

# UMTA Jordan River Chapter

## Chapter Meeting Minutes

**Date:** December 17, 2024

**Location:** Riverton Music Jordan Landing

**Time:** 10:15 a.m.

**Attendees:** Kathryn Barney, Shelle Bird, Mindy Garff, Kristine Hiller, Tiffany Horrocks, Jinni Humphrey, Bonnie Johnson, Nila Ledesma, Cassie Mayfield, Jennifer Pilling, Shauna Robinson, Cheryl Rytting, Julie Smith, Jennifer Steiner

### **Welcome by Kathryn Barney, NCTM**

Kathryn gave all attending a warm welcome and asked for announcements from Cassie and Mindy (see below).

### **Teacher Sharing with Kathryn Barney:**

### **Successful Studio Management Part 3:**

### **Festival and Exam Readiness**

Various ways to help students have good preparation were discussed:

Some teachers recommend that students have memorized pieces a month ahead of the day they will be performing it.

Students could give practice performances of musical pieces for 10 different individuals, preferably on all different pianos. Get their signature. Start two to three weeks ahead of the event.

Students could record on "marco polo," then send the message to others to receive their feedback.

Have students who are more advanced start learning pieces at least three months ahead.

Perhaps have learned pieces farther ahead and have them on the "back burner" or "simmering pot" (to quote Jane Tan) for those three months.

To help students deal with performance anxiety, they could try some form of exercise to have an elevated heart rate, then practice pieces right after that.

Help a student understand what happens when they're nervous before a performance - which varies depending on the person. Help them discover and

be conscious of their own reactions (sweaty palms, shakiness, heart goes faster, etc.) If they know what their own reactions are, they can be connected to that and look at it more as excitement than nervousness. The student can work with that. The UMTA group gathered there agreed that we all have had this. It was fun to have a good laugh about it.

Students could record themselves and listen to it. Listening to themselves can help them realize what could be improved - noticing dynamics and what it sounds like if they stop to fix something.

Memorization ideas:

Mapping the song was mentioned.

Drawing a picture of the song.

Being able to start a song from various different points in it; starting from different sections of the song and still be able to stay memorized.

It was also discussed that we need to be understanding if memorization is something that a certain student might not actually be able to do.

### **Announcements: Kathryn Barney, NCTM**

#### **Announcement by Cassie Mayfield**

The UMTA Piano Competition - reminder. It is an open competition of very advanced pianists, so it could be a good thing to invite our students to go listen to it. It is the first weekend in February.

### **Community Outreach: Linda Cole**

See newsletter

### **Mindy Garff: Certification**

Online classes are held once a month to learn more about certification. They are on the 4th Wednesdays at 10:30 on Zoom.

### **Introduction of Laurisa Cope by Jennifer Pilling**

#### **Laurisa Cope:**

#### **Jazz in 5 Minutes per Lesson**

Laurisa introduced her presentation by inviting all of us to participate, because "we learn by doing." The joy of improvisation is to do it with someone else. It can be used in a lesson when the student's attention is waning. The first rule of improv is that THERE ARE NO MISTAKES. Some sounds may be more pleasing than others, and that is the joy of experimenting with these ideas.

She then proceeded to have those in the meeting come to the pianos to try some of the ideas on her handouts and in her explanations. There is something wonderful about experiencing first-hand what is being taught. Many participated and it was a lovely and lively class.

Teacher accompaniment duet parts can be added.

Laurisa gave us a wonderful 5-page handout with ideas of simple ways to incorporate jazz and improvisation with lessons. (See newsletter.)

She emphasized starting with a rhythm and improvising from there, starting with a five-finger position.

She gave us a way to quickly recognize the meaning of chord symbols found on lead sheets:

- a. The TRIAD is always MAJOR, unless they tell you otherwise.
- b. The SEVENTH is always MINOR, unless they tell you otherwise.
- c. Chord symbols are independent of the key signature. (The melody still follows the key signature!)

### **Other Reminders**

- Our next chapter meeting will be held at Riverton Music Jordan Landing on Tuesday, January 21, at 10:15 a.m.

Minutes prepared by Jinni Humphrey, Jordan River UMTA Chapter Secretary

