Paul Street in Burlington.

Ms. Maurer and Ms. Black will join forces again in July to reprise their popular concert "Baroque and Blue" on Saturday, July 6 at 7:00 PM in the Rochester Federated Church of Rochester, Vermont. They will perform music by JS Bach and his sons CPE and PDQ and then complete the program with the Claude Bolling "Suite for Flute and Jazz Piano"

All concerts are FREE. Donations will be accepted. (Suggested, general-\$10, students/seniors-\$5)

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featuring



Laurel Ann Maurer<sup>1</sup>, flute  
Tatiana Trono, viola  
Claire Black<sup>2</sup>, piano



Caitlin Long, a South Burlington French horn student of Alan Parsley's, will be attending the Crane School of Music in Potsdam, NY in the fall of 2013 to study Music Education. Alan and horn colleague, Mia Fritze, had a joint studio recital at the Elley Long Music Center in April. Alan also limbered up his piano fingers and accompanied UVM recitals for majors in clarinet and bassoon during the Spring semester. This summer, Alan will be teaching a beginning piano class at UVM, performing in the orchestra for the Opera Company of Middlebury's production of Eugene Onegin, and taking part in the Vermont Symphony Orchestra's state-wide summer pops tour.

**Alan Parsley**



I will once again be teaching at the Green Mountain Chamber Music Festival, June 26 - July 19, held on the UVM campus. My faculty concert performances will be on June 28: the Franck Piano Quintet, and July 19: the Elgar Piano Quintet, both at 7:30 in the UVM Recital Hall.

**Paul Orgel**

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**Cynthia Huard** announces the 19<sup>th</sup> season of the Rochester Chamber Music Society Summer Series. All concerts are on Sundays at 4 PM. Violinist Lara St. John will be playing gypsy music on June 23. Cynthia, Betsy LeBlanc and John Dunlop will be playing a Brahms Clarinet Trio on July 7. Violinist Jessica Lee will be playing Bach on July 14 followed by flute and guitar on August 7. The final concert is Friday evening at 7 PM on August 16<sup>th</sup> featuring Mary Bonhag, Even Premo and Cynthia Huard presenting a concert of Scandinavian music.

## Membership Directory

HAVE YOU PAID YOUR DUES? MTNA, VMTA, and BBVMTA dues for the 2013-2014 fiscal years are now due. MTNA mailed your renewal forms in April. The 2013-2014 Membership Directory will be compiled in August for a September delivery along with your 2013 Fall Newsletter. MTNA dues must be paid by August 1, 2013 in order to be included in this directory. Please let me know if any of your contact information changes: mailing address, telephone number, email address or web address. Also, if you hear of any member not receiving our VMTA publications please ask them to contact me. You can reach me at [tgmiranda@comcast.net](mailto:tgmiranda@comcast.net) or by phone at 802-893-1919.

**Teresa Miranda**



## PIANO TECHNICIANS GUILD SCHOLARSHIPS FOR CERTIFIED TEACHERS OF MUSIC

The Piano Technicians Guild (PTG) is dedicated to providing continuing education for piano technicians. Their commitment to continuing education also includes the credentialed professional piano teaching community. To that end, the PTG is pleased to announce the creation of two new scholarships available to MTNA certified members.

Any piano teacher who has earned MTNA Professional Certification and uses a Registered Piano Technician (RPT) can apply for one of two scholarships from the Piano Technicians Guild (PTG). One of these annual scholarships in the amount of \$750 is to be used specifically for Recreational Music Making (RMM) training, as presented by MTNA, and the other in the amount of \$1,000 for furthering one's teaching skills through continued education and/or performance study.

Applications will be screened by the MTNA National Certification Commission (NCC). Previous recipients, members of the MTNA Board of Directors or the NCC are not eligible.

The recipients will be announced at the annual MTNA National Conference Awards Brunch. After the project has been completed, recipients should submit to the PTG and the NCC a written report detailing how the scholarships were used to advance their career or business.

To apply send the following information:

- A completed entry form
- A one-page, typed study plan (including estimated cost, anticipated time frame and information about the RMM training or the proposed teacher education and/or performance study.
- A resume of your musical background, experience and service
- One letter of reference should be included, along with any other supporting documentation.

All materials should be submitted to:

MTNA Certification Program  
Attn: PTG Scholarships  
441 Vine St., Ste. 31 00  
Cincinnati, OH 45202-3004

For more information contact MTNA National Headquarters at (888) 512-5278 or [mtnacertification@mtna.org](mailto:mtnacertification@mtna.org). The postmark deadline for applications is December 1.

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Phone ( \_\_\_\_ ) \_\_\_\_\_ Cell Phone ( \_\_\_\_ ) \_\_\_\_\_

Name of Registered Piano Technician \_\_\_\_\_

Select scholarship for which you are making application

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## The Path to MTNA Certification

The MTNA Professional Certification Program exists to improve the level of professionalism within the field of music teaching. Certification helps readily identify competent music teachers within the community and provides these teachers with prestige, recognition and the potential for student recruitment and increased earning power.

For information about teacher certification, please go online to [mtnacertification.org](http://mtnacertification.org) You'll find specifics about the application process. There are five projects, summarized below. Please contact Sylvia Parker [sylvia.parker@uvm.edu](mailto:sylvia.parker@uvm.edu) with your questions. She'll be glad to help you.

### Piano Teacher Profile Projects Overview

#### *Project 1: Write Your Teaching Philosophy*

#### *Project 2: Analyze Four Teaching Pieces.*

Give the historical background, teaching approach and theory analysis for each of the four mid-intermediate teaching pieces provided to you following submission of your application and payment of fee.

#### *Project 3: Present Your Teaching*

1. Video record three lesson segments with the same student on the same piece.
2. List the materials used in the recorded lessons.
3. Write a self-evaluation of each recorded lesson segment.
4. Discuss how you adapt the lessons to this student's learning modality.
5. Provide your goals for this student.
6. Show how you assess the outcomes of your teaching.
7. Play and video record 5 to 10 minutes of your playing. Pianists must choose pieces that are listed as a Level 7 or above in The Pianist's Guide to Standard Teaching and Performance Literature by Jane Magrath (Alfred Publishing Co.). These pieces do not have to be memorized.

#### *Project 4: Share Information About Your Teaching Environment*

1. Describe how you foster a teaching environment that promotes learning in your studio.
2. Provide supporting documentation for three resources that you use in your studio or classroom.
3. Describe how you use these three resources.

#### *Project 5: Discuss Your Business Ethics And Studio Policies*

1. Describe how you would ethically deal with three scenarios involving students, colleagues, and family members.
2. Document your studio and business policies.





The MusicLink Foundation is a Grassroots organization seeking to fulfill its mission that any child up to the age of 18 who has musical potential deserves the opportunity to nurture this musical promise to its full extent.

The MusicLink Foundation is a non-profit organization dedicated to helping link professional teachers with deserving students to give them the opportunity to have music lessons they might not otherwise have. Teachers willing to reduce their fee by at least half can enjoy the support of the MusicLink Foundation in discounted music and teaching materials, assistance with getting their student a practice instrument, reimbursement for out-of-pocket expenses incurred on behalf of their MusicLink student and much more.

Visit our new, simplified website at [www.musiclinkfoundation.org](http://www.musiclinkfoundation.org) and learn more about us, read a newsletter, get to know the business partners in your area and make a commitment to help bring music into the life of a young person. It can make a real difference in their life and in yours as well. The simple gesture of reducing my rate for one student has brought so much joy and fulfillment in my own life. I now teach 8 MusicLink students – mainly because they are the most engaged, most curious and work the hardest of any students I have taught in the past. Please consider joining the hundreds of other teachers across the country by sharing your gift of music with the youth in your area.

On May 6<sup>th</sup> we held our Upper Valley annual fund-raiser/Playathon at the Powerhouse Mall in W. Lebanon, NH. Five piano teachers; Carleen Graff, Margaret Stephens, Susan Downing, Kelley Lyon and Judy Vanesse and cello teacher, Linda Galvan shared their students. Linda Galvan's 6 cello students, pictured, added new energy to an already



exciting event! We raised over \$700 to help our MusicLink kids have the materials they need for success! We thank our local business partners: Frederick Johnson Pianos, Bywater Piano Service, Ellis Music Company, Bear Hollow Vintage Guitars, Blue Mountain Guitar Center and Vermont Violins for their continued support and great service to our MusicLink teachers and students.

Please call me at (802) 295-9092 or email me at [jvan2006@comcast.net](mailto:jvan2006@comcast.net) if you wish to discuss a student you may already be discounting and see if we can get them linked in order to take advantage of the benefits MusicLink can provide.

**Judy Vanesse**

# CLAUDE DEBUSSY'S GAMELAN

Written by Sylvia Parker

COLLEGE MUSIC  
**SYMPOSIUM**  
JOURNAL OF THE COLLEGE MUSIC SOCIETY

## Introduction

The year 1889 marked the 100th anniversary of the French Revolution and the nation celebrated with the Paris Exposition Universelle, an extraordinary World's Fair. The importance of the event was emphasized by the construction of the Eiffel Tower, built for the occasion. Twenty-seven year old Claude Debussy frequented the many exhibits from all over the world and was enthralled by the gamelan music and the dancing it accompanied that he witnessed in the Javanese pavilion. The experience inspired him later to capture the sounds of the gamelan in his 1903 piano composition *Pagodes*. This article examines how he did so and also places *Pagodes*' composition within the contexts of contemporary documentation of the Exposition, his other works, and recent scholarship about exoticism. Four principal elements of gamelan music—timbre, tuning, polyphonic layering, and rhythmic structure—are examined through the eyes of twentieth century ethnomusicologists. The same four elements are analyzed in *Pagodes*. Elements of Western musical composition complement the analysis. What emerges is not a vague impression but, rather, a remarkably successful rendition of the Eastern gamelan on the Western piano.

## 1889 Paris Exposition Universelle

Edward Said, in his classic study entitled *Orientalism*, writes of the Orient's special place in European Western experience:

The Orient is . . . the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other.

Against a backdrop of fascination with this "Other," the 1889 Paris Exposition Universelle took place over the course of six months between May 6 and November 6. Of five Expositions Universelles roughly a decade apart, a special significance graced this one, timed one hundred years after the French Revolution. Twenty-five million people visited the grounds along the Seine River in what is now Parc Champs de Mars, headed by the newly constructed Eiffel Tower and featuring displays in the form of concert halls, galleries, cafes, boutiques, villages, and pavilions. (See Figure 1 for the General View of the grounds.) France's colonies Algeria, Tunisia, Senegal, Gabon-Congo, Oceania, Cambodia, Annam, Tonkin, and Cochin China (these last three comprising today's Vietnam) were all represented. Countless other countries brought their own exhibits at France's invitation. One of the most successful world's fairs in history, it had enormous political, technological, historical, cultural, and musical significance.... Continue reading Sylvia Parker's article online at <http://symposium.music.org>

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SYLVIA PARKER

Sylvia Parker is Senior Lecturer of Music at the University of Vermont, where she teaches music theory and piano. She performs frequently as solo and collaborative pianist and especially enjoys presenting new music. She has appeared as pianist and as lecturer at numerous CMS regional, national and international conferences. Her published articles appear in *College Music Symposium*, *Journal of Music Theory Pedagogy*, *Studia Musicologica*, and *Vermont History*. Her CD of piano music by Bartok, Griffes, Mozart, and D. Scarlatti is published by Centaur Records. Her sustained interest in music of Bela Bartok has led to various articles and performances, and the location of her home just up the road from the site of Bartok's summer 1941 visit to Vermont.

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