



# the quarter note

A newsletter for the friends and families of Lawrence Academy of Music

## Individual Instruction—the core of the Academy

By Fred Snyder, director

Connie Grabow, our veteran piano teacher par excellence, relates that while studying at The Juilliard School in the early 1950s, she was assigned a few students through the pedagogy department and traveled to the student's apartments for \$3 a lesson! That, she says, was good pay since an accompanying job she had paid only \$1.25 per visit - and she had to buy subway tokens on top of that. Our beloved Connie - teaching piano to young students for over 50 years - now that's amazing.

Two years ago we surveyed our teachers and discovered the average teaching experience was 17.28 years. All have undergraduate degrees, 26 hold a masters degree and at least 5 have doctorates. In fact some, like cello teacher Roza Borisova, have multiple degrees including, in her case, a bachelors degree, two masters degrees, a doctorate, an artistic diploma and a certificate of advanced study!

This fall we have 732 students registered for private lessons at the Academy. Some teachers have relatively few students while others, part of the "40+ Club," have substantial studios with Yuliya Smead, violin teacher, taking the honors at 48 students each week. Over 80 recital opportunities are available to students each year plus an auditioned Honors Recital, Piano Festival, Parent-Teacher Conferences, semester progress reports and the unique Young Performers program for our most committed students that requires an appropriate level theory class and year-end jury. Where else can one find such a plethora of performance opportunity?

Fascinating statistics from the Fox Valley Symphony, the parent organization

for the youth symphonies, show that in their Philharmonia Strings ensemble, of 56 enrolled 54 were or are Academy students - that's 96.4%. And of the 99 in the Youth Symphony, 92 were or are Academy students.



Lester Chen plays a Chopin waltz for teacher Connie Grabow during a recent piano lesson.

What's behind all these statistics? A one-to-one learning experience that lays the foundation for a lifetime of music understanding and appreciation where a student learns the technical and musical skills needed to make any instrument or voice a vehicle for self-expression and enjoyment. As master teacher Roland Vamos says, "I give more than technique, but a feeling for the music. Music should be a means toward emotional satisfaction. Students need to learn to express themselves." His wife, Almita, comments that "every time students come to a lesson they should walk out better players than when they entered."

A new Canadian research report entitled *Music Lessons Enhance IQ*, appearing in *Psychological Science*, examines whether music lessons have collateral benefits that extend to non-musical areas of cognition. "Music lessons involve long periods of focused attention, daily practice, reading musical notation, memorization of extended musical passages, learning about a variety of musical structures (e.g. intervals, scales, chords, chord progressions), and progressive mastery of technical (i.e., fine-motor) skills and the conventions governing the expression of emotions in performance. This combination of experiences could have a positive impact on cognition, particularly during the childhood years, when brain development is highly plastic and sensitive to environmental influence."

Why are private lessons important? Beth Flaherty, mother of four Academy students, commented, "I believe private music instruction is important for our children because it enables them to learn an instrument at a rate appropriate for them. I also appreciate the added benefit of the relationship between the teacher and the child. There are so few opportunities for children to have such regular interaction with an adult." Daughter Grace believes "you can become a better musician by learning one-on-one from such enthusiastic and knowledgeable musicians." "You can learn so much better and faster when the teacher can focus just on you at each lesson rather than a group of children," quips Bridget Flaherty. Each daughter studies both violin and piano with Arden Lambert and Larisa Topolkaeva, respectively.

Our daughter Jennifer, currently assistant principal viola with the Virginia

*continued on page 3*

# Stage Fright!!! - Managed or Mastered?

By Janet Bond Sutter

"Stage Fright" - two scary words on every musician's mind when about to perform. Will it happen to me? Will I be able to control it if it does? If only I didn't have to worry about it, and so on. Unfortunately, the news flash here is that there is *no* avoiding it, because *no one* is immune to it, including the most famous performers, such as Vladimir Horowitz, Victoria Mullova, and Eugene Ysaye. But the good news is that it can be managed and even used to our advantage.

Also called "performance anxiety," stage fright is a normal physical response to stress—a version of the fight or flight syndrome built into our very genes to help us deal with threats. When we perceive a potentially dangerous situation, our blood pressure rises, heart rates speed up, breathing becomes shallow and rapid, muscles tense, hands sweat, hands/knees shake...sound familiar? The interesting question is why do we perceive what is supposed to be a joyful experience—sharing beautiful music—as a threat!?

To quote the Swedish Dr. Lundeberg, who has done research in this area, "Stage fright is likely to occur whenever [we] present something of great importance to [us] to other people, whose judgment [we] fear." *There* is our source of stress. The puzzle then becomes this: if we devote ourselves to working hard to prepare music that we care about, how can we present it to an audience if we don't care what they think?



In order to learn how to manage stage fright, we first need to understand what conditions tend to contribute to it. Probably the single most important factor is lack of adequate and effective preparation. Daniel Guilet, founding violinist of the Beaux Arts Trio, called it 200% preparation. But just how much is sufficient to result in our best performance? Other factors also enter in: the performance environment (lack of familiarity with the setup, acoustics, details of movement on and off stage, failure to warm-up, distractions of all kinds); issues of self-esteem, self confidence, personal motivation (just exactly why do we do this and for whom?); relations with family and teachers (healthy support versus over-involvement producing high levels of expectations the performer may feel stressed to meet).

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*...Practice [the] elements of a solid performance so that stage fright won't sabotage. . . but provide the extra "edge" of freshness and brilliance.*

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There are many ways to "practice" performing and strive towards that 200% preparation level. Naturally there is the technical component...learning (even memorizing) all the notes and mastering the technique so that it is reliable and consistent. We can also practice many other elements of a solid performance so that stage fright won't sabotage us but will provide the extra "edge" of freshness and brilliance.

Here is a checklist to work through:

1. Frequent performing of all types (including for an audience of your favorite stuffed animals!)
2. Audio- and video-taping; listening to the playback; noting what needs improvement in a *non-judgmental* manner
3. Singing!!! This is great for hearing, for phrasing for breathing
4. Listening to recordings; reading about the music and its composer

5. Observing live performances at all levels
6. Moving to music
7. Knowing your performance space in advance—playing there beforehand if possible
8. Arriving early, well-rested and already warmed-up
9. Knowing the "script" of your performance: unpacking/warm-up space; your spot on the program; how you get on/off stage; what you need to wear to be comfortable, including shoes!

Given these methods for achieving adequate preparation, we can now talk about how to enter the so-called "zone" of performance (the Guarneri String Quartet calls it the "zone of magic"). This state goes by many names: "relaxed concentration," "unconsciousness," "automatic pilot," "letting go," "losing oneself in the music," "another planet," "in the groove," etc. My mother would often say after her own beautiful performance that she had *no idea what had happened* during it! I'm going to give this condition yet another name—the "zone of effectiveness." This is the place where all the strands of the preparation process come together focused like beams of light into one point of brightness. The nerves, the anxiety are still there, perhaps, but they have lost the power to control and become contributors instead to the energy and radiance of this bright light.

Let me put it more plainly. Now is the time, believe it or not, to set aside all the instructions that have guided us in the preparation process and simply trust that this preparation will carry us through the performance. We take what we've got and go with it. Trust—a big word here—that our brains and our muscles and our hearts have been properly programmed with all the information necessary to accomplish the task. We are able to just let it happen as it naturally will, knowing the result will be satisfying in any number of ways. Now instead of reaching out across the footlights to impress someone or communicate with someone, we are simply inviting the listener into our zone, our space, to enjoy the music together.

## Girl Choir to Perform at Carnegie Hall

How do you get to Carnegie Hall? Practice, practice, practice... and receive an invitation to sing as part of a national festival choir. Members of Cantabile, the middle school component of the Academy Girl Choir program, are working on the first part; their director, Karen Bruno, took care of the second part.

From April 1-4, 2005, 34 members of Cantabile will join approximately six other choirs from around the nation to sing in a National Children's Choir. In June, Ms. Bruno submitted an audition tape and materials, hoping to be accepted to the invitation-only festival. By August, she had been notified of the choir's acceptance.

This is the second time Cantabile has been invited to participate in the Carnegie Hall festival. In 2001, approximately 30 singers and 15 parents made the trip to New York City to see the sights, take in a Broadway show, and practice, practice, practice. As in 2001, this year's festival choir will be conducted by Henry Leck, the founder of the Indianapolis Children's Choir, and internationally-recognized conductor of children's choirs. It was the opportunity to sing under the direction of Leck and the excitement of a Carnegie Hall performance that drew Ms. Bruno's interest.

As the choir has not yet received the music they will sing at this year's festival, they are hard at work preparing for the Girl Choir's December concert, "Yuletide Carols," to be presented at the Lawrence Chapel on Sunday, December 19th at 3:00 pm. Although they are not yet learning notes for the eight or so songs they will sing in April, the girls know that the time they spend perfecting their tone, posture, and diction will make the job easier come January.

Congratulations to Karen Bruno, Cheryl Meyer, Molly Tomashek, and to the girls and parents in the Girl Choir program for your continuing focus on choral excellence. Cantabile's outstanding audition tape would not have been possible without the superb training the girls received as younger singers, the dedication these singers show from week to week, or the ongoing support Girl Choir parents provide. Carnegie Hall, here we come!

## "Note" - able Awards

Congratulations to all Academy students for their hard work and accomplishments!

### State Solo-Ensemble Firsts

Spenser Burton, piano solo, piano duet, bassoon solo, and baritone sax solo  
Christian Dahl, trombone

### WMTA Badger Auditions

Winner-Josh Konow

### Summer Activities

Josh Konow, Music  
Horizons-Eastman  
School of Music

### Piano Festival Winner

Lori Van Vreede



### WSMA State Honors Project

#### Middle School State Honors Band

Daniel Kober, Andrew Reisner

#### Middle School State Orchestra

Daniel Bader, Kassia Frantz, Rebecca Furdek, Tiffany Hu, Austin Larson, Patrick Revord, Gabrielle Valenti-Hein

#### High School State Honors Band

Spenser Burton, Tom Curry, Alex Hunt, Jessica Jensen, Sarah Obiala, Andrew Reisner, Hannah Schinbeckler, Michelle Zajicek, Alecia Zake

#### High School State Orchestra

Michael Groh, Tad Lietz, Eric Werner

## Individual Instruction

*continued from page 1*

Symphony and teaches at Old Dominion University and the Norfolk Academy of Music, when asked about the importance of private instruction, responded: "My very first private viola teacher was a most special lady with charming, yet unmistakable mannerisms, a voice that had the power to soothe and "correct" and a distinct smell in her studio of butterscotch and cedar. Just writing about it brings me back to the familiarity of it all. She was a wonderful inspiration to me and I learned some of the most valuable life lessons because of her:

- Knowledge - I began to appreciate how when a question was asked, there was always a detailed knowledgeable answer that followed. As a child, I wanted to and pretended to know as much as she did. It was pretty annoying, but to this day, I love to read and re-read on a subject or practice over and over again until I feel I've learned it.
- Discipline - I learned how to work during the week in anticipation of my lesson instead of waiting till the last minute. Her famous line was "Good morning, Jennifer. Let's see how your week was." It still sends chills up my spine, but wow, the result was always so rewarding.
- Accountability - Every week, it was guaranteed that my practice time and

quality would be up for scrutiny. I couldn't get away from it and eventually learned that that was a good thing. She wouldn't be there forever guiding me, but I would.

Now, as a professional musician and teacher, I take what she taught me and share with others. If one student can gain what I did, then I have succeeded. I honestly feel that it is my duty to give back to the community what blessings my teacher shed on me. The cycle must be completed and I find it an honor to do so."

Anne Witherell, teacher of low brass instruments at the Academy and recently retired band director for AASD commented, "As a band director, I encouraged serious students to take private lessons. Private lessons provide a teacher who specializes in the instrument your child plays, knows the repertoire for that instrument, works with your child to develop a strategy for his or her progress and prepares your child for recital appearances, solo and ensemble festivals and auditions. Private lessons are essential for a child's musical development."

As William Arthur Ward said, "The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires." At the Academy, we are blessed with great teachers who consistently inspire those in their care.

# New Horizons: Off and Running...and Expanding!

By Carol Brawn, *New Horizons* member

Growing up, I went to a school that had no band program. I admit it: I'm a piano lesson dropout. But I've always loved music, and when my niece started playing trumpet in sixth grade, I decided it would be a great time for me to learn an instrument as well. I figured if eleven year-olds could learn to play, so could I! So I rented an alto sax and started private lessons. Well, it didn't take long to realize that what I really wanted was to play in a group, but I didn't have any experience in a band. I needed a beginner's band. I even considered running an ad in the personals section: "middle aged beginning alto sax player seeking other beginning musicians. Must enjoy big band/swing, have good sense of humor and low expectations". I kept bugging people who I thought might secretly want to play. None of them did.



New Horizons Tuesday night rehearsals are a highlight of the week for Carol Brawn, Bill Brennan and Kay Rae.

One Sunday there was a small announcement in the paper about a new band sponsored by the Academy. "This is it!" I thought. It was exactly what I'd been looking for: a band for

new (or slightly used) musicians, where the idea isn't to be the greatest band ever....although I'm sure we will be. The idea is to have fun making music in a group, even if you're completely new to it. You don't have to audition or pass any test or play an instrument you don't want to -- just show up every week with your instrument and book, have a positive attitude, and try to get in a few practices during the week. We have people of every age and every level of ability, from complete beginner to accomplished musicians. The director and instructors make it a positive experience for all of us by working in several ability groups.

I'm so excited to be a part of this that I try to convince everyone I know to join by telling them:

- Learning a new skill helps fight the aging process.
- Playing music makes you smarter by using both sides of your brain together.
- It's a great opportunity to make new friends.
- Wind instrument players make better kissers.
- It'll get you out of household chores. ("I have to practice!")
- Get back at those neighbors who play their music too loud!
- There's nothing good on TV on Tuesdays, anyway.
- Most importantly: we have treats at the break.

These two hours have become the highlight of my week. Some nights it's easier and some nights it's more challenging, but it's always fun. As our director, Jon Meyer, says, "Why should the kids have all the fun?" I agree! I can hardly wait to ask my niece to come to OUR first concert!

Interested? Intrigued? Come join in. The next session begins January 4 and, by popular demand, we will be adding a **New Horizons Orchestra**, conducted by Carrie Gruselle. Orchestra members may choose from violin, viola, cello and string bass.

The orchestra will meet Thursday evenings from 6:30-8:30 p.m. at Trinity Lutheran Church. A registration form for both the band and orchestra is included in this newsletter. For further information call the Academy office 920-832-6632 or check our website at [www.lawrence.edu/dept/acad\\_music/adult.shtml](http://www.lawrence.edu/dept/acad_music/adult.shtml).

## Academy Teachers in the News

ANDREA GROSS HIXON served as principal oboist of the Britt Festival Orchestra in Jacksonville, Oregon this summer. Highlights included playing Mahler songs with mezzo soprano Frederica von Stade, performing the complete Beethoven piano concertos with Andre Watts in one weekend, and playing Mahler's first symphony outdoors in 100 degree heat!

NAOMI ROWLEY, organ teacher at the Academy, was elected Sub-Dean of the Northeastern Wisconsin Chapter of the American Guild of Organists. In addition, she was co-presenter in July of a workshop for the AGO national convention in Los

Angeles entitled "Inspire New Organists in Your Chapter." Dr. Rowley continues to serve the Guild as Director of its national Committee on the New Organist. In October she gave a workshop in River Forest, Illinois, for the Concordia University Lectures in Church Music on "Prepare for Tomorrow: Recruit, Teach and Mentor New Organists and Church Musicians Today." Performance activities included two programs this past summer as well as an organ recital scheduled for Sunday, November 7, at 2:30 PM at the First United Methodist Church, 325 East Franklin in Appleton.

# Dancing in the Streets of London

## A tradition hundreds of years old

By Patricia DeCorsey

I have been dancing for many years. I was trained in classical ballet and have explored many other forms of dance. When I lived in London 2001-2002, I was re-acquainted with a tradition much older than anything I'd done before, and I was fascinated with it: Morris dancing.

In England, especially at festival times like May Day, St. George's Day in March, summer and fall festivals, you will undoubtedly encounter a group of Morris dancers, dressed in very colorful clothes and hats, usually black shiny shoes and the most characteristic part of the kit, bell-pads right below the knees. Morris dancing is all about hops and capers; complicated foot patterns that make the bells jingle with every step. There's also clashing of sticks and hankies flying up and down, depending on the dance.

The origins of Morris dance are lost in time, but there are several theories. The most likely tells they were ancient dances of pre-Christian times, where dancers would help the crops be plentiful, as well as represent their dealings with other clans, hence the sticks imitating fights between them.

I saw Morris dancers many years ago and didn't really understand much about them, but became curious. When I saw the first Morris teams at a fall festival in London, I was hooked. Thus, my journey into English folk dancing had begun. I joined a team, New Esperance Morris, practiced for months, attended barn dances called "ceilidhs" - from the Gaelic for "celebration" - in which I learned many different English folk dances, and finally I was able to dance with the group. We did many "gigs," for festivals and other summer celebrations. I missed it terribly when I returned to the USA, especially the wonderful friends I had made.



Morris Dancers celebrate their anniversary with dancing in the streets of London.

So much, that I drive to Madison once a week, weather permitting, to practice with Oak Apple Morris, the only group in Wisconsin.

In September I had an opportunity I couldn't let go: my English Morris team was celebrating their 31st anniversary with a gathering of many teams, going down the streets of London, dancing our different styles. I *had* to be there. It was the perfect activity to continue my education. I immersed myself in Morris practice and English folk dancing at the celebratory "ceilidh" which marked the beginning of the event. It was wonderful. I learned so much again, and was able to brush up on many of the dances that were starting to fade from memory, since we do different ones with the Madison group.

There are many traditions of Morris dances: the Border Morris, the tradition that comes from the area bordering Wales; Northwest; Garland; Molly Dancing; and Cotswolds, the tradition I do. The dances come from different towns in the Cotswolds, a beautiful area just west of London. These dances are by far the most difficult to learn, as well as the most elegant and sophisticated.

The weekend of the celebration was a total success. I came back inspired, motivated and renovated. Dancing in the streets of London jingling bells and clashing sticks is my idea of a great time. In fact, I just taught a Morris dance at the International Folk Dance weekend, in Fairwater, WI.

In the future, I may start a group right here in the Fox Cities. So, if you happen to be strolling down the farmer's market or even Oktoberfest and you come about a group of dancers dressed in colorful clothes and hats, jingling bells as they clash sticks and hop around to fiddle or pipes, you will know exactly what they are!

## Summer Camps 2005

As we head into winter, think warm thoughts of next summer! To help you plan your vacation schedule, we are pleased to announce 3 great summer camp opportunities in July, 2005.

Registration brochures with complete details will be mailed early in 2005. Information and registration may also be found at [www.lawrence.edu/dept/acad\\_music/camps.shtml](http://www.lawrence.edu/dept/acad_music/camps.shtml)

July 17-23 - all new *residential Band Camp* for middle- and high-schoolers utilizing the wonderful facilities of Lawrence University

July 18-22 - *Piano Odyssey* day camp for the motivated student of the piano

July 24-29 - *Jazz Odyssey* day camp for middle- and high-school jazzophiles

# Harmoniously Hitched

## Jon and Cheryl Meyer

By Sara Rezin

Imagine coming home after work to a spouse who can appreciate and totally understand the day you have just had. Cheryl and Jon Meyer, ensemble conductors at the Academy, understand each other so well they often know what the other is thinking and complete each other's sentences. Their mutual love of music and desire to share it with kids of all ages fills their home, and inspires their students with a lifelong appreciation of music.

Cheryl, an Academy veteran with over 12 years in the Girl Choir program, currently conducts the Allegretto Choir. She is the music teacher at Jefferson and Foster Elementary School in Appleton, and also conducts the Our Redeemer Lutheran Church choir. Jon sings in the church choir and would never think of missing a rehearsal—he's married to the director.

Jon, an Academy "freshman," is conductor of the Honors Band and the newly formed New Horizons adult band. Jon also teaches Music Fundamentals, and as Music Camp 2005 director, he is instrumental in the development of the Academy's new residential band camp for next summer. He is a composer and arranger for PEL Music Publications, and has played saxophone with the Kiel Municipal band for 14 years. Jon especially enjoys his time as an ensemble conductor, because as conductor, he gets to choose the music!

Both Cheryl and Jon grew up in musical families. Cheryl appreciates all the concerts and theater performances she attended at an early age with her father. She started piano lessons in second grade, sang in church and school choirs and played clarinet for 16 years. To this day her family can still be heard singing hymns in 4-part harmony around a campfire on vacation, or around the piano at family get-togethers.

Jon remembers many mornings waking to his father's whistling around the house at 4 a.m. He joined band in sixth grade and after a band trip to Milwaukee to hear the Leblanc Fine Arts Saxophone Quartet, was so impressed that he talked his parents into purchasing a soprano saxophone. Band camp also played a major role in Jon's early music education, providing an opportunity to play music with other students who were interested in quality performance. A camp theory class introduced him to contemporary music and piqued his interest in composition. In high school he started composing arrangements for jazz band.



Jon and Cheryl Meyer

Music (and a mutual friend) brought Jon and Cheryl Meyer together when they were freshmen at Luther College in Decorah, Iowa. Both in the music education program, they married after their sophomore year and transferred to UW-Madison where Cheryl received her degree in vocal and general music education and Jon earned his in instrumental music education. Jon received his master's degree in applied saxophone from Northwestern University, Evanston, Illinois, and is currently completing his doctoral thesis at UW-Madison.

As any of Cheryl's students will confirm, her teaching style is very energetic. She brings a spark and child-like enthusiasm to rehearsals to make them expressive and fun. In addition to teaching the music to be performed, she believes rehearsing, learning and performing music at a high level can teach life lessons of accountability, setting and reaching goals, and contributing to a group.

To be effective in reaching students a teacher needs to care and show interest beyond the lesson of the day. For Cheryl, this was easy when she worked with Intermezzo, as she was able to really get to know the girls over a period of three years. She now enjoys working with Allegretto, but has a very hard time saying goodbye to the girls at the end of only one year.

Jon and Cheryl both approach teaching through the student's eyes. It is always a challenge to meet the students where they are, channel their energy and get them where they need to go. Both have high standards and expectations of their ensembles and want them not to just learn notes, but understand the music and the composer's purpose.

A sense of humor helps maintain the level of energy. In Jon's first year of teaching college music theory at Lakeland College, the dean of the faculty came to observe an early morning class. Jon looked up to see kids in the back row holding hand-lettered signs in front of them: YOU'RE DOING FINE. KEEP GOING. GOOD JOB. Fortunately, the dean was in the opposite corner. Jon appreciates that humor and uses it when teaching. "The same jokes work for middle school kids as well as adult kids!"

Jon enjoys students of all ages, noting despite age differences, everyone has a very similar response to music making. The same challenges are there for every level. Each class or rehearsal is a different story, often full of surprises and then the reward: "Every so often, you see the light bulb go on above someone's head and they smile."

Cheryl and Jon's advice to music students is to listen to everything possible, and to go beyond just liking or disliking the music. There is a world to understand in almost every piece of music.

They appreciate being able to bounce ideas off each other, and admit many dinner conversations revolve around rehearsal ideas and lesson plans. When they are not discussing music, they enjoy gardening and trying new recipes with their bountiful harvest, a major incentive behind their current kitchen redecorating-turned-remodeling project. Soon the buzz of the saw and hum of the drill will be replaced by the sound of singing around the piano again.

## A Birthday Party with Miss Patricia



Imagine the smiles when Miss Patricia sings a birthday song at your child's next party!

The Academy is excited to offer a great new birthday party idea for children ages 1-5. Patricia DeCorsey, early childhood music teacher, will come to your child's party and lead the children in a variety of songs, musical games and activities.

Included in the party package is a special gift for the birthday child, and a treat bag with musical toys for the party guests.

Please call the Academy at 920-993-6278 to request more information and to schedule Miss Patricia for your child's next party!

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Acclaimed virtuoso cellist Pablo Casals, well into his nineties, was asked why he still practiced several hours a day:  
"Because I think it's working. I'm getting better."

I love music. I like to fill my life, my world. I love the emotions I feel when great musicians fill our ears, our minds with music. Music can make me soar with joy or it may bring tears... tears that can feel good when I am overwhelmed with the sheer beauty of the sound of music. Music is as natural as sun or rain. I'd hate to imagine our world without it, for my heart is a song.  
~Big Bird

The life of the arts far from being an interruption, a distraction, in the life of a nation, is close to the center of a nation's purpose-and is a test of the quality of a nation's civilization.  
~John F. Kennedy

Music may achieve the highest of all missions: She may be a bond between nations, races and states, who are strangers to one another in many ways; She may unite what is disunited, and bring peace to what is hostile.  
~Dr. Max Bendiner

## Compose, Listen and Learn

Your music teacher suggests you need to review key signatures. Want to make a game of it? Check out these websites for a fun way to practice everything from musical notation to creative composition to ear training and intervals.

[www.creatingmusic.com](http://www.creatingmusic.com) Creating Music is a great place to explore musical composition. "Draw" musical compositions and listen to your creations, manipulate the tempo of classical music, solve musical puzzles by rearranging the melodies, and experiment with performing music by movement gesture.

[www.musictheory.net](http://www.musictheory.net) includes both lessons and drills in note reading, time signatures, ear training. There is also a staff paper generator so you will have the paper to write your next symphony!

[www.ossmann.com/bigears/](http://www.ossmann.com/bigears/) Big Ears is web-based ear training software. It plays random intervals and then allows you to choose which interval was played.

[www.good-ear.com](http://www.good-ear.com) Good Ear is another ear training site. Listeners may choose from intervals, chords, cadences, jazz chords, note location and perfect pitch.

[www.emusictheory.com](http://www.emusictheory.com) includes drills and music theory games. Choose the visitor/music practice link and select a drill from key signatures, note reading including piano keyboard, and C-(viola) clef, chords, intervals and scales. Teachers may even set assignments for their students to complete!



## Snow Days and Absences

Severe weather conditions often prompt area schools to close. Due to the difficulties involved with rescheduling, Academy lessons, classes and ensembles are generally not cancelled because of weather.

In the rare event Academy classes or lessons are cancelled, a message will be left on the Academy answering machine, and local radio and television stations will be notified.

The only exception to this policy is for String Project Tuesday and Thursday classes. If Appleton area public schools are closed for inclement weather, String Project will be cancelled.

As we enter cold and flu season, please consider the health of your teacher and other students at the Academy when deciding whether or not to attend a lesson or rehearsal. If you may be contagious, please stay home and recuperate.

If you need to cancel due to weather and travel conditions or illness, please call your teacher, ensemble manager, or the Academy at (920) 832-6632 so we may contact your teacher as soon as possible.



## Lawrence Academy of Music

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[www.lawrence.edu/dept/acad\\_music](http://www.lawrence.edu/dept/acad_music)

Fred Snyder, Academy of Music Director  
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## Mark Your Calendar . . .

OPERA OUTINGS LECTURE. Thursday, November 11, 7:30 p.m.,  
Harper Hall.

OPERA OUTING. *Il Trovatore*, Sunday, November 14, 11:30 a.m.

STUDENT RECITALS. Sunday, November 14, 12:30-4:00 p.m.  
Harper Hall and Shattuck Hall Room 156.

STRINGS RECITAL. Thursday, November 18, 5:00 p.m. Trinity  
Lutheran Church Sanctuary.

PIANO RECITALS. Saturday, December 4, 12:30-5:00 p.m., Harper  
Hall and Shattuck Hall Room 156.

STRING RECITALS. Sunday, December 5, 12:30 p.m.-5:00 p.m.  
Harper Hall and Shattuck Hall Room 156.

ASTRO CONCERT WITH FLUTE CHOIR. Sunday, December 5,  
4:00 p.m., Lawrence Chapel.

HONORS BAND AND WIND ENSEMBLE CONCERT. Sunday,  
December 5, 7:00 p.m., Lawrence Chapel.

STUDENT RECITALS. Sunday, December 12, 12:30 p.m.-5:00 p.m.  
Harper Hall and Shattuck Hall Room 156 and 163.

STRINGS RECITAL. Thursday, December 16, 5:00 p.m. Trinity  
Lutheran Church Sanctuary.

GIRL CHOIR CONCERT. Sunday December 19, 3:00 p.m., Lawrence  
Chapel.

CHAMBER ENSEMBLES CONCERT. Sunday, January 9, 2:00 p.m.  
Harper Hall

PARENT TEACHER CONFERENCES. January 10-15, Held during  
regular lesson times.

STRINGS RECITAL. Thursday, February 3, 5:00 p.m. Trinity  
Lutheran Church Sanctuary.

PIANO DUET RECITALS. Sunday, February 6, 12:30-5:00 p.m.,  
Harper Hall and Shattuck Hall Room 156.

HONORS RECITAL. Sunday, February 13, 2:00 p.m., Lawrence Chapel.

PIANO RECITALS. Thursday, 17, 5:15 p.m., Trinity Lutheran Church.

STUDENT RECITALS, Sunday, February 20, 12:30-5:00 p.m.,  
Harper Hall and Shattuck Hall Room 156.

