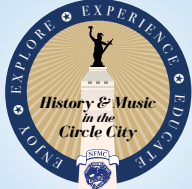




NATIONAL FEDERATION OF MUSIC CLUBS

Junior Keynotes

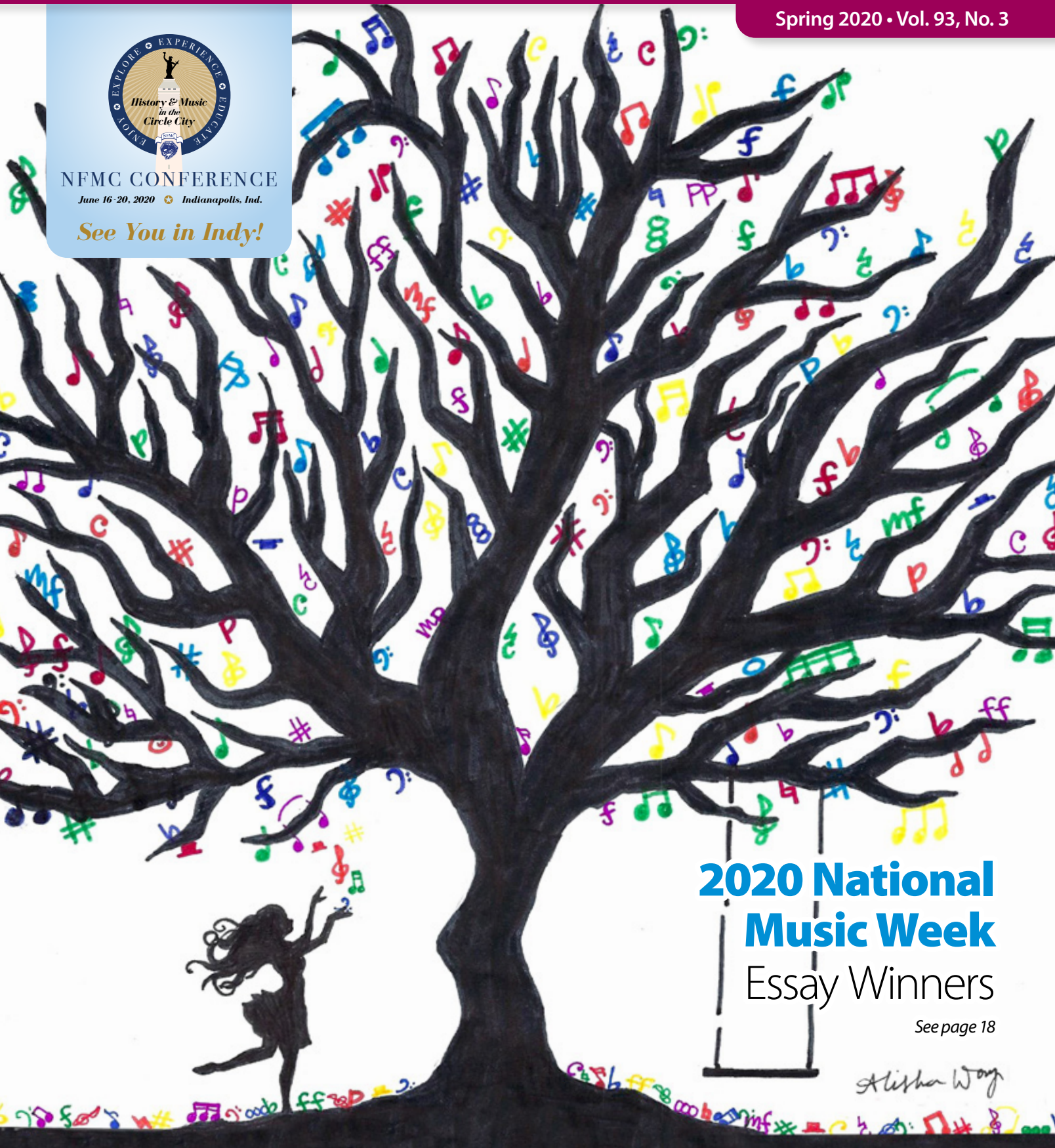
Spring 2020 • Vol. 93, No. 3



NFM CONFERENCE

June 16-20, 2020 • Indianapolis, Ind.

See You in Indy!



2020 National Music Week

Essay Winners

See page 18

Alisha Wong

Musical friendship around the **world.**

MUSIC FROM CHINA

Six Levels of Music from China — Beginning to Advanced Books

arranged by Nancy and Randall Faber



From the PreTime® to BigTime® Piano Library

Available at your Gold Medallion Dealers

pianoadventures.com/china

TABLE OF CONTENTS

SPRING ISSUE, 2020 Vol. 93, No. 3

- 2 Staff Directory
- 3 President's Message
- 4 NFMC Conference 2020 – Indianapolis: History & Music in the Circle City
- 7 Junior Division Chair / Meet the Cover Artist
- 8 Festivals Bulletin Editor
- 9 Festivals Online System Chair
- 10 Festivals Chair
- 12 Junior Achievement Chair
- 13 Federation Cup Chair
- 14 American Music: Follow the Drinking Gourd
- 15 NFMC Theory / Junior Dance
- 16 National Music Week: 2020 Essay Winners
- 21 Junior Composers Chair
- 22 Junior Award Announcements
- 23 2020-2021 NFMC Awards-at-a-Glance



ADVERTISERS' INDEX

- IFC Faber Piano Adventures
- 1 Clavier Companion
- 7 Lana M. Bailey Piano Concerto Contest Award
- 8 NFMC Federation Festivals Bulletin
- 10 Michael R. Edwards Award
- 12 Music Teachers National Association
- 13 NFMC A Year in Verse
- 13 NFMC Together We Sing
- 14 NFMC American Music Posters
- 21 NFMC Junior Composers Contest

TEACHER EDUCATION RESOURCES from **THE FRANCES CLARK CENTER**

Discover the vast array of high quality resources including :

- The *Piano Magazine*
- Teacher Education Webinars
- Inspiring Artistry repertoire project
- Teaching Foundational Technique
- Online Courses
- Timeless Teaching Videos
- Digital flipbook
- Thousands of archived articles
- Piano Teach Learn Facebook group



Subscribe to access at claviercompanion.com

NFMC Junior Keynotes Directory

National Federation of Music Clubs, Inc. • Chartered by the Congress of the United States (ISSN 0022-6629)

HEADQUARTERS

National Federation of Music Clubs
1646 W. Smith Valley Road
Greenwood, IN 46142
317-882-4003
Fax 317-882-4019
email: info@nfmc-music.org
nfmc-music.org

President

Frances Nelson
261 Northbay Drive
Madison, MS 39110
601-856-7787
fnelson1@comcast.net

Advertising

Rich M. Westcott
1646 W. Smith Valley Rd.
Greenwood, IN 46142
317-989-3006
richwestcott@westcottgroup.com

Junior Division

Michael R. Edwards
3900 Galt Ocean Dr., #317
Fort Lauderdale, FL 33308
954-325-0064
micedwards@aol.com

Federation Festivals Bulletin

Lori Jessen, Editor/Chair
PO Box 851
Dakota City, NE 68731
712-253-0718
LoriJessen@gmail.com

Federation Festivals

Lisa Smith, Chair
3774 Barbizon Circle S.
Jacksonville, FL 32257
904-886-4188
nfmc.festivals.chair@hotmail.com

NC Region: Mary Wescott, Chair

17842 179th Trail W
Lakeville, MN 55044
952-892-6750
thewescott@aol.com

NE Region: Barbara Murray, Chair

12911 Rt. 87, PO Box 84
Dushore, PA 18614
570-928-8968
bemurray84@yahoo.com

SC Region: Bonita Blackburn, Chair

1927 E. 15th St.
Ada, OK 74820
580-310-2327
nitamarieok@gmail.com

SE Region: Bethany Watt, Chair

768 Vermillion Peak Pass
Lexington, KY 40515
859-272-8437
bethany@wattviolin.com

W Region: Hallee Viniotis, Chair

2692 168th Ave. SE
Bellevue, WA 98008
425.643.9674
viniotis@msn.com

Federation Cups

Mary Jane Timmer, Chair
3635 Leonard St.
Grand Rapids, MI 49534
616-453-7026
k.timmer@sbccglobal.net

Festivals Management System

Sandra Preysz, Chair
2174 E. Lonsdale Drive
Cottonwood Heights, UT 84121
801-944-1808
sandrpreysz@msn.com

Junior Club Achievement

Gilda Hendricks, Chair
1926 Earls Bridge Road
Easley, SC 29640
864-855-3732
gaah1926@att.net

Junior Composers

Pat Steege, Chair
502-1/2 N Oak St.
Lake City, MN 55041
651-334-1355
psteeg@mjsecurity.com

NE Region: Nanette Meyette, Chair

69435 Brookhill Dr.
Romeo, MI 48065
prettylady11_11@yahoo.com

SE Region: Joanie Pegram, Chair

101 Thompson Rd.
Taylors, SC 29687
864-770-1392
jpegram@bobjonesacademy.net

NC Region: Sam Ecoff, Chair

W264 N2377 Fawn Ct.
Pewaukee, WI 53072
262-696-6459
sam@samecoff.com

SC Region: W.T. Skye Garcia, Chair

1824 E 17th
Ada, OK 74820
580-436-5329
wgarcia@ecok.edu

W Region: Jodie Jensen, Chair

5475 Flag Way
Colorado Springs, CO 80919
719-262-0394
jodiejens@yahoo.com

Lynn Freeman Olson Composition Award

James Schnars, Chair
331 Cleveland Street #804
Clearwater, FL 33755
727-400-4305

Mary Alice Cox Award

Matt Miller, Chair
13819 W. National Avenue
New Berlin, WI 53151
262-786-0487, Ext. 743
mattmillerbass@aol.com

Dance

Mona Nicholas, Chair
1815 Bellewood Road
Jackson, MS 39211
601-624-7668
mona_nicholas@hotmail.com

Thelma A. Robinson Ballet Award

Gay Dill, Chair
814 South Second Street
Atwood, KS 67730
785-626-9434
gaydill1@att.net

Wendell Irish Viola Award

Dr. George R. Keck, Chair
2112 Hinson Rd. #23
Little Rock, AR 72212
870-403-2951
keckg@att.net

PNP Michael R. Edwards Graduating Sr.

Performance Award
Michael R. Edwards, Chair
3900 Galt Ocean Dr., #317
Fort Lauderdale, FL 33308
954-325-0064
micedwards@aol.com

Angie Greer Music in Poetry Contest

Jordon Young
1208 Pioneer Ave.
St. Joseph, MI 49085
Jordon.young@outlook.com

Stillman Kelley/Thelma Byrum

Laurie Marshall
4021 Ravinia Ter
Saint Joseph MI 49085
269-277-9091
laurie@thechildrensacademy.us

Claire Ulrich Whitehurst Piano Solo Award

Suzanne Carpenter, Chair
PO Box 357275
Gainesville, FL 32635-7275
352-373-5049
treasurer@ffmc-music.org

Music for the Blind Awards

Lee Ann Cummings, Chair
146 W. Pinebrook Drive
Brandon, MS 39047
601-992-9330
cummings-lee28@att.net

Marilyn Caldwell Piano Solo Award

Linda D. Lind, Chair
4420 Miller Parkway
Manhattan, KS 66503
703-403-3493
lindalinda@gmail.com

Joyce Walsh Award

Dr. John D. Kelly, Chair
3204 Ashwood Dr
Jonesboro, AR 72404
870-932-1025
jkelly@astate.edu

Martha Marcks Mack Junior Vocal Award

Kristin Ivers, Chair
1419 Keller Ave.
Williamsport, PA 17701
570-360-3217
Kivers210@gmail.com

Lana M. Bailey Piano Concerto Award

Dee Blaser, Chair
4404 Heritage Drive
Lawrence, KS 66047
785-843-8776
dblaser@sunflower.com

National Music Week

Ellen Lealpadt
10612 24th St E
Edgewood, WA 98372
206-841-5430
museiff@msn.com

NMW Essay: NE Region

Mary Ellen Ulmer, Chair
168 East Branch Road
Mercer, PA 16137
724-946-2877
ulmerme@hotmail.com

NMW: SE Region

Debbie Barnes, Chair
3007 Tidewater Cr.
Madison, MS 39110
601-856-3697
Debbie.barnes@earthlink.net

NMW Essay: NC/SC/W Regions

Jan Hansen, Chair
101 Rio Mesa Drive
Grants Pass, OR 97527
541-956-1659
jhhansen@gmail.com

Summer Music Centers

Mary Ellen Nolletti, Chair
104 County Road 537
Etowah, TN 37331
Phone: 423-263-5889
snupy36@msn.com

State News

Susan McDonald Chair
316 Woodedge Dr.
Bloomfield Hills, MI 48304
248-334-6524
elizamc428@comcast.net

Junior Keynotes

Editor, Jeanne Hryniewicki
7084 W Greyhawk Lane
Franklin, WI 53132
414-235-9680
jfkish@hotmail.com

Music Clubs Magazine

Editor, Jean Moffatt
PO. Box 791
Seminole, TX 79360
432-209-0298
jnmoffatt60@outlook.com

REPRINTING:

All material is protected by copyright.
Request information and permission from
the editor for any reprints.

DISCLAIMER:

Opinions expressed in this magazine do
not necessarily represent the views of the
National Federation of Music Clubs or of
Junior Keynotes Magazine.

ANNUAL SUBSCRIPTION PRICE:

A subscription is included in each Junior
Counselor's membership dues. Additional
subscriptions are available for \$6. See PR
12-1 for bulk pricing.

SINGLE ISSUE:

Purchase extra single issues for \$3 each.
Use PR 12-1 Magazine Order Form.



Message from the President

by Frances Nelson

Happy spring to you! In my last message, we talked about the end of 2019 and we looked forward to all the new musical happenings awaiting us in 2020. I hope that you had a pleasant Federation Festival experience and I'm sure your recitals will be wonderful as well.

Besides Federation Festival and Recital, how else do you use your music? Are you involved in various activities that offer opportunities for music? There are so many ways to incorporate your musical talents in the community. Quite often, there's no need to look very far! When people find out that you are musical, you will get invitations to play or sing!

Many people serve their churches as musicians. There are usually abundant opportunities there, which include singing, choir, and instrumental performance. I have been a church musician almost all my life! I began playing church piano, and later organ, at the age of 12. It is so fulfilling to know that people enjoy hearing my music in church and that it can offer them a time of joy, peace, reflection, and calm.

Nursing homes, retirement homes and hospitals are usually anxious to provide programs that entertain their patients. You can check with those facilities and see if you can be a bright spot in someone's day by visiting and sharing your musical talents.

Schools also offer many occasions to use music. Depending on your age, most schools offer music classes, choirs, and bands. Music accompanies assemblies, plays, sporting events, graduations and club meetings, and the list goes on and on.

How about just getting together with friends or family to sing or play an instrument? I vividly remember playing carols and songs at home during Christmas with my family and neighbors. Those were such fun times and music was the center of it.

Look around and see what you can do with your music. Ask your teacher to help you think of places and events that might need music and would welcome the participation of young people! If you do that, I'd love to hear about it, so please let me know!

I always mention joy and fun when I refer to music, and it is my desire for you to find that same joy and fun with your own music!

Create Harmony through Music!

Frances J. Nelson

NFM's 34th President

National Federation of Music Clubs
POLAND
Walking in Chopin's footsteps.
October 14 - 23, 2020

ITINERARY:	INCLUSIONS:	ESTIMATED COST:
10.14: Departure	• Roundtrip airfare from Atlanta	\$4,265* per person, double occupancy, from Atlanta
10.15: Arrival, Warsaw	• Motorcoach transportation	Hosted by: Frances Nelson, National Federation of Music Clubs
10.16: Warsaw	• Eight nights' accommodations	*A \$100 early-booking discount will be offered
10.17: Warsaw	• Breakfast daily, five dinners	Brochures will be ready early December 2019
10.18: Warsaw > Wrocław	• English-speaking tour manager, driver, and local guides as needed	
10.19: Wrocław	• Visits to iconic places such as: Warsaw Royal Castle, Chopin Museum and Wawel Royal Chambers	
10.20: Wrocław > Duszniki-Zdrój	• Two private concerts of Chopin's music	
10.21: Duszniki-Zdrój > Kraków	• Opera, or similar performance, in Warsaw	
10.22: Kraków	• Local taxes, tipping and fees	
10.23: Return		

witte
Travel & Tours



President's Theme:
"Create Harmony through Music"

President's Song:
"Come to Us, Creative Spirit"
 Text, David Mowbray Music, Richard Proulx

NFMC CONFERENCE

June 16-20, 2020 ★ Indianapolis, Indiana ★ Sheraton Indianapolis City Centre Hotel



NFMC CONFERENCE

June 16-20, 2020 ★ Indianapolis, Ind.



Welcome to Indianapolis!

Considering coming to Indy for the NFMC Conference in June? Bring your family and plan your summer vacation around the NFMC Conference. Not only will you get to participate in all the wonderful NFMC meetings, meals and entertainment, you will also have a wonderful time experiencing Indianapolis during our city's 200th anniversary!

Frommers has named Indiana among the world's top places to visit in 2020. In downtown Indianapolis alone, we have the wonderful Indianapolis Symphony Orchestra within easy walking distance from our conference hotel. The ISO offers a summer Lunch Break Concert series for \$5. You can bring your sack lunch (or pick up a meal at one of the food trucks on the Circle) and enjoy a 50-minute concert performed by the ISO. What an inspiring, musical way to enjoy your lunchtime! We are home to America's finest Children's Museum, as well as the Eiteljorg Museum of American Indians and Western Art, the Indiana History Museum, the Indiana Historical Society museum, the Indianapolis Zoo, White River Gardens, and the NCAA Hall of Champions Museum of collegiate sports. Our AAA Indianapolis Indians baseball games are played at beautiful Victory Field. This field was named one of the best minor league ballparks in America. Check out the Indianapolis City Market on Market Street and the Farmer's Market, Wednesdays from 9:30 a.m. to 1:30 p.m. You will not want to miss Rhythm! Discovery Center. This is the world's foremost interactive percussion museum. You can venture around downtown on foot, Pacer Bikeshare or scooter to check out the Cultural Trail, the Canal Walk, the Madame Walker Legacy Center (currently under renovation but open later this year), Mass Avenue, the Bottlenworks District (a revamped Coca-Cola bottling facility that now houses a huge food hall, shops and a hotel), Lucas Oil Stadium (home of the Colts), Bankers Life Fieldhouse (home of the Pacers) and so many more attractions!

Less than a 15 minute drive from downtown is Newfield's, the city's wonderful Museum of Art and Nature where you can see not only art from the great masters and contemporary artists, but also stroll through incredible gardens or take in a music performance in the Beer Garden. Traders Point Creamery, in its pastoral setting, offers farm-to-table

dining as well as delicious organic cheeses and milkshakes. North of Indianapolis is Conner Prairie, an 1800's living history museum. And of course we also have the world renowned Indianapolis Motor Speedway and its Indy 500 museum for those who love motorsports!

If you are a nature lover, visit Garfield Park in the city or Eagle Creek Park, one of the nation's top 10 municipal parks. If you have time to travel outside of central Indiana, visit America's newest national park, Indiana Dunes National Park, beside Lake Michigan, with 15 miles of coastline and over 70 miles of hiking trails. Let your family rise to the Three Dune Challenge!

Indianapolis has more acreage dedicated to honoring our nation's armed services than any other city in America! In downtown alone we have the Soldiers and Sailors Monument containing our Civil War museum and the Living Monuments Project, the Indiana War Memorial Museum (don't miss the top floor Shrine Room that houses an inspiring American flag display and the Shining Star of Destiny), the American Legion Mall, the Medal of Honor Memorial, memorials to those who served in WWII, Korea and Vietnam, the USS Indianapolis Memorial, the 9/11 Memorial... Indianapolis ranks only second to Washington, D.C. in our number of memorials. Our newest tribute to those who serve is called, "Shining a Light", a 5-minute video salute played on the buildings of the Circle, accompanied by an original score performed by our Indianapolis Symphony Orchestra. "Shining a Light" is presented nightly, just a few steps from our conference hotel!

Eat at St. Elmo's Steakhouse, Shapiro's Deli, Bazbeaux Pizza, The Rathskeller, award-winning Milktooth...there are so many great meals to be enjoyed in Indianapolis that you will run out of mealtimes before you run out of delicious. Check us out at Visit Indy (visitindy.com), the official tourism site of Indianapolis, for many more restaurants and activities to enjoy during your trip to Indianapolis.

The Indiana Federation of Music Clubs is excited to welcome you to Indianapolis - Hoosier Hospitality awaits! 🎵

(Written by Marta Hassfurder, member of IFMC)

- Lisa Cremer & David Mannell, Conference Co-Chairs

NFMC CONFERENCE

June 16 -20, 2020 ★ Indianapolis, Indiana ★ Sheraton Indianapolis City Centre Hotel

For activity and meal reservations, memorial contributions and voting credentials please visit nfmc-music.org after February 1, 2020.

An official name badge is necessary for attendance at every NFMC Conference function.



NFMC CONFERENCE

June 16 -20, 2020 ★ Indianapolis, Ind.

REGISTRATION:

Full Registration \$100. Entitles the registrant to a program book, admittance to all open meetings and programs, evening concerts and receptions.

Daily Registration \$50. Entitles the registrant to a program book and admittance to all open activities for a single day/evening.

Student and Junior member Full Registration \$25.

No charge for an official name badge for a single meal function.

REGISTRATION HOURS:

Tuesday, June 16	10:00 am – 5:00 pm
Wednesday, June 17	8:00 am – 5:00 pm
Thursday, June 18	8:00 am – 12:00 pm
Friday, June 19	8:00 am – 12:00 pm

ATTENDANCE

All sessions except for the executive committee meetings are open to all registrants. Each state is encouraged to have at least one representative attend each session. The business meeting of a division or committee is for official business and observers may attend but the chair will control participation. There will be multiple sessions in most time slots to fit the interests of the attendees.

BOARD ATTENDANCE

(NFMC Bylaws, Article VI, Section 2C): An unexcused absence from more than one Board session shall be considered a resignation. Board members are asked to inform the recording secretary if they must request an excuse for an absence. The excuse must be received before the conference starts.

NFMC CONFERENCE LOCATION

Sheraton Indianapolis City Centre Hotel

31 W. Ohio St.
Indianapolis, IN 46204
888-627-8186

HOTEL RESERVATIONS

Reservations can be online by visiting: marriott.com/event-reservations/reservation-link.mi?id=1579655378023&key=GRP&app=resvlink

Hotel Reservation cutoff date: 5:00 pm on May 22, 2020. Each person is responsible for making his/her reservation.

Room rate: \$154 per night for single or double occupancy, plus tax.



PARKING AND AIRPORT SHUTTLE

Self-parking is available for \$30 per night with in and out privileges. Go Express Shuttle service is available from the airport for \$13 per person.

Visit goexpresstravel.com/indy_express

HOTEL AMENITIES

The hotel will provide complimentary internet in guest rooms; there is also a fitness center and indoor pool. All guest rooms have cable television, mini refrigerator, hair dryer, alarm, coffee pot and ironing board.

HOTEL RESTAURANT AND LOUNGE

Alexander's Bar and Grill, Circle Cafe, Starbucks

WEARING APPAREL

This is summer in the Midwest. The hotel is air-conditioned. Comfortable business attire is expected to be worn at all sessions. The final dinner is NOT formal.

American Festival Chorus: White shirts or blouses, dark slacks or skirts, men wear dark ties.

VOTING CREDENTIALS

Voting credentials are available in the Spring issue of MCM and on the NFMC website. You can send the application with your registration or upload to the NFMC website.

PROPOSED BYLAWS

Proposed bylaw changes are printed in the Spring issue of MCM and on the NFMC website.

MEMORIAL SERVICE CONTRIBUTIONS

Any NFMC member may send a memorial contribution to the national memorial chair, Susan Tury, using the form that appears in the Spring issue of MCM or on the NFMC website.

Deceased Member List – State Presidents are to send a list of names of deceased members since the last NFMC meeting to NFMC Chaplain Karen Herndon. Deadline: May 15, 2020.

REPORTS

State presidents should bring a synopsis of the year's activities for sharing at the Presidents Council. No reports will be read at general session meetings. However, all officers and chairs are expected to have written reports prepared for publication in hard copy or on a CD. The deadlines are as follows:

May 15 is postmark deadline for Committee chairs to email or mail one page report to his/her Division chair.

May 25 is postmark deadline for Division chairs to send compilation of Division committee reports to NFMC Headquarters.

May 25 is postmark deadline for Officers to email or mail.

Reports will be compiled for all convention registrants. CDs and hard copies will be available at the registration desk for convention registrants. Division Chairs will be introduced at a general session; they will then introduce their committee chairs in attendance. No reports will be presented but attendees are encouraged to obtain the packet of reports or the CD, attend Division meetings and meet with chairs.

NFMC CONFERENCE

June 16-20, 2020 ★ Indianapolis, Indiana ★ Sheraton Indianapolis City Centre Hotel

TUESDAY, JUNE 16, 2020

9:00 am – 6:30 pm	Online Festival Training
9:00 am – 5:00 pm	President's Day Training
10:00 am – 12:00 pm	Festival Bulletin Committee
10:00 am – 5:00 pm	Registration
1:00 pm – 1:30 pm	Budget Committee
1:30 pm – 3:00 pm	Finance Committee
3:00 pm – 4:00 pm	Young Artist Committee
3:00 pm – 4:00 pm	Sergeants-at-Arms Committee
3:00 pm – 4:00 pm	Regional Vice Presidents Meeting
3:00 pm – 4:00 pm	Protocol Committee
4:00 pm – 5:00 pm	Ellis Committee
4:30 pm – 5:30 pm	Festival Chorus Rehearsal
5:00 pm – 6:00 pm	Executive Committee
7:30 pm – 8:30 pm	Violinist Kathy Morris
Reception	"Let's Flamingle" Wear Pink!

WEDNESDAY, JUNE 17, 2020

8:00 am – 5:00 pm	Registration
8:00 am – 9:45 am	Formal Opening, 38th Infantry Division Band
9:45 am – 11:00 am	Board of Directors Meeting
11:00 am – 11:45 am	Presenter: Marsh Davis, Indiana Landmarks
12:00 pm – 1:30 pm	Regional Luncheons
1:45 pm – 2:45 pm	Bylaws Committee
1:45 pm – 2:45 pm	American Music Division
1:45 pm – 2:45 pm	Student/Collegiate Division
1:45 pm – 2:45 pm	Public Relations Division
3:00 pm – 8:30 pm	Tour
8:30 pm – 9:30 pm	Festival Chorus Rehearsal

THURSDAY, JUNE 18, 2020

7:00 am – 8:30 am	Investment Committee
8:00 am – 5:00 pm	Registration
8:30 am – 10:30 am	General Session
	Musical Moment
	Presenter: Denise Page Caraher, Opera Education
10:45 am – 11:45 am	Memorial Service: Christ Church Cathedral
12:15 pm – 1:45 pm	Rose Fay Thomas Luncheon
	Speaker: Josh Pedde, Indianapolis Children's Choir

2:00 pm – 3:00 pm	Arts Division
2:00 pm – 3:00 pm	Membership Division
2:00 pm – 3:30 pm	Festival Committee
2:00 pm – 3:30 pm	FAMA
3:00 pm – 3:45 pm	Workshop: Terence Mayhue, Music Technology
3:45 pm – 4:30 pm	Workshop: Kelsey Burton, Paws & Think Animal Therapy
4:30 pm – 5:30 pm	Festival Chorus Rehearsal
7:30 pm – 9:00 pm	Circle City Ringers
	Reception

FRIDAY, JUNE 19, 2020

8:00 am – 12:00 pm	Registration
8:00 am – 10:00 am	Annual Business Meeting
	Presenter: Chris Lewis, The Great American Songbook
10:00 am – 2:00 pm	Browse and Buy
10:00 am – 11:30 am	Junior Division
10:00 am – 11:00 am	Policy Resolution Committee
10:30 am – 12:00 pm	Festival Chorus Rehearsal
11:00 am – 12:00 pm	Workshop: Dr. Debra Burns & Meganne Masko – Music Therapy
11:00 am – 12:00 pm	Headquarters/Office Committee
11:00 am – 12:00 pm	Treasurer's Workshop
1:00 pm – 2:00 pm	Festival Chorus Concert
2:00 pm – 3:00 pm	Competitions & Awards Division
3:00 pm – 4:00 pm	Council of State Presidents
3:15 pm – 5:00 pm	Finance Division
3:30 pm – 4:30 pm	Arts Advocacy Committee
3:30 pm – 4:30 pm	Periodicals Committee
4:45 pm – 6:00 pm	Optional Photo Opportunity by Appointment
6:00 pm – 8:00 pm	Banquet
8:15 pm – 9:15 pm	Concert: Paul Wolf, Young Artist Man's Voice
	Reception

SATURDAY, JUNE 20, 2020

8:30 am – 10:45 am	Board of Directors/Executive Committee
--------------------	--



It's Time to Prepare for Indy!

by Michael R. Edwards, *Junior Division Chair*

The Junior Division has more moving parts than any other NFMC Division. Let's look at the Junior Composers. The Junior Composers Contest had over 600 entries this year. How much organization was required to prepare for this one event? I encourage you to read Pat Steege's article on the process that each entry goes through starting at the local level and working up to the national level. It takes a lot of organizational skill and teamwork to insure success with all Junior programs and activities.

The same will be true when the Junior Division meets in Indianapolis. There will be many moving parts working together to guarantee success in Indianapolis. We will have reports from our Junior chairs detailing activity for 2019-2020. Then there will be four meetings to discuss Junior Division business: Festival Bulletin, Festival, Junior Division and the Competitions and Awards Board.

All meetings are open to the membership. I encourage you to attend these meetings to see the Junior Division committees in action conducting the business at hand. Now is the time to contact Junior Division committee chairs if there is a subject that you would like discussed or clarified. We want as much input from our members as possible.

See you in Indy. JK



NFMC CONFERENCE

June 16 - 20, 2020 ✪ Indianapolis, Ind.

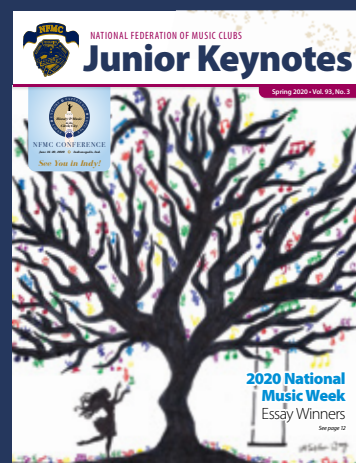
MEET THE COVER ARTIST



Alisha Wong

Alisha Wong is a 15-year-old who lives in Farmington, Minnesota. She began playing piano when she was five

and is still pursuing her musical studies. With an ardency for all things that convey emotion, she uses writing, art, and music to create a world she can vicariously live through.



Keeping the Music Alive for the Future Through Our Juniors



Photos © visitindy.com

Lana M. Bailey Piano Concerto Award

Are you a high school senior who will be majoring in music next year at a college, university or conservatory? Check out the Lana M. Bailey Piano Concerto Award forms JR 20-1 and JR 20-2 to find the rules and application for this \$1,000 annual award (\$500 2nd Place). The competition has a postmark deadline date of **May 1** so polish your performance and upload your video recording!

First or last movement from one of the Senior Class Piano Concertos in the 2020-24 Federation Festivals Bulletin.



Lana Bailey
NFMC President: 2007-2011




2020-2024 Festivals Bulletin to Arrive this Spring

by Lori Jessen, *NFMF Festivals Bulletin Editor*

“When will the new *Bulletin* be out?” I’ve heard this question quite a bit during the last two years. And I finally have an answer: Spring. Now I know that some of you were hoping for a hard-and-fast date, but one thing that I have learned during this project is that there are no hard-and-fast dates...because something can always arise that delays the process. Life events happen, technical challenges present themselves, and we all do need to sleep, too. While there are deadlines that we aspire to meet, I’ve come to the realization that if a deadline passes and something isn’t quite complete, it’s not the end of the world. We simply reassess, regroup, and continue along.

This Bulletin is going to look very different from past issues, and these changes require time to be properly implemented. I’d rather have it take a little longer and be done right, than to live with four years of regret as I look at what “should have been done.”

I’m getting very excited to see the finished product, aren’t you? I’m sure that you’ve seen the sneak peek of the cover. Isn’t it gorgeous? Be sure to check out the bio of the artist, Jeanne Evans, in *Music Clubs Magazine*.

The initial proofs of the inside are also very eye-pleasing...at least I think so. While I had hoped to be writing this article to say, “It’s all done!” alas, that is not the case. But we are in the final stages, and the end is in sight. So, if you hear a big “Hallelujah!” from Nebraska sometime in the near future, that would be me announcing the completion of the *Bulletin*. And then I’m going to nap for a week. Hope to see you all in Indy in June! 

JUNIOR COMPOSERS SUMMER PROGRAMS 2020

July 12-25 University of Minnesota – Twin Cities

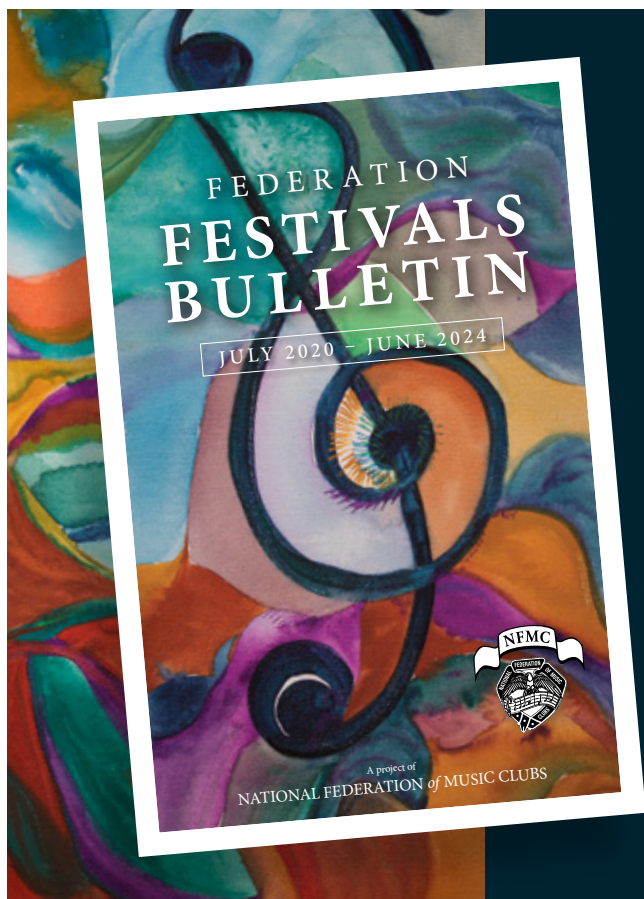
Theme: *Composing for Small Ensemble*

Please visit our website for more information and to register!

juniorcomposers.org

– Submitted by Emily Custer

*Scholarships are available!



FEDERATION FESTIVALS BULLETIN

JULY 2020 - JUNE 2024

COMING IN SPRING!

CONTACT NFMF HEADQUARTERS FOR
MORE INFORMATION.

1646 West Smith Valley Road
Greenwood, Indiana 46142 // 317.882.4003

nfmf-music.org



Vivace is LIVE!

New online system for NFMF Festivals management is up and running

by Sandra Preysz, *Festivals Online System Chair*

Vivace was launched in December 2019 for the areas that had used the Legacy Online System. Area Festivals converted from Legacy were able to register students, schedule Festivals, print ratings sheets, and other tasks as needed in Festivals management. Ratings were entered in the new system when Festivals were completed, and the reports due to state Festival Chairs in May are now being compiled with the push of a button.

What is next for active users of the original NFMF Online Festival Management System (Legacy)?

Festivals that previously were coordinated by the Legacy system will be managed with Vivace from this point forward. The festival chairs are working to set up Teachers as users of the system so they can register their students. The feedback is that it is very easy for the vast majority of teachers to access the system and enter student registrations.

Festival areas have compiled a "wish list" of minor improvements identified during this first season of using Vivace. Our biggest list is for the scheduling component, because there are many ways that Festivals approach the scheduling of students. This summer, we will be working on updating the scheduling module based on the feedback from the Festival chairs who used Vivace to schedule for their Festivals in winter/spring 2020.

What is next for States and Festival Areas that did not use the Legacy system?

At this time, areas new to Vivace will be given access based on their application. We are asking for each State or Festival Area to submit a project application, so we have your pertinent information. For everyone's benefit, we will manage the number of new areas that are admitted at any given time so that the support team will be able to provide answers in a timely manner. If you have already requested and submitted your application, thank you!


Project Applications (if not yet submitted)

1. **Request a project application** by emailing festivals@nfmf-music.org.
2. **Continue to gather the information** that will be needed in the new system if you are not a current user.
 - a. **Teacher information:** full name (first, middle, last) preferred name and birthdate.
 - b. **Student information:** full name (first, middle, last), preferred name and birthdate
 - c. **Point history data** to include the year, Festival, event, class, and rating. It is not necessary to enter the required and choice piece repertoire information for past events.

Process to start using Vivace





Since we have a variety of starting points for various Festival Areas, we will be creating project guides for use in migrating from a system where data is now recorded on paper or stored in an area or state-specific computer application. Basically there will be two options:

1. **Manual Entry:** This will take lots of volunteer hours but will involve very little cost.
2. **One Time Import:** This will also take time to prepare and will involve some cost to the local area as the data is reviewed, approved and imported by the developer.

The Practical Committee is excited that the first winter/spring of using Vivace was a success. All Legacy users are to be thanked for their continued dedication to this project. Teachers have been thrilled that the system is easy to access and to use for registration. The feedback during this first year is much appreciated and the "wish list" items submitted were very well thought out will make the system even better. Congratulations to all! 

Guidelines for Magazine Publication

We have implemented a few new guidelines for our magazine, *Junior Keynotes*. Our purpose is to maximize the space we have and to be impartial and all-inclusive in coverage. Please know that we appreciate your contributions of news and advertising. We want to tell the NFMF story in the best way possible. Help us do that!

-  **We will try not to duplicate news** in both *Music Clubs Magazine* and *Junior Keynotes*. News that applies to Juniors will go in *Keynotes*, all else will go in *MCM*.
-  **See your Junior Counselor or teacher** if you'd like to read or subscribe to *Music Clubs Magazine* (MCM) and find out about what's happening in our Senior and our Student/Collegiate worlds.
-  **We welcome submissions.** Please provide your submissions as Word documents of **300 words or less**, as they may have to be edited for space. We may have to limit photos unless there are several different topics with pictures. Coverage will be dictated by space available. We will always try to be fair.
-  **Submit only the highest quality pictures.** Please provide original high resolution JPG images 1MB or greater. When sending images via a mobile device please choose "actual size," "original," or "large" as images with reduced pixel counts are too low of a resolution for offset print production.



NFMF FEDERATION FESTIVALS: Looking Ahead to 2020

by Lisa C. Smith, *NFMF Festivals Chair*

This issue's NFMF Festival article begins with a serious query I received from one of my high school freshman students after his Festival event last weekend: "Ms. Lisa, what was my Festival rating? Was it an inferior (breathless pause) or something like that?" His face projected a mixture of anticipation and extreme apprehension. I smiled and said, "No, you did not receive an inferior rating. For one thing, there is no such rating." Perhaps it was just a misunderstanding or a faux pas or even just a misspoken word as I think he was actually trying to ask if he had received a Superior rating for his audition, but it actually inspired me to ponder the irony of his accidental word substitution.

The last thing teachers and NFMF Festival administrators want is for Festival entrants to feel intimidated or anxious by the adjudication process. We want to encourage our students to excel in their performances, not discourage them. One of the major factors in determining this outcome is the feedback from the judge by way of the rating sheet. The judges' comments and rating can either motivate our students to continue in music or make them feel "inferior." Therefore, one of the most important aspects of Festival administration is the judges' briefing. It has become clear that there are still some important features of the judges' briefing process that either get overlooked or barely addressed with the Festival judges before the actual event takes place.

Festival administrators need to make sure all their judges are paired with events and classes and age groups with which they have had extensive experience teaching, mentoring, or adjudicating if at all possible. The best judges are those who have at some point entered their own students in Festival because they understand the program, rules, and expectations. If a Festival administrator hires a judge who does not have first-hand experience with the Festivals program, or even a Festivals event, it is recommended that the Festival administrator take time to give more

intensive training to that one judge prior to the day of Festival. The consequences of not briefing a new judge or hiring one that is not paired correctly can be devastating. One of the worst pairings I've ever personally witnessed was the hiring of a university professor who exclusively taught students at the college level. He was familiar only with high-level solo and concerto literature yet he was placed to judge all levels of piano ensemble events. His comments were above the level of the students who were performing for him and his expectations far exceeded that for students under the age of 19.

Festival administrators need to make sure all the judges they secure understand the vision of the NFMF Festivals Program and system. The judges need to recognize that their duties do not include comparing entrants and/or selecting participants to go on to a state competitive event (if applicable) but to evaluate students on their individual merits and in accordance with the assessment guidelines detailed on the rating sheet. If possible, each judge should be provided with a copy of the JR 3-9a document titled "NFMF Federation Festival Ratings-Definitions" and the JR 3-5 document titled "Federation Festivals-Information for Judges" prior to the Festival event as well as on the day of Festival. If a Festival administrator fails to convey properly that judges are not to compare entrants to one another then a circumstance inevitably arises where only two highly talented students receive a Superior rating from the non-briefed judge and everyone else receives ratings beneath Superior whether they really deserve to or not. This is catastrophic but it happens all the time.

Please note that when Festival administrators give judges the JR 3-9a and JR 3-5 documents for reference, they need to explain them in great detail to avoid any confusion. For instance, although both documents contain ratings and corresponding approximate academic percentages no judge is supposed to tabulate NFMF ratings using percentages or through

Michael R. Edwards

Graduating Senior Performance Award

This award will be given to a graduating high school senior pursuing a music performance degree on any instrument or voice who will be attending an accredited music school. Graduating seniors must have earned at least one NFMF Federation cup. For rules (JR 22-1) and application (JR 22-2) and more information please visit nfmf-music.org.



Deadline: May 1
Award Amount: \$4,000
Chair: Michael R. Edwards
Email: micedwards@aol.com

the use of any other numerical method of calculation. The percentages are given only as general guidelines to provide judges with an analogous example to better understand the scope of the ratings used by NFMFC. Judges are not to assign percentages to ratings for the purpose of qualifying students to go on to a state competitive event.

Festival administrators who have adult participants in their Festival event need to make sure to brief the judge who will be adjudicating them so the judge understands that the rating system as well as memorization requirements are somewhat different from those of junior participants. The NFMFC *Bulletin* states that although adult entrants are encouraged to perform at least one piece from memory, memorization is not required of adult participants. The failure of a Festival administrator to communicate this to a judge can be disastrous. I will provide an example of an incident that recently occurred. The area Festival only had two adult entrants in the piano solo event. The judge was a newbie. According to witnesses, during the fifteen-minute judges' briefing no guidelines were given for rating adults or regarding the memorization rules for adults. One of the two adult students provided both the judge and herself with original scores of both pieces. Before she could start her audition, the monitor interjected herself into the audition and told the student she had to perform from memory. The judge did not know the rule and did not intervene to tell the adult student she could proceed using her music even after the adult student explained to the judge and the monitor that her teacher had told her she could use her music. Fortunately, the adult student had mostly memorized both of her pieces but wanted the music "just in case" something went wrong. She managed to play both pieces for memory and survive the audition but she said it flustered her and interrupted her mental state right before she had to perform. If the situation had been different and the adult student was unable to perform from memory she may not have stayed for the audition and left discouraged and she might not have received a rating. Annually, NFMFC has approximately 400 adult students participate in Festival. We want adults in our Festivals to flourish and grow, not to get disheartened and quit because a judge was not briefed correctly.

As I have previously alluded, junior entrants in Festival have certain memorization requirements. Those who participate in a solo event must perform from memory with the exceptions listed on page 2 of the current *Bulletin*. Junior participants in a concerto event must also memorize their music. Festival administrators need to educate their judges concerning which events for junior entrants require memorization and which ones do not. It is not acceptable for a judge to be confused regarding memorization requirements. Further, any junior entrant who is unable to complete from memory one or both pieces in a solo event (excluding the ones listed as exceptions in the *Bulletin*) is not permitted to receive any kind of rating. Festival administrators need to make sure their judges understand that they are not to just assign a low rating to a performance that did not meet the memorization requirement for an event. Judges need to be instructed to write at the top of the rating sheet "Comments Only" for students unable to meet the memorization requirement. The "Comments Only" designation is not any kind of rating but it does indicate that although the student did not meet the basic rules for the event, and the student will get no points toward Federation Cup, they did show up. Judges should be encouraged to write constructive, encouraging, and positive comments for students who receive "Comments Only."

Lastly, NFMFC recommends that the overall percentage of Superior ratings awarded for one Festival area be no more than 80%. Superior ratings should not average 100% in one area. While NFMFC wishes to encourage

students through its Festival Program it also wants to promote excellence in music performance. It is difficult to find a balance between being child-friendly while still maintaining a standard of excellence but it must be accomplished. Festival administrators need to impart to their judges through the briefing process and through the various tools NFMFC provides for judging that we seek fairness and equalization between these two aspects of the adjudication process. The mark of a good judge's briefing is that once the initial morning briefing is over the Festival administrator does not have to "put out fires" with their judges constantly or take one or more judges aside for additional briefing at midday. An additional example of what a Festival administrator should not do; the Festival administrator should not be a "helicopter chair" throughout the day and chastise judges for giving too many Superior ratings if the judges have been briefed thoroughly and the performances have legitimately been Superior worthy. The same goes for a judge who is giving all Excellent ratings or below. It is not ethical for a Festival administrator to try to steer or influence the scoring of their judges or to inadvertently or blatantly project to a judge who gives all Superior ratings (or all Excellent ratings etc.) that they will never be asked to judge the event again because of their scoring.

These above items are meant to prevent and protect a student from an "inferior" rating and an "inferior" Festival experience. The judge's briefing is the "make it or break it" point in the process for almost everyone involved in Festival. The NFMFC Festivals are meant to be beneficial and positive for all participants whether a student, teacher, parent, judge, or a Festival administrator.

On a positive and much different note, I'd like to formally welcome Alaska to the NFMFC Festivals Program! We wish the new Alaska State Festivals Chair Deb Wisner all the best with this new endeavor and are very excited she is taking on this new project. Also, please make sure to read Theory Time inventor Heather Rathnau's article regarding the new NFMFC Theory Program in this periodical. There are many exhilarating changes taking place this year in the NFMFC Festivals Program, so hang on! 🎵



Cover me, please!

Submit your original artwork for *Junior Keynotes* front covers!

Juniors only, 8.5 x 11, pen and ink w/color drawings, collages and photography will be considered. Please email high resolution jpg, eps or pdf files of your work.

Email jfkish@hotmail.com for more information



Junior Club Annual Achievement Summary Form

by Gilda Hendricks, *Junior Achievement Chair*




Download the **JR 1-1** form on our website at nfmc-music.org

The JR 1-1 is named “Achievement Summary” for a reason – it is to help you compile a list of the achievements accomplished this year in a summary form and also allows others to see what you and your students have achieved during the past year.

The number of states having Junior Clubs reporting is growing and we want you to be a part. Last year 17 states reported. Now is the time to plan your Club’s submission for the Fall issue of *Junior Keynotes*. In addition to your Club’s name, comments from the Achievement Summary form are often quoted. In the last issue of *Junior Keynotes*, a Junior Club from Ohio was highlighted so others could read, enjoy and be inspired by what they see fellow Juniors around them doing. Your Junior Club can only be selected to be featured in *Junior Keynotes* if you submit your JR 1-1. Also, each Junior Club submitting the JR 1-1 receives a certificate from the

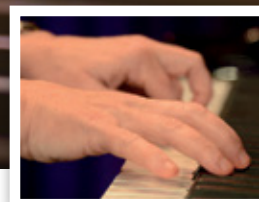
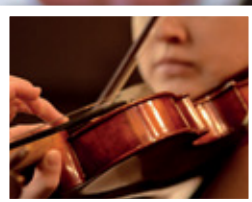
NFMC President recognizing their work. These certificates can be displayed in your studio or Junior Club scrapbook. The certificates will be distributed at the National Conference, so ask your State President or State Junior Counselor about your certificate following the June conference.

Looking forward to receiving many wonderful reports from each Junior Club! 

Counselors: Be sure to completely and legibly fill in the information at the end of the form as this is the only way I have of communicating with you and seeing that your certificate is sent correctly. June 1 is the deadline to be received by mail or you may email the JR 1-1 to me (gaah1926@att.net). Although I will accept them later, having your form by June 1 helps so much.

MTNA

**Music Teachers
National Association**



Whether you are a seasoned professional or new teacher, membership in Music Teachers National Association is an essential part of your professional life. Since 1876, MTNA has been the foremost leader in empowering the music-teaching professional by providing valuable resources and networking opportunities for its members.

For more information visit www.mtna.org




Federation Cup News; Grand Cup Winner

by Mary Jane Timmer, *Federation Cup Chair*

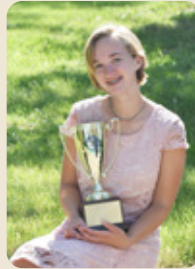


By the time many of you read this article, your area Federation Festivals will have been held, points tallied, Federation cups ordered and results sent in to your State Festival Chair! My sincere thanks to all the Festival administrators for their hours and hours of organizing and finalizing their Festival events.

Hopefully the new online cup ordering has gone well for every site. It is always a bit tricky starting to do things differently, but, personally, I found the ordering to be quite easy and fast. I hope you did too!

Another “new” thing is the due date for Grand and President Cup application forms. They are now due by June 1, the same date as the 12-year Superior certificates. In posting a due date, I can now have a complete report ready for the NFMC Conference in June. Thank you to the State Federation Cup Chairs for their assistance in getting the forms to me in a timely fashion! 

GRAND CUP WINNER



Abigail Sauble

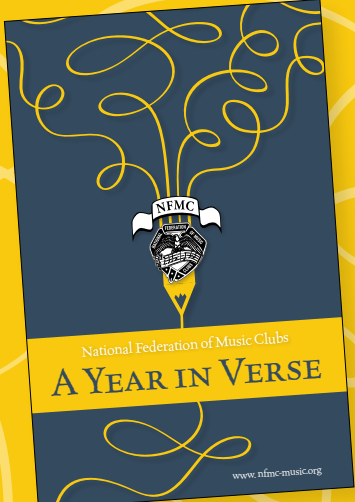
OREGON

My name is Abigail Sauble, I’m the second-to-youngest of eight kids and have played piano since I was four. Through the years, I learned other instruments such as flute and bassoon. I enjoy singing, whistling, spending time with friends and family, and am an extroverted introvert.

My other interests include (portrait, macro) photography, short-story writing, baking, sketching, English Country Dancing, volleyball, hiking, and organizing.

Next fall I will attend Adelphia Bible School and move away from home for the first time. After that, I will get an associate’s degree in either graphic design or computer information systems.

Music will always remain an integral part of my life, and I am forever grateful to Jill Gambill, my aunt and music teacher, who has taught me a lot, and continues to encourage me. *Soli Deo Gloria!*



A YEAR IN VERSE

Available Now!

Contact HQ for more info: 317-882-4003 nfm-music.org

Together We Sing

AVAILABLE NOW!

ORDER YOURS TODAY!



Contact HQ for more information:
317-882-4003
nfm-music.org



Follow the Drinking Gourd

A Story of the Underground Railroad in Song

by Karen Bourne, *American Music Division Chair*



Follow the Drinking Gourd illustration by Jeannette Winter

“Who is that man working over there singing a song about a drinking gourd?” A young boy asked as he saw a new feller in the plantation. He had a peg leg and was working on the fences.

“You listen to him carefully. He is going to help you get away from here!” his mother replied. “That is Peg Leg Joe. He helps folks like us to know when we should take a run for it.”

This is a possible conversation around a plantation during the 1800s, when slavery was still a part of American life. These were songs that were used as signals or messages to help the slaves know the best times to attempt to escape and to get tips for a safe flight. Although there is some doubt as to the authenticity of this tale, it is widely believed that this song, and many others like it, were used as part of the Underground Railroad. This was not an actual railroad, but a network of sympathizers who wanted to help slaves escape to the North. It is believed that this song describes a trail from Mobile, Alabama to Paducah, Kentucky.


When in Paducah, slaves could cross the Ohio River to the Free States. The Old Man referred to is sometimes known as Peg Leg Joe, who would “carry you to freedom.” The drinking gourd, on its face, was a hollowed out gourd used to dip water from a tub or basin. But to the slaves, it meant the Big Dipper, a constellation which pointed to the North. The slave owners often suspected that signals were being sent, but could not prove it.

The trail would be marked with Peg Leg’s unique sign: a footprint with a round impression from the peg leg. Sometimes the sign would be in the dirt, other times painted or carved in the tree trunks. The dead trees and quail call in the song imply that the trip would take place in the winter or early spring. Since there would be diminished foliage, it would be easier to see the trail marks.

Once at the headwaters of the Tombigbee, the song describes Woodall Mountain, Mississippi, with the Tennessee River nearby. There the slaves could cross and follow the Tennessee River north. The trail markings, “left foot, peg foot” would continue to lead them to Paducah and the Ohio. It would probably mark safe houses on the way.

Peg Leg Joe has been described by H.B. Parks, a folklorist who collected this song in 1928. Peg Leg moved from plantation to plantation working as a journeyman laborer. This was only a front to hide his true purpose, however: teaching slaves the Drinking Gourd song and marking an escape route. He was called a conductor of the Underground Railroad. This was a difficult journey as they had to travel on foot great distances with slave catchers following close behind.

As with most folk songs, there are often many variations as people forgot or deliberately changed songs as they used them.

Isn’t it amazing how an American folk song was so instrumental (no pun intended!) in the success of the Underground Railroad to help slaves escape to freedom. Maybe you can find other songs that helped in a similar way. Here is a hint: Wade in the Water could mean baptism, swimming, or walking in the river in order to hide your scent from the dogs who would like to track you down. Then you would be taken back to the plantation to be punished. Go on a detective hunt and see what you can find in our rich American folk song heritage. 

American Music

8-1/2" x 11" Posters • Available Now!



Contact
HQ or order
online!

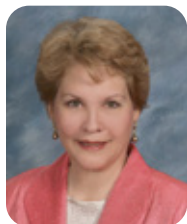
Item AM1-7
ONLY 50¢ ea.

Parade of AMERICAN MUSIC



The National Observance of American Music by
THE NATIONAL FEDERATION OF MUSIC CLUBS

1846 W. Smith Valley Road | Greenwood, IN 46142 | 317.882.4003 | info@nfmc-music.org | www.nfmc-music.org



New NFM Theory Curriculum Coming this Fall

by Heather Rathnau, *NFM Theory Time*

A new NFM theory program is coming this September 2020! I'm Heather Rathnau NCTM, company author for Theory Time. I'm also a long-time private teacher and my students have been involved in NFM for 35 years. My goal is to empower students in music theory, teaching them to be fluent in the musical language. I want them to discover and learn the detailed intricacies that comprise all genres of music, thus creating a life-long LOVE and appreciation for music! I also want to motivate them to study, stay interested in the material and to do their best, whether they choose to become professional musicians or to pursue other careers and hopefully support the arts someday.

I was contacted by Lisa Smith and the NFM Theory Committee in spring 2019, requesting a proposal to create a new NFM theory curriculum. Lisa advised me in July that my proposal was accepted. We went to work immediately and in December 2019 I submitted new curriculum requirements for the NFM theory test program that will be published in the next *Festivals Bulletin*.


I am currently working to create sample tests for each level that will be placed online, in addition to several more tests per level which will be used in rotation during test administrations. The tests will be based on general music theory and there will be an equal number of treble and bass clef questions. The tests will be two pages, front and back, to allow more margins and spacing, and less crowding.

A bit of exciting news is that the NFM Board approved the creation of three new additional testing levels: A, B and C to precede Level One. These new levels are included in the new *Festivals Bulletin* with the revised

program. The A, B and C levels will be a wonderful addition to the theory curriculum for the youngest NFM students below the age of eight.

Notably, the Theory Time K-12 Workbook Series will serve as the primary study resource for NFM theory tests. Theory Time has been a proven, time-tested leader among music theory education methods for 24 years and is distributed worldwide. Theory Time workbooks are available from most retail music companies and Amazon.com. Teachers Editions are available with answers for every grade level, and free ear training videos are available for every ear training exercise in each workbook on the Theory Time website at www.theorytime.com (53 videos). There is also a free link to "Vocabulary Drills & Games" to drill music vocabulary at each grade level.

For teachers and students seeking additional study resources, the new Theory Time Online Academy (TTOA) offers video instruction for each lesson in every Theory Time workbook. The videos offer efficiency to teachers seeking to maximize teaching time, and also enable students to stop, start and replay (from home or any mobile device) as necessary to grasp important concepts. TTOA videos can be accessed from theorytime.com, or you can go directly to www.theorytimevideos.com.

I am very busy preparing all of this for NFM and I appreciate your support as we strive to teach music theory to our students! The programs NFM offers are exceptional and extremely motivational for my students and all of those involved. Thank you for the confidence placed in me. I pledge to work hard to create a program that will help teachers enable students to maximize their potential! 



2021 Thelma Adams Robinson Ballet Award

by Gay Dill, *TARBA Chair*

This scholarship award in the amount of \$2,500, is open to dance students in grades 11-12, ages 16 to 18, not to exceed age 19, by the audition deadline of February 1, 2021. Winner of the award must intend to pursue a professional career in ballet. This award is named after and honors the 25th NFM President, Thelma Adams Robinson. It is a biennial award, offered only in the odd numbered year. Award winner may be invited to perform at the biennial convention of the National Federation of Music Clubs.

Application forms and rules and requirements can be obtained at www.nfm-music.org, website of the National Federation of Music Clubs. Contact Gay Dill, NFM TARBA Chair, at 785-626-9434 or gaydill1@att.net. 



Abigail Richards,
2019 TARBA winner

MAY 3-10, 2020

NATIONAL *Music Week*

★ 2020 ESSAY WINNERS ★

Music... a Magic Carpet



Thank you to the teachers and students that participated in the NMW Essay Contest. We had 12 state winners. You can read their excellent essays in this issue of *Junior Keynotes*.

Special thanks to my regional essay chairs: Debbie Barnes for the Southeast Region; Mary Ellen Ulmer for the Northeast Region; and Jan

Hansen for the North Central, South Central, and Western Regions. In the short turnaround between essay entrance date and magazine deadline dates they handled the job well. This year we were disappointed in the number of essays, with only 12 states having qualified entries. We were also surprised at

the number of entries that had to be disqualified for lack of an entry form. We will try again next year with a new theme and more experience in our methods of creating enthusiasm for writing!

I hope that Junior Clubs across the nation have made plans to celebrate National Music Week, May 3-10, 2020, with music presentations, posters, library displays, mayoral declarations for your cities, announcements in church bulletins, articles in your school newspaper and local news. Do what you can to celebrate the magical carpet of music in our lives! When you are done, be sure to have your Junior Counselor include all your activities in the Senior Club report.

– Ellen Leapaldt, *NFM National Music Week Chair*





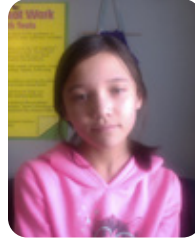
ALABAMA

Pell City

Sierra Albus

11th grade

Teacher:
Pamela Thomson



ARKANSAS

Fort Smith

Julianne Klein

7th grade

Teacher:
Mary Moon



COLORADO*

Franktown

Sarabeth Schuck

11th grade

Teacher:
Jodie Jensen

My Magic Carpet Ride

Music is my magic carpet of wonder, service, opportunity, and more. I have flown on this musical piece for over 13 years and do not anticipate a final destination. Please join me as I take you on my journey.

At just four years of age, I begged my mom to let me take piano lessons. Week by week, lesson by lesson, practice by practice, I trained my little fingers to perform. As my fingers learned to play the keys, it truly seemed like a magic carpet ride. The nursery rhymes and songs that I had heard for years musically came to life. This magical world of melody excited me beyond my imagination. I felt as if I were flying into a dream.

Now that I am older, this enchanted journey continues to make stops for service and other opportunities. The delight in the eyes of fellow church-goers, nursing home residents, and Guatemalan women brings me to a new level of amazement. I am forever grateful for the privilege to use my talent in church, at retirement homes, and on mission trips. Also, by teaching piano, I have observed my own students take off to musical heights. The smile on their faces, the sparkle in their eyes, or the whispered “oh” tells me that they, too, ride on magic carpets! And, of course, I do not possess Aladdin’s golden lamp, but I do have a few gold cups from Hymn and Solo Festivals. For over a decade, music has allowed me wonderful opportunities and has granted me some wishes.

As I enter college and adulthood, music will certainly continue to take me on more marvelous adventures. I envision new and exciting destinations in my future that involve leisure, employment, and service opportunities. One day, in retirement, I may not be running up and down the basketball court, but my fingers will keep flying over the white and black keys as I take flight on my melodic, albeit tattered, magic carpet. May my journey never end as I soar to harmonious heights!

When I touch the piano keys on my piano, and start playing a song it flows through me with all types of notes. Breath in breath out, taking my time, pressing the right piano keys, and relaxing. All the notes, and treble clefs, and bass clefs float off the pages and sprinkle onto my piano seat like magic dust. It was like the first layer of the notes came off because I was still able to play the song.

Suddenly, the house that I am in disappears and I am in an empty field with green grass that goes on for miles. I look up at the twilight sky filled with stars, like a Christmas tree with lights all over it. My piano seat lifts off the ground and takes the shape of a magic carpet. The piano lifts off the ground too.

I am now in the twilight sky, even though I’m surprised I keep my focus on the notes. If I play the wrong note, I will vanish from this place quicker than you could say the word “composition.” It feels like I’ve been here for hours and hours on end. I wonder when I will return to my comfy cozy home.

The magical carpet takes me all over the sky. The sky is dark and black, with a hint of purple that mixes together like cotton candy. Stars like candy shine on top of it. It looks beautiful. My magical carpet has all the colors of the rainbow. It also has notes, sharps, flats, crescendos, decrescendos, the T and B clefs, and more. It is a beautiful place, I am in.

Suddenly, I feel sleepy. My fingers slip off the piano. I lay back on the magic carpet and go to sleep.

When I wake up, I am in my bed. I look around for the magic carpet to see if it’s still here. I see it floating in the air, and goes into the living room. I follow it. It stops by the piano and all the notes, and piano signs, and everything falls off and floats back onto the paper sheet. I stare bewildered. It wasn’t a dream after all!

Music is like a magic carpet. It flows into your ears while you play. It sweeps you into the magical sky of twilight, while you sit on the magical carpet it transforms into. I will be sure to go on another ride with my magic carpet. And listen to beautiful music too!

**representing the Wyoming Federation of Music Clubs*

Tapestry of Worship: Hymns Through the Ages

“Oh, sing to the Lord a new song!” A shepherd boy plucks the strings of his harp in a psalm of praise. Two prisoners sing joyful hymns at midnight. Faithful Christians glorify the Lord through singing as they traverse an ocean to the New World. Composer Bach carefully inscribes “SDG” or “Soli Deo Gloria” at the top of his newest piece. Now, beloved hymns and psalms resound through countless churches.

A carpet of godly music weaves through the ages, each composition a strand in the cloth. Any carpet should be both practical and beautiful, and music’s carpet meets these qualifications. A hymn’s predictable structure of chords and its singable notes are the practical aspect of the carpet while the intonations of the melody form the beauty. The warp and the weft of this musical carpet, however, unify to provide a means of glorifying God.

Hymns and psalms throughout history have reflected the layers of a human soul, from sorrow and despair to joy and hope. “It Is Well With My Soul,” a treasured hymn by Spafford and Bliss that the church has sung for 150 years, exudes hope through its peaceful melody. As the hymn progresses, the notes rise triumphantly as the words express a deep and lasting comfort in God. The joy throughout the hymn is surprising, as the author had written the words soon after tragically losing all five of his children.

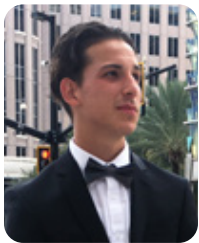
In Psalm 55, David cries out to God in his distress over the enemies that surround him and seek his life. He pleads for mercy and deliverance and ends his psalm placing his trust in God. Put to the tune “Donnelly,” the music perfectly reflects the sorrow of the writer as the notes rise and fall in a haunting melody. In the third line, David’s trust in God is symbolized through several measures of major chords before it returns to the main theme.



Both of these pieces demonstrate the complexity of music as grief is entwined with joy, and sorrow is woven with hope. They mirror human lives which, like music, rise and fall with a multitude of emotions.

Godly music is our memories and experiences, recorded so the generations to come may remember what God has done. When people listen to a piece of music, each person will recall an event in their lives that relates to the melody they hear. They are transported to the heart of the composer and see the hope or lamentation he has woven into the song.

Though music can be called a magic carpet, the essence of the carpet is found in its making. Only when the carpet is made can it fulfill its purpose of bringing beauty and hope and warmth to man. A woven tapestry of music ties our history together, transcending language and culture, yet the carpet remains a mere shadow of the eternal worship before the Lord.



FLORIDA
Orlando

Jonah Garcia

11th grade

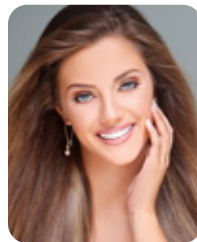
Teacher:
Amy Duncan

Music – A Magic Carpet

Twinkling stars filled the sky. The cold sand bit my bare feet. A playful breeze made tears fall down my face. Looking out into the calm sea, a beautiful palace was visible through the luminous fog. Step by step, as I drifted from the shore, I found myself propelling through the water with fervent strides. As if the palace was a magnet, I was pulled onto the shore of the island on which the massive palace stood. Examining the white shining palace, the breeze seemed to play an interlude full of perfect harmony. Pretending to be a conductor, I flapped my arms to control this impromptu melody. After this gusty instrumental, a hypnotic trill blurred all around me except the needlelike palace. Intrigued to explore this graceful, yet enchanting palace, I steadily strolled up the marble steps and entered through the obvious extradimensional gate. As I walked in, the trill became less dissonant and more dynamic. Surrounded by the massive structure's luxury, a handsomely woven blue-

colored silk caught my eyes. As I approached it, it seemed to move away from me. Again, and again, I cautiously approached this mysterious piece of flooring. Unable to grasp this, I unconsciously sprinted to the costly tapestry and jumped on it.

Opening my eyes, I found myself floating around the palace. I looked down and realized I was on a magic carpet! Feeling bold, with two handfuls of silk, I led myself out of the palace to be met with a new accelerated melody performed by the smoothing wind. Accelerating like the tune, the magic carpet led me up into the starlit night. Surveying the land below, the grand palace seemed like a giant marshmallow surrounded by an endless blue void. As the tempo of the tune increased, so did the speed of the magic carpet. Suddenly we stopped and an alluring serenade filled my ears. Gracefully descending towards the shore, on which I begin my adventure, promising chords pleased my drowsy self. As my eyes closed, I felt a smile grow on my face. I was soon awakened by a loud blast of music and found myself on my beach blanket. So, as you can see, music can take you on a magic carpet ride that you will remember for the rest of your life.



GEORGIA
Douglas

Kaitlyn Tanner

8th grade

Teacher:
Jay Beverly

Music – A Magic Carpet

The rug lay lifelessly on the floor, that is until the talented seamstress decided to endow the plain garment with her colorful, enchanted thread. She took the basic, beige carpet to her workstation and wove beautiful patterns of blue, yellow, and red into its palette. She imagined the joy this would bring others and added magical threads of pure gold to finish the magic carpet. The beauty of the carpet leapt from the fabric and the rug began to take on a life of its own. Flitting and flying about, it drew an amazed crowd to enjoy its antics. A magic carpet is a fitting analogy for the beauty of music in all its forms. The seamstress is like the musical composer, weaving the notes together just as the threads form the carpet.

The beauty of the rug comes from the talent of the seamstress, akin to the beauty of music being created by the composer.

The journeys of a magic carpet are limitless, just as the imaginations of musicians are. A magic carpet allows one to calmly float through the skies, or to race fiercely through the clouds at the rider's preference. A listener of music may choose to relax to composer Stephen Joseph's ballads or fully engage their mind in the third movement of Beethoven's Piano Sonata No. 14. The beauty of music lies in its ability to take the listener anywhere imaginable on a musical map. The beauty in music is that it should always bring you back to where you began without any perception of time passing - one magical, beautiful moment that sweeps you off your feet.

The magic carpet passenger is like the musical instrument in that the instrument follows along with the music, helping steer ever so slightly toward the desired direction. Different instruments emphasize various parts of a musical score. A piano brings melodious notes to light, while the bassoon brings in the bass. A carefully chosen rider for the carpet, and an appropriate musical instrument for a score, will allow both to have a fabulous journey. Most appealing, as the skies are filled with beautiful carpets on the same journey, an orchestral symphony is created.

Music and magic carpets are more alike than they are different. They are both woven into masterpieces that allow the spectators to enjoy magnificent journeys directed by different guides. The greatest commonality is that both are magical!



INDIANA
Carmel

Arriya Arif

8th grade

Teacher:
Edward Moy

When we hear the words "magic carpet," most of us think of the story of Aladdin. He and Jasmine go on a magic carpet ride discovering a "whole new world," hence the title of the famous song. The magic carpet ride showed them a new perspective and point of view. Music can have these effects as well. When we say "magic carpet," we typically mean it in a



fantasy point of view. It can only happen in a story; something made up. But music is not a fantasy. Music is a reality that can have the same effects as story; something made up. But music is not a fantasy. Music is a reality that can have the same effects as stories. Music is just like a magic carpet ride.

All carpets have different components to them. They have different color palettes, different patterns, different materials, different frills. In the end, all of those elements are woven together to create one masterpiece. In the end, all of them end up distinct, unique. Music is similar to a carpet in that sense. Each piece has its own set of notes, one of many time signatures, dynamics, etc. All of this is woven together as well, to create one piece incorporating all of these elements.

A magic carpet is most definitely different from a regular carpet. A magic carpet can fly in the air, carrying people to new corners of the world. A regular carpet doesn't do much other than sit on the floor of your living room. A magic carpet will open your eyes and give you a new perspective of the world. It can show you things you've never seen before. It can let you explore things you've never dreamt about. Music can do the same. Music can show you the culture and history of another country without even leaving the room. It can open your eyes to perspectives and ideas you've never thought of. Music is not just a regular carpet; it is a magic carpet. A carpet needs someone to make it magical. A magician. The magician will have to put a spell on the carpet to make it work, but the spell will have to be performed correctly. If the spell is not performed correctly, something could go terribly wrong and endanger the lives of the users of the carpet. The same goes for music. It needs a "magician" to correctly put all the elements together correctly to actually create music. If the magician cannot put the elements together correctly, it will displease the audience, the users of the magic carpet. This magician can be seen as the musician. The person that plays the piece. They make the piece magical.

Music and magic carpets have a plethora of similarities. They both compose of different elements to make them unique. They both need someone to correctly make them function correctly, like a magician. Music is a magic carpet, taking people to new corners of the world.



MINNESOTA

Lake Bronson

Maggie Iten

8th grade

Teacher:

Kirstin Olson

I love music, I love playing piano, and I love to fly. "All aboard!"

When I was five years old, I dreamed that I could fly. I loved to fly each night; oh, the places I could see. I never minded going to bed because I was excited to fly again. I hungered to fly in real life, but I knew it would probably never happen because all I had was a big piano in our big living room. I spent all my time practicing on that piano. I had to take piano lessons once a week, every month, all year long. Any spare time I had was spent practicing on that piano. My piano instructor and parents would always say, "practice, practice, practice!" I used to think how would I ever have time to learn to fly, let alone take flying lessons and have time to practice flying? Somehow, I was pretty sure, the flying instructor and my parents would tell me again to practice, practice, practice. I was much too busy spending each waking hour practicing on my piano.

Then one day as I walked up to my piano and began practicing my piano music, I realized the piano could be my magic carpet. So, as I sat at the piano that day and began to play, it felt as if it took off! And I began to fly. Each time I practiced I began to fly even more. Yes, the more I practiced the more and more I flew. I loved soaring around the living room. After all the practicing, pretty soon the living room wasn't big enough. I needed more room to soar. So, I began to travel around the world, traveling to a whole new world, visiting places I had never seen before. I flew with Bach, I flew with Mozart, and even with Beethoven. Why, I flew with some of the best pianists in the world! As I would finish each song, I felt as if I had visited their homes and homelands.

After all these piano lessons, I learned I was taking flying lessons and practicing flying each day. I didn't need a plane, a jet, or any flying vessel: piano is my flying carpet and piano lessons are my flying lessons. I am so excited to practice playing the piano because it is then when I usually get to fly, soar, and travel.

I am now thirteen years old and my dream has come true. I don't believe in magic or magic

carpet rides, but I am the proud owner of a big piano and I know how to fly. After much practice, practice, practice, I can actually fly it. Yes, I can fly so well that I now can take others on a sort of magic carpet ride. That's why I shout, "all aboard!"



NORTH CAROLINA

Advance

Abby Ross

8th Grade

Teacher:

Teresia Ann Queen

Music is a Magic Carpet Ride

Music is a magic carpet ride because it can take you to places you never knew existed, it can make your soul fly, and it can make you smile at any moment of the day. Music is really a fun way to "travel." Anyone who rides would understand its true powers to make you feel so happy. When you think of a memory always remember the good parts, then you can never go wrong on your magic carpet ride!

Music can take you anywhere in this world. I don't mean literally, I mean that one single song can remind you of a trip, and so the magic carpet ride can bring you back to that memory. A song can make you think of a place you've never been, but you want to see. This magic carpet ride doesn't have to be a place, just hop on with a memory already in mind!

Music can make your soul fly – when you ride this magic carpet you feel like you're on top of the world. Certain songs will make you feel like you are flying around the world. Music can make your soul sing. When you climb aboard your magic carpet of music you can never go a wrong way with your soul in control. Singing is a way for your soul to express itself. The soul will always enjoy these rides as long as you let it sing the song!

Expressions through music can make you happy. You just have to let yourself experience the wonderful ride. Most songs can make you happy because of the memory that you think about when you hear it. It can also make you sad, calm, scared, angry or excited. Depending on your last time hearing a particular song and what was going on at the time. A musical carpet ride can be enjoyed with friends and family too! You will always remember that memory. If it is



a happy song and memory let yourself go and be happy!

Now do you understand how music is truly a magic carpet ride? You only need a good memory, a good mood, or a sense of adventure. If you have all of these combined you can go anywhere in this world, or out of this world! Just let yourself go into the happy thoughts of the songs. You can never go the wrong way with a Magic Carpet Ride through the joy of music.



SOUTH DAKOTA
North Sioux City
Myka Swensen
12th Grade
Teacher:
Daryl Jessen

Music: A Magic Carpet

When given this essay topic, I was trying to think of a way to be creative with it. Honestly, I do not need to be because a magic carpet is exactly what music is. It can transport you to a place that is not so bad anymore. It can take you to a happier place, or help take you out of a dark place. Music has always been my escape since I was young. When I get into my head too much, I tend to overthink. When this happens, I listen to music. It gets me out of my head and focused on something else. The music would take one thing away, and then replace it with the fun melody of a song that would always get me up and moving. A magic carpet is exactly what music is as it can show you anything you want. It can show you different emotions, different cultures, and different time periods. With how long it has been around, there will always be something you can learn by simply listening. Music is used for everything; for celebration, for funerals, for rituals and ceremonies... the list is nearly endless. If you hop on the carpet and let it take you away, you will see and hear things that you never have before. It will show you things that are sacred to some people. It can show you anything you wish to see. Music is powerful, it is magical, and it creates the magic carpet that can take you anywhere.



VIRGINIA
Centreville
Sravya Tathicherla
7th grade
Teacher:
Suchera Damle

Music – A Magic Carpet

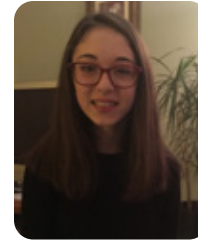
“A whole new world, a new fantastic point of view.” Those were the words of Aladdin in the Disney movie *Aladdin* as he showed Jasmine the majestic scenery of Agrabah, on a magic carpet. Music is just like that. It took my mind to a whole new world and showed me things that I had never seen before.

According to the dictionary, music is the science or art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity, but it is so much more than that. Music can evoke sensations and recollections, which makes us feel a particular way when we hear it.

In fifth grade, I met one of my dearest friends and something that stood out about her was her enthusiasm for music. She could sit for hours and hours just listening to Beethoven and Mozart. What made her exceptional was her dedication to the piano. She would listen to her competition piece, “Sonatina in G major, Opus.55 No.2” by Kuhlau, on repeat, and if you played a section from the piece, she could tell you the exact measures that you had just played. For her, music was her magic carpet taking her through hard times and guiding her to be a better person.

Music was there for me when others weren’t. It was my magic carpet when I handled difficult challenges. Like when I couldn’t solve a particular math problem, I did just what I would do when I practiced music. I did those types of problems repeatedly until it was etched in my brain, just like how I would practice those complicated measures in a piece. Not only that, if I ever felt stressed or pressured, listening to music helped me unwind and made me feel whole again.

Just as Plato said: “Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.” Music was my magic carpet and gave flight to my imagination. It gives life and soul to everything, kindling our mood and opening our eyes to a whole new world. Music is undoubtedly a magic carpet, as it takes you to destinations that even regular words can’t.



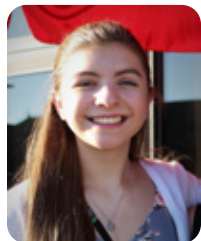
WASHINGTON
Duvall
Bianca Timofte
9th grade
Teacher:
Lorraine Nelson

Riding Through A Song

Music has a special ability to arouse emotions in both the player and audience. Whether that emotion is an upbeat mood from a jazz piece, or a peaceful state from a waltz, these feelings cause the listener to become transported to a different world and disconnect from reality. Like a magic carpet ride, you do not know what to expect from a piece of music, what emotions will surface. You can forget about daily worries and allow yourself to become engulfed in the different world music creates. As the song begins, you step onto the magic carpet, and are quickly whisked away. Smooth legatos and a soft piano dynamic symbolize a peaceful start to your journey through the song and to the different world of music. As the music progresses, crescendos galore, the music rises to forte, passion expressed through each note. The listener becomes lost in the music, attracted by each smooth note blending into the next, a state of peace and relaxation descends on them. Engulfed by the piece, it is simple to let go of any worries, and focus on the moment. Yet the journey is far from over. Suddenly, staccatos and accents appear, bringing a surprise to the audience. Like a magic carpet ride, each adventure will have some sharp turns, to add excitement and wonder. This thrill encourages riders to want to stay on the ride and find out where the journey will take them. The bouncing of the staccatos causes the audience to be intrigued, to wonder, “what happens next?” As the journey of song progresses, the familiarity of the calm smooth legatos begins to regain strength again. Yet another surprise awaits and the passion in the song swells to max. The legatos rise in strength, as dynamic rises to fortissimo, and the audience feels the power of the song’s emotion. In the journey, the magic carpet is rising higher and higher, gaining excitement to the peak of the ride. At the top of the journey, the view is amazing, just how the song has led to a build up in emotion. Now the adventure starts to slow down, and the magic carpet starts to lead the rider home. The legatos swooping through the song have quieted down back to piano, back to the relaxing and



soothing sounds it initially had. As the carpet nears home, it slows down to bring the rider back to reality. The song similarly slows, and the listener regains a sense of reality. When the song finishes, the emotions caused by it linger. Listening to a song is a special experience through peace, excitement, and a feeling of returning home.



WISCONSIN

Oconomowoc

Isabella Nichols

10th grade

Teacher:

Sam Ecoff

Before I started elementary school, I attended daycare. Nap time always promised an interesting mix of music. I distinctly remember hearing Chopin's *Prelude Op. 28 No. 15*, which is now one of my favorite pieces to play, along

with 10cc's *I'm Not in Love*, which still puts me in a strange trance. This odd, yet somehow harmonious mixture of well-known classical pieces and soft 1970s rock songs intended to serve as lullabies for restless toddlers was one of my first exposures to music. For an hour a day, five days a week, I laid on a lumpy old carpet, and instead of sleeping, I listened.

Over 10 years and hundreds of music lessons later, music has transformed me and become a huge focus in my life. Between violin and piano lessons, composing, and playing in a youth orchestra, I am constantly listening to music, whether it be Brahms' piano trios or The Lumineers. Shuffling through CDs and playlists, I occasionally find a song that reminds me of the past. It astounds me how a single melody can remind me of an exact time and place. In a way, these songs are secret time machines or teleportation devices, a magic carpet ready to take me to memories of a time or place that no longer exists. Anything by The Doors reminds me of my dad dropping me off at soccer

practice in late fall. The old Irish drinking song, *The Wild Rover*, will always remind me of my grandfather.

At the same time, I am always discovering new music and thinking about music I want to create. In the kitchen and in the car, my mother and I compete to name movie score composers within the first few measures of a cinematic piece. I watch movies just to listen to the scores and take note of the techniques the composers use to transform scenes. I discovered that a change in key can take you through a portal; a single horn can lead you into battle; a violin can make you weep for characters torn apart by unrequited love. Each mechanism is a magic carpet, taking viewers and listeners somewhere far away from their lives. I imagine myself writing a score someday that orchestrates such a ride through story and emotion.

In my life, music has been the magic carpet that has taken me to where I am now, and will hopefully continue to lead me in the future as I continue to grow my passion for music.



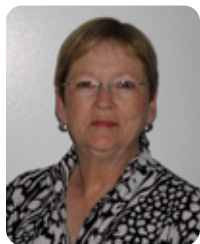
Junior Composers Contest: 600+ Entries Submitted

by Pat Steege, *National Chair*

At the time of this writing, over 600 entries have arrived at the NFMC portal for the Junior Composers Contest. At this moment, scores are in the hands of the state judges who do some of the most valuable work of the contest – evaluating, commenting and ranking scores for the beginning level of this contest. State chairs learned and accepted the process of online registration during the last two years, as painful as it was at times. Maneuvering through a few bumps along the way, the teachers and parents began to catch on a little better this year. Many thanks to our state chairs for helping everyone navigate the process. The rewards our Juniors can gain from this event are: 1) receiving a helpful critique from a professional judge who composes; 2) possible monetary awards; 3) optional ability to earn Federation cups; 4) recognition within their states for creating new American music; 5) ability of the winners to advance to regional and national levels where more monetary awards await them. I can't forget to mention the awesome regional chairs who do a ton of work within their regions to oversee the middle level of the contest. Nannette Meyette (NER), Sharon Kaplan (NCR), Dr. Skye Garcia (SCR), Joanie Pegram (SER), and Jodie Jensen (WR). Seriously, these folks are volunteers extraordinaire! For me personally, as the national chair, my fun has already started. Since I am lucky enough to have all 600+ entries in my NFMC inbox, I am listening to the student recordings while watching their scores. I truly delight in their accomplishments as I sit at my computer with a smile on my face. While I wait for the first round of results from the state chairs, I think how nice it is to be working with digitized compositions and not mounds of papers and CDs. I look forward to reporting results soon!



Junior Award Announcements



Linda Lind

IS IT TIME? YES IT IS! MARILYN CALDWELL PIANO COMPETITION

Grades 10-12: First Place - \$1,000 / Second Place - \$500

Yes indeed, it is time to prepare for the 2021 NFMC Marilyn Caldwell Piano Solo Award. 2021? That seems so far away, but remember how quickly 2020 came?

- ✓ This award is for talented Junior pianists who are in the 10th, 11th or 12th grade in high school and have not reached their 19th birthday as of March 1 in the year of the audition.
- ✓ Entrants must be American citizens.
- ✓ Membership in the NFMC is also a requirement either through a Junior Club or Junior Associate affiliation or as an Individual Junior Member.
- ✓ This award is offered annually.

All the information can be found on the NFMC website: nfm-music.org>Publications>Junior Division. Forms JR19-1 and JR 19-2. There is even a suggested repertoire list. Start now while there is lots of time. Don't let the time slip away.

– Linda Lind, NFMC Chair, lindalindva@gmail.com, 703-569-0014



Suzanne Carpenter

CLAIRE ULRICH WHITEHURST PIANO SOLO AWARD

ATTENTION JUNIOR PIANISTS WHO WILL BE IN 10th, 11th, or 12th GRADE IN 2020!

The Claire Ulrich Whitehurst Piano Solo Award will be offered again in 2020. First place \$500, second place award is \$250. Plan now for 2020!

Requirements:

- ✓ CD performance (15 to 20 minutes)
- ✓ Original piano solo compositions representing various periods of music literature
- ✓ At least one composition by an American composer
- ✓ Music must be performed by memory
- ✓ Applicant must not have reached their 19th birthday as of March 1, 2020
- ✓ Be a member of an NFMC club or hold Individual Junior Membership
- ✓ Be a native citizen of the U.S. or have received naturalization papers

Application (NFMC Form JR 14-2) and Procedure forms (NFMC Form JR 14-1) are found at www.nfm-music.org; use search word Claire Ulrich Whitehurst.

– Suzanne Carpenter, NFMC Chair



Dr. John D. Kelly

JOYCE WALSH DISABILITY AWARD COMPETITION

Hello to all of you young musicians with a disability. I trust that you are practicing diligently and beginning your preparation for the 2021 Joyce Walsh Junior Disability Award. This is a wonderful award and all of you should take advantage of it. Joyce Walsh, her husband and I were truly committed to the establishment of this award. Each year I am always amazed at the quality of the performances and the talent and artistry they display. So, join the distinguished alumni from past years and plan to participate in 2021!

– Dr. John D. Kelly, Chair

2020-21 NFMC Awards-at-a-Glance



NATIONAL FEDERATION OF MUSIC CLUBS

President: Frances Nelson

2019-2020 COMPETITIONS AND AWARDS CHART

Chair: Competitions and Awards Board & Division

Dr. George Keck, 2112 Hinson Rd #23, Little Rock, AR 72212, kecko@obu.edu

Application form numbers listed can be found on the NFMC website: www.nfmc-music.org

BIENNIAL JUNIOR AWARDS

Junior age: Must not have reached the 19th birthday by March 1.

Name	Category	Age Limit	Entry Fee	Amount of Award	Deadline for Application	Application Form #	NFMC Chair
NFMC Claire Ulrich Whitehurst (Flanagan) Piano Awards	PIANO SOLO	High School: Grades 10-11-12 Must not have reached 18 th birthday by application deadline	\$10	\$500 1 st Place (for further study) \$250 2 nd Place	March 1, even numbered years	JR 14-2	Suzanne Carpenter PO Box 357275 Gainesville, FL 32635 treasurer@nfmc-music.org
NFMC Lynn Freeman Olson Composition Awards	COMPOSITION	Intermediate: Grades 7-8-9 High School: Grades 10-11-12	Paid by private donor	\$500 (Intermediate) \$1,000 (High School)	March 1, odd numbered years	JR 8-2	James Schnars 331 Cleveland St. #804 Clearwater, FL 33755 727-400-4305
NFMC Thelma A. Robinson Award in Ballet honoring a Past National President	BALLET	Must have reached the 13 th but not the 19 th birthday by January 1, odd-numbered years)	\$20	\$2,500	February 1, even numbered years	JR 10-2	Gay Dill 814 South Second St Atwood, KS 67730 Gaydill1@att.net

ANNUAL JUNIOR AWARDS

Members of the Junior Division should also check NFMC Summer Scholarships, as various age levels are included in Summer Music Center opportunities.

Name	Category	Age Limit	Entry Fee	Amount of Award	Deadline for Application	Application Form #	NFMC Chair
NFMC Martha Marcks Mack Junior Vocal Award	VOCAL	High School Grades: 10 – 11 – 12 Must not have reached the 19 th birthday by application deadline	\$10	\$1,500 - 1 st Place \$1,000 - 2 nd Place \$500 – 3 rd Place	March 1	JR 21-2	Kristin Ivers 1419 Keller Ave Williamsport, PA 17701 Kivers210@gmail.com
NFMC Lana M. Bailey Piano Concerto Awards Honoring a Past National President	PIANO CONCERTO	High School Senior who has not reached the 19 th birthday by May 1	\$10	\$1,000 – 1 st Place \$500 – 2 nd Place	May 1	JR 20-2	Delores Blaser 4404 Heritage drive, Lawrence, KS 66047 dblaser@sunflower.com
NFMC Joyce Walsh Junior Disability Awards	INSTRUMENTAL AND VOCAL	Must have reached the 12 th but not the 19 th birthday by application deadline	\$10	\$2,000—1 st Place \$1,500—2 nd Place 1 award of \$1,000 in each of the five regions.	March 1	JR 16-2	Dr. J. D. Kelly 3204 Ashwood Dr Jonesboro, AR 72404 jkelly@astate.edu
NFMC Herman and Mary Neumann Award to Interlochen Arts Academy	PIANO, VOICE, ORCHESTRAL INSTRUMENTS	Must be in High School	NONE	\$1,000	February 1		Interlochen Arts Academy Interlochen MI 49643
NFMC Stillman Kelley National Instrumental Awards	INSTRUMENTAL	Must not have reached the 19 th birthday by March 1	\$10	\$1,500 – 1 st Place (for further study) \$750 – 2 nd Place \$500 – 3 rd Place 5 regional awards @ \$250 each	February 1 (to state chair)	JR 13-2	Laurie Marshall 4021 Ravinia Ter Saint Joseph MI 49085 laurie@thechildrensacademy.us
NFMC Thelma Byrum Piano Award in Stillman Kelley Auditions. (Kelley & Byrum awards cannot be applied for separately)	PIANO			\$500 for further study			
NFMC Benzinger/Valentin Junior Music for the Blind Performance Awards	INSTRUMENTAL AND VOCAL	Must have reached the 10 th birthday but not the 19 th birthday by application deadline	\$10	\$1,000 – 1 st Place \$500 – 2 nd Place 1 - \$250 award in each of the five NFMC Regions	March 1	JR 18-2	Lee Ann Cummings 146 W Pinebrook Dr Brandon, MS 39047 cummings-lee28@att.net

NFMC Dance Awards (Jazz, Lyrical or Tap)	BALLET and THEATER DANCE	Must have reached the 11 th but not the 19 th birthday by application deadline	\$10	Age 11-14: Ballet and/or Theater Dance (Jazz, Lyrical or Tap) \$200 – 1 st Place \$100 – 2 nd Place Age 15-18: Ballet and/or Theater Dance (Jazz, Lyrical or Tap) \$400 – 1 st Place \$200 – 2 nd Place	May 1	JR 17-2	Mona Nicholas 1815 Bellewood Road Jackson, MS 39211 mona_nicholas@hotmail.com
NFMC Mary Alice Cox Awards	CELLO OR DOUBLE BASS	Must not have reached the 19 th birthday as of application deadline	\$20	\$2,000 – 1 st Place \$1,500 – 2 nd Place \$1,000 – 3 rd Place	March 1	JR 9-2	Matt Miller 13819 W. National Ave New Berlin, WI 53151 mattmillerbass@aol.com
NFMC Agnes Fowler Junior Blind Composition Award	COMPOSITION	Must have reached the 10 th but not the 19 th birthday by application deadline	\$10 per manuscript	\$1,000	March 1	JR 15-2	Lee Ann Cummings 146 W Pinebrook Dr Brandon, MS 39047 cummings-lee28@att.net
NFMC Angie Greer Music in Poetry Awards	POETRY	Must not have reached the 19 th birthday by February 1	\$5	Five \$100 awards	February 1	JR 12-1	Jordon Young 1208 Pioneer Ave. St. Joseph MI 49085 Jordon.young@outlook.com
NFMC National Music Week Essay Contest	ESSAY	Must be in grades 7 through 12	NONE	\$75 in each of the 50 states	January 10 (to regional chair)	AR 13-1	Ellen Leapaldt 10612 24 th St E Edgewood, WA 98372 museiff@msn.com
NFMC Wendell Irish Viola Awards	VIOLA	Must have reached the 12 th but not the 19 th birthday by application deadline	\$10	\$1,750 – 1 st Place \$1,000 – 2 nd Place One \$300 Award in each of the 5 NFMC Regions	February 1 to state chair	JR 11-2	Dr. George Keck 2112 Hinson Rd. #23 Little Rock, AR 72212 keckg@att.net
Marilyn Caldwell Piano Awards	PIANO SOLO	High School Grades 10-11-12	\$10	\$1,000 – 1 st Place \$500 – 2 nd Place	March 1	JR 19-2	Linda Lind 8905 Longmead Court Burke VA 22015 lindalindva@gmail.com
NFMC Michael R. Edwards Graduating Senior Performance Award honoring a Past National President	SCHOLARSHIP FOR MUSIC MAJOR	Graduating HS Senior year of the award	\$20	\$4,000	May 1	JR 22-1	Michael R. Edwards 3900 Galt Ocean Dr #317 Fort Lauderdale FL 33308 micedwards@aol.com

JUNIOR COMPOSERS

Chair: Pat Steege, 502 ½ N Oak St, Lake City, MN 55041; psteege@mjssecurity.com

Name	Age Limit	Entry Fee	Amount of Award	Application Form #	Deadline for Application
Class I	9 and under	\$5 per entry plus state entry fee	\$150-1 st Place, \$125-2 nd Place, and 2 incentive awards of \$100 each	JR 7-2	February 1 to State Chair
Class II	10-12	\$5 per entry plus state entry fee	\$175-1 st Place, \$125-2 nd Place, and 2 incentive awards of \$100 each	JR 7-2	February 1 to State Chair
Class III	13-15	\$5 per entry plus state entry fee	\$225-1 st Place, \$175-2 nd Place, and \$150-3 rd -Place John and Margaret Pierson award; 3 incentive awards of \$125 each	JR 7-2	February 1 to State Chair
Class IV	16-18	\$5 per entry plus state entry fee	\$300-1 st Place, \$200-2 nd Place, \$150-3 rd Place Olga Klein Nelson Award, and 4 incentive awards of \$150 each \$250—Outstanding string composition \$150—Outstanding piano composition, Laura K. Wilson Memorial Award honoring Dorothy Dann Bullock	JR 7-2	February 1 to State Chair
NFMC Oscar Valentin Regional Awards		Included in fee above; Not to be applied for separately	Class I: 2 at \$100 in the five Regions Class II: 2 at \$100 in the five Regions Class III: 3 awards at \$100 in the five Regions Class IV: 3 awards at \$100 in the five Regions		

See Instructions for Award Applicants on the following page ➡



Instructions for Award Applicants

COMPETITION AND AWARDS (C&A) CHART

The C&A Chart may be downloaded from nfmfc-music.org or ordered from NFMCF Headquarters, 1646 Smith Valley Rd. Greenwood IN 46142. The Chart includes only endowed NFMCF Awards. Check Individual State Federation websites for possible additional awards.

APPLICATION FORMS, INFORMATION AND SUBMISSION REQUIREMENTS

Award requirements and application forms are available on the NFMCF website, nfmfc-music.org, or contact the Chair of the specific award.

All NFMCF award applications must be submitted online by uploading them to the NFMCF website.

U.S. CITIZENSHIP REQUIREMENT

Applicants for individual awards must be native-born/naturalized U.S. citizens. (Exceptions: Lynn Freeman Olson Composition, Lynn Freeman Olson Piano Pedagogy Award, Ruth Morse Wilson Handbell Award and International Music Camp – at least 50% of IMC award recipients must be U.S. citizens.)

NFMCF MEMBERSHIP

Applicants must be NFMCF members either by individual, organizational or associate group affiliation before applications are accepted. (Exceptions: Young Artist Awards, Ellis Piano Duo Awards, National Music Week Essay, Ruth Morse Wilson Handbell Award, Centennial Chamber Music Commendation, Summer Music Center Awards, and the three Armed Forces Awards.) Application forms include specific membership information.

Note: In competitions requiring NFMCF membership, applicants must hold membership in the division in which the competition is listed (e.g. Junior entrants must be members of the Junior Division; Student entrants of the Student/Collegiate Division, etc.)


FIRST PLACE WINNER LIMITATIONS

- No individual may enter, in the same year, competitions in multiple divisions even if they hold membership in more than one division.
- No first place winner of an individual NFMCF award listed in the C&A Chart is eligible to compete again for the same award. (Exceptions: NFMCF Veterans Awards where entrants may win first place awards multiple times but not consecutively, and the Jr. Composers competition in which first place winners may compete in a different category but not the same category.)
- First place winners of Arts and American Music Division monetary awards may win First Place multiple times, but not consecutively. (Exception: National Music Week Essay Contest)

THE NFMCF

The NFMCF, a not-for-profit organization, is dedicated to MUSIC EDUCATION and promotion of CREATIVE and PERFORMING ARTS in AMERICA.

Since its founding in 1898, the NATIONAL FEDERATION OF MUSIC CLUBS has grown into one of the world's largest music organizations with Junior, Student and Adult clubs and individual members. The NFMCF is chartered by the Congress of the United States and is a member of the United Nations. Dedicated to finding and fostering young musical talent, the NFMCF offers more than three quarters of a million dollars annually in state and national competitions.

Anyone wishing to become a NFMCF member, subscribe to magazines, receive literature or make a tax-exempt contribution may contact the National Headquarters. For more information about the Federation, visit the website listed below. 

National Federation of Music Clubs

1646 West Smith Valley Road, Greenwood, IN 46142
Telephone: (317) 882-4003 • Fax: (317) 882-4019

nfmfc-music.org



National Federation of Music Clubs
 1646 West Smith Valley Road
 Greenwood, IN 46142



Junior Keynotes

INDIVIDUAL SUBSCRIPTIONS ORDER BLANK

ID# _____

Individual Subscription

Name _____

Address _____

City _____

State _____ Zip+4 _____

This is an address change. This is a new subscription.

This is a renewal subscription.

This is a one-time order for a specific issue.

Contact your state treasurer about subscriptions included in your dues.

I'm ordering the following additional subscriptions:

Junior Keynotes (\$6.00 per year)
 Fall, Winter, Spring/Summer.

Junior Keynotes (\$5.50 per year for 10
 or more mailed to one address.)

Music Clubs Magazine (\$7.00 per year)
 Fall, Winter, Spring. (Two years: \$14.00)

SEND FORM AND PAYMENT TO: NFM National Headquarters, 1646 W. Smith Valley Rd., Greenwood, IN 46142

Subscribers (Individuals and Clubs): Your subscription entitles you to three issues of *Junior Keynotes*, starting with the one following the insertion of your subscription into the computer at National Headquarters, 1646 West Smith Valley Road, Greenwood, Indiana 46142.

No back issues will be sent unless ordered directly from NFM National Headquarters. Cost is \$3.00 plus postage and handling.

Submit all materials to the Junior Keynotes Editor by the time frame listed:

- **Front Cover Artwork:** Juniors, 8.5 x 11, Pen and ink w/color drawings, collages and photography will be considered. Please email high resolution JPG or PDF files.
- **Photos:** Please email good-quality, high resolution digital images accompanied by a news article in Word format.

Copy and Advertising Due Dates:

- August 1 – Autumn Issue
- November 1 – Winter Issue
- February 1 – Spring/Summer Issue

Please send any change of address notice to National Headquarters in Greenwood, IN.

Reprinting: All material is protected by copyright. Request information and permission from the editor for any reprints.

Disclaimer: Opinions expressed in this magazine do not necessarily represent the views of the National Federation of Music Clubs or of *Junior Keynotes*.

Annual Subscription Price: A subscription is included in each Junior Counselor's membership dues. Additional subscriptions are available for \$6. See PR 12-1 for bulk pricing.

Single Issue: Purchase extra single issues for \$3 each. Use PR 12-1 Magazine Order Form.