



Raymond Ryder NCTM
ASMTA PRESIDENT

Sometimes when I'm reading, I like to underline quotable passages, in pencil of course. Maybe it's from years of choir rehearsals, but underlining definitely has to been done in

pencil. Ink and highlighter are too irrevocable. Finding quotations about music, however, can be challenging. The good ones get turned into posters or coffee mugs and provide food for thought. Like this one from one of my coffee mugs:

"Of all noises, I think music is the least disagreeable"
S. Johnson

That's always seemed a little cynical to me. I don't know much about Samuel Johnson, but my hunch is that he couldn't carry a tune if that's his opinion about music. I usually contemplate the other side of the mug instead:

"Love that java. Hot as lava or on some ice is nice
but I gotta hav-a my java! It's my only vice..."

... the mug is easier to hold that way. There's even some music notation on that side, but evidently drawn by a musically illiterate graphic designer (or maybe copyright restrictions got in the way).

Then a few years ago, I bought "The Music Lover's Poetry Anthology" edited by Houghton and Draper. Compared to my coffee mugs, it has a lot more quotations and takes up far less shelf space. It has over 250 pages of poetry from a wide variety of authors, styles and eras. But one in particular struck me and stuck with me, or at least the first couple of lines stuck.

It's a poem by Ogden Nash entitled "Piano Tuner, Untune Me That Tune". Only a page in length, it's just a little too much to memorize. The opening, on the other hand, I made the effort to learn by heart:

"I regret that before people can be reformed
they have to be sinners,
And before you have pianists in the family
you have to have beginners."

I don't intend to get into a theological discussion, but it does seem quite appropriate that 'beginners' rhymes with 'sinners'. In fact, beginning piano students might unwittingly provide some insights to the concept of original sin, but I'd have to give that idea more thought before writing about it. Ogden Nash's witty observations about beginning pianists naturally lead to a curse of sorts:

"And if there is one man who I hope his dentist was a sadist
and all his teeth were brittle ones,
It is he who invented "Chopsticks" for the little ones"

As amusing as I've always found the poem, I've realized I don't agree with the sentiment of the opening lines. Perhaps it's because they're not practicing in my house day after day, but I never regret having beginners before having pianists. As students resume their lessons for the fall, some seem to have lost all memory of the bass clef or of time signatures. Others play with a sense of confidence that wasn't there at the end of last year. Some faces are new to my studio, others familiar, but we're all dealing with beginnings. That's a large part of what makes teaching so fun and so rewarding. Everyone's a beginner in some sense. Beginning new pieces or new ways of thinking about music. (Beginning new professional involvements.) Beginning a new academic year, setting new goals.

As I face the new school year, words etched deep in my memory come to mind. Words whose bronze letters are covered with the patina of the ages. Words etched long ago, though perhaps not too deeply. "Bring me your muddled passages, yearning to be played freely..." but maybe I don't have that quotation quite right. I wonder if it's on one of my coffee mugs. Maybe on the shelf near the one from Carnegie Hall that admonishes me to "Practice, practice, practice."

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1ST VICE PRESIDENT

In August of 1993, I attended a Workshop on Church Music. The keynote address was given by Bonnie L. Goodliffe. Mrs. Goodliffe had an extensive background in organ performance, music theory and composition. She has served as a Tabernacle Organist since 1979 and in key positions with the American Guild of Organists. The title of her talk was "Poco a Poco."

At the time, I had 5 children ages 3-13 and had taken organ lessons for about a year. I was feeling that I had gotten a late start on organ and that I might never be very proficient. Mrs. Goodliffe spoke of being a member of the "Piano Club," a small group that performed for each other once a month during the school year. At first she relied on music learned previously, but then she realized that by taking small bits of time, maybe 5-10 minutes, she was able to learn all the Bach Partitas, a lifelong goal. She felt so good about the accomplishment that she decided to begin on the French Suites next. Her talk had a profound effect on me. It gave me confidence that I could learn to play the organ at a proficient level.

Since that time, I have completed several major goals, a little at a time. I completed 5 of the 6 levels of organ certification offered by Brigham Young University. I also graduated from BYU with a degree in General Studies and an emphasis in Family Life, and I have received my nationally certified teacher of music (NCTM) certification.

I hope that each of you will take heart and begin where you are as you strive to improve your teaching and performance skills and know that what you have to offer the community in which you live is valuable.

Chyleen Lauritzen, NCTM

2ND VICE PRESIDENT

Having just taken over this position this past July from Kassandra Welleck I have had a chance to appreciate her hard work as vice president of competitions. There are two main events for your consideration. We look forward to hearing your students perform!

FALL MTNA COMPETITIONS

PLEASE NOTE LOCATION CHANGE

The state level performance competitions will take place

**Saturday, October 31, 2009
Desert Foothills United Methodist Church
Phoenix, Arizona**

It became necessary to change from the location previously announced as unfortunately that venue became suddenly unavailable to us. We are grateful the church is able to host our event on such short notice. Located in the Ahwatukee section of Phoenix, the church is close to the junction of I-10 and Highway 202.

Further information on all events listed below, including registration fees, online application forms, and repertoire and age requirements, can be found at www.mtna.org. The online application deadlines are **September 15, 2009**.

The MTNA Student Competitions consist of three levels: State Competition, Division Competition and National Finals.

PERFORMANCE COMPETITIONS

The purposes of the Music Teachers National Association Performance competitions are to provide educational experiences for students and teachers and to recognize exceptionally talented young artists and their teachers in their pursuit of musical excellence. The state competitions are considered the primary educational level with the division and national levels showcasing outstanding performance and honoring significant pedagogical achievement.

MTNA Junior Performance Competitions

piano, strings, woodwind

MTNA Senior Performance Competitions

piano, piano duet, brass, string, voice, woodwind

MTNA Young Artist Performance Competitions

piano, brass, string, voice, woodwind

MTNA Chamber Music Performance Competition

COMPOSITION COMPETITIONS

The purpose of the Music Teachers National Association composition competition is to encourage creativity and self-expression in student musicians through the art of composing and to recognize their achievements, as well as the significant work of their teachers.

MTNA Composition Competitions

elementary, junior, senior, young artist

JAMES R. ANTHONY HONORS RECITAL

Planning for this event is still in the preliminary stages. The finals will be held Saturday, June 5, 2010, at the ASMTA convention in Tucson. The preliminary rounds will be held approximately one month prior to the convention, in Tucson and Phoenix. Further information will be posted on the ASMTA web site as it becomes available.

Feel free to email me if you have questions regarding the MTNA or Honors Recital events.

Best wishes,

Andrew O'Brien
Vice President, Competitions
obrienac@aol.com

3RD VICE PRESIDENT
Conference Committee NEEDED
2009 – 2010

Hello fellow teachers! I hope all of you had a peaceful and enjoyable summer vacation! Now that summer is over, it is time to make plans for the ASMTA conference that will be held in Tucson on June 3 – 5, 2010!

I told Dorothy Dungan and many others in March that I would not consider being nominated as 3rd VP unless many would step up to support this year's conference. I was reassured that many would volunteer! As you can see below, they were right! Former coordinators from the last conference have decided to volunteer!!! THANK YOU!!!

Please consider volunteering! Look under the list "volunteers needed" and see what interests you. I will be HAPPY to inform you what the job description is for specific committee over the phone/email. It would also benefit if you "recruit" someone to work with you. I believe in teamwork, because when emergencies do occur (and they do), your co-chair easily takes over your duties. If we start now and plan ahead, we may "avoid" tremendous stress and have more time for FUN!

Contact Kiyono by phone: (520) 544-0257
or email kiyonobernier@yahoo.com

Thank you for your attention!
Dr. Kiyono Bernier

***** **2009 - 2010 Conference Committee*******
(as of August 22, 2009)

ASMTA 3rd Vice-President Conference Coordinator:
Dr. Kiyono M. Bernier
Conference Assistant Chair: Valerie Merrell
Exhibits Coordinator: Valerie Merrell
Assists Registration for online/mail RSVP: Haley Schofield
Assists Registration Table: Elmira Reavis
Technology Coordinator: Jennifer Foxx
Conference Booklet Layout/Editor: Laurie Brown
Advertising Coordinator: Laurie Brown
Web Page Coordinator: Genny Rafferty
Sessions Facilitator Coordinator: Dorothy Dungan
Master Class Coordinator: Sara Stapley and Kassandra Weleck
Honor's Recital Chair: Andrew O'Brien
Treasurer: Bobbi Stoutenburgh

***** **Volunteers Needed** *****

Registration Coordinator
Hospitality Coordinator
Raffle/Goodie Bags Coordinator
Silent Auction Coordinator
Concert Artist Liaison
Collegiate Chapters Coordinator
Transportation

Programs for 2010 ASMTA Conference
June 3 – 5 in Tucson, Arizona

A. Any recommendation for Master Teacher, Pedagogy Clinician, and Conference Clinician?
Deadline is October 30, 2009

B. The ASMTA is accepting proposals for the 2010 State Conference. Panels, workshops, papers, and lecture-recitals are welcome.

- Include your name, address, phone-number, and email address
- Title of Presentation
- A brief summary of the presentation (60 words)
- Length of presentation
- Equipment needs
- A brief bio of the presenter (100 words)
- Submission **deadline is January 15, 2010**

Proposals can be submitted via email or mail to:

Dr. Kiyono M. Bernier
1243 West Montelupo Drive
Oro Valley, Arizona 85755
kiyonobernier@yahoo.com

2009 CONFERENCE MASTER CLASS

The master classes held during the ASMTA 2009 State Conference were a great success. We'd like to thank all the teachers and students who participated in it. This year we hope to see a wider variety of genres, levels, and student involvement. In the early spring, information for the 2010 State Conference's Master Classes will be sent out via email and snail mail with clinician names, repertoire preferences, and audition details. If you have any suggestions that you'd like to make, please don't hesitate to email me.

Thank you,
Sara Stapley

Music gives a soul to the universe,
wings to the mind,
flight to the imagination,
and life to everything."

~ Plato ~

True music must repeat the thought and inspirations
of the people and the time.

My people are Americans and my time is today.

~ George Gershwin ~

4TH VICE PRESIDENT



I'd like to thank all the people who helped me after, in a weak moment, I assumed this position. Rob Spahl, former 4th VP, and Laurie Brown, Membership Chair, sent me several emails and CDs of previous publications which helped tremendously. Raymond Ryder, Chyleen Lauritzen, Kiyono Bernier and Dorothy Dungan have offered suggestions and proofread the rough drafts. Bobbi Stoutenburgh is working on the directory and helps in numerous ways.

The ASMTA directory will be mailed to all members in October but, if agreeable, the MusiGram will be sent as a pdf to those of you who have email. It's easier and cheaper. Teachers without email will have one mailed to them. One advantage to the email copy is you'll have color. You can also read the MusiGram on the website.

After checking on mailing options, I've found out there's a lot to learn! In order to get this issue out on time, it will be sent by regular mail **only** if you don't have email. If you want the newsletter sent by regular mail in the future, please let me know.

Deadlines for future issues will be December 5 and April 20.

A reminder will be sent to all board members two weeks before but please mark these dates on your calendar. It would be good to have an article from each of you! Any non-board member may also submit an article, subject to approval and space.

If any of you have any ideas for making the ASMTA publications more professional and useful, please let me know.

Carol Hill NCTM

IMMEDIATE PAST PRESIDENT

Dear friends and colleagues,

I hope you are all doing your best to stay out of the heat and took some rest and relaxation over the summer.

The ASMTA Board of Directors is headed full steam ahead into the new academic year.

What would you like to see us focus on as an organization in the near future? We are here to serve you and are looking forward to considering the points that are important to you. Please e-mail me or any of our board members with your thoughts.

We look forward to hearing from you!

Sincerely,
Ashley Bradford NCTM



ARIZONA STUDY PROGRAM

Do you remember the lazy days of summer? What lazy days? Since the schools have shortened summer by a month (our schools began on August 3), you probably didn't have time to be lazy this summer. Now here we are in the full swing of school, lessons and preparation for Arizona Study Program.

Have you tried Arizona Study Program? It is a terrific program that helps us teach technique, theory and repertoire in an organized, conceptual format. Workbooks have been updated and there is a new teacher's guide available. Every local organization has volunteers to help guide new teacher participants. Students are rewarded with ribbons, certificates, plaques, and trophies, all at no cost to the teacher!

For those of you already using the program, the new teacher's guide includes all the theory concept pages for levels 1-12, all the technique requirements for levels 1-12, the theory concept grids, and the theory workbook progress charts! Wow!

Workbooks are \$10 each and the evaluation fee is \$20 per student (\$25 after Nov. 1). This is a real bargain, so enroll early.

So what are you waiting for? Call or email your local ASP Chair. There is no time to waste. Summer is gone and Fall semester will be history before you know it. Join the fun!!

Elaine Dyches NCTM
Arizona Study Program State Chair

He who loves practice without theory
is like the sailor who boards ship without a rudder
and compass
and never knows where
he may cast.

Leonardo da Vinci, 1452-1519



2009 Honored Teacher

Rosmary Ann Stelmach

Rosmary Ann Stelmach, MTNA professionally certified teacher, earned a B.A. Degree in Music and French from St. Catherine University, St. Paul, Minnesota. She pursued advanced studies at Laval University, Quebec City, Canada, University of California-Berkeley, University of Wisconsin-Madison, and L'Universite Catholique de Lyon, France. Rosmary continued her piano studies with teachers Olive Endres, Geoffrey Hopkins, and Dean Elder. In 2002-2003, Rosmary was a recipient of the McCurnin Teacher Enrichment Grant to pursue private piano lessons with Dean Elder.

While teaching Music and French in Minnesota and California private and public schools for six years, Rosmary also had a piano studio. During her high school years, she had the unique experience of maintaining a piano studio with 20-25 students. At age 13, Rosmary became involved as a church musician - organist, vocalist, accompanist, and choir director - with her last position as music director and organist at Congregational Church of the Valley, Scottsdale, Arizona. Rosmary was also an active member in the Piano Teacher Associations in Santa Barbara, California and Madison, Wisconsin. In Madison, she was an accompanist for several groups including the Madison Childrens Choir (1984-1990). As a member of the National Federation of Music (1976-1990), she served as an adjudicator for student festivals. Rosmary was affiliated with Scottsdale Community College (1991-1993) as an accompanist for voice students.

In 1991, Rosmary established a piano studio in Paradise Valley. Her contributions to ASMTA have been: Honors Recital chair (1999), Honors Recital committee for ten years, and Corresponding Secretary (2005-2007). In addition to being President of Phoenix Music Teachers Association (1999-2001), Rosmary served on the Board of Directors in numerous capacities: Membership, Hospitality, Corresponding Secretary, President-Elect, Immediate Past President, Celebration of Music, Fall Festival, and Certification. Her students have earned high honors in PMTA Fall Festival and PMTA Celebration of Music, Arizona Study Program, ASMTA Honors Recital and Fountain Hills Piano Competition.

Married for 43 years, Rosmary and husband George are enjoying their five grand daughters. Frequent travel and living in Europe have provided her with many special memories.

PMTA

Our own PMTA member Rosmary Stelmach is 2009's ASMTA's Teacher of the Year. The following are excerpts from the speech she gave at the Arizona State Music Teachers Conference in June:

Receiving this award is very special to me because it signifies the culmination of many years of teaching and service of which I have to admit have truly never seemed like work. I guess that is the way it is when you LOVE what you are doing. Lesson time with students always passes too quickly.

...I have enjoyed the Board meetings...sharing, planning, and a chance to visit with fellow teachers.

...I THANK YOU dear PMTA members; you have been most supportive. I thank you for all your kind words of friendship.

...I feel as if I am in a room full of friends. I look around the room, and see teachers, members who have contributed so much to ASMTA and the various local Associations. Most remarkable is that the success of the events and opportunities offered to students and teachers through these organizations has been accomplished with almost 100 per cent volunteers. Amazing! There have been and will continue to be...terrific diligent worker bees, and I am proud and happy to be part of this bee hive!!

...In November 1991, I attended the State Conference in Tucson. I had a wonderful time and I have attended every state conference since then. As I told my fellow teachers during our May luncheon, I must be a slo-o-o-w learner, because after all these years, I always come away from the Conference with new ideas, perhaps a different insight or new evaluation of my teaching, and certainly a greater appreciation for the dedicated teachers that we have.

...Serving on the PMTA Board of Directors for 13 years and 10 years serving at the State level in different positions, ... have all provided me with rewarding memories, professional growth, and moments of fun and laughter.

...I would like to say that we as teachers have a significant partnership with our students and sometimes we don't realize it until several years later. In 2004, I received a framed picture of my high school senior, who is now a music therapist in the Valley. Under her picture, is an engraved inscription: "Thank you for the doors you have opened for me"! ...I can express those same words in what I have gained in being a member of MTNA, ASMTA, and PMTA. It is a privilege! "THANK YOU for the doors you have opened for me."...

Rosmary also shared with us how much her family means to her and many of them were there to witness the presentation of her award. We members of PMTA are privileged to know Rosmary, as well as the many other terrific members of our organization!

Barbara Tilson, PMTA President



An Interview with Mr. Ralph Votapek

Student's First Piano Competition by Dr. Kiyono M. Bernier

I was invited to present "Student's First Piano Competition" for the 2009 ASMTA Conference in Phoenix. During preparation, I was given the opportunity to interview three artists and one was Mr. Ralph Votapek.

Earlier, in March of 2008, Mr. Votapek performed with his son, Mark at the University of Arizona. I was quiet moved to observe and listen to a recital performed by a father and son, who is a cellist and professor at the U of A. On stage, they exhibited strength, elegance and confidence. By the end of the evening, I was inspired. As a result, I began taking cello lessons with Mark's doctoral student, Theodore Buchholz eight months later. It's amazing how everything ties in together because a year after, I was able to interview all three (Mr. Votapek, Mark and Ted) for this particular presentation.

You see, Ralph Votapek won the Naumburg Award in 1959 and won the Van Cliburn's 1st Piano Competition in 1966 AND he was here in Tucson performing! I was so excited! Normally, fathers, with this type of credential, do not have time to nurture or invest time to guide their beloved child. Let alone, a child would 'never' follow in the footsteps of an over egotistical and narcissist parent; however, this was not the case. Mr. Votapek was very gracious, warm, and approachable person who truly enjoyed performing with his son. To this day, I give them credit for inspiring me to learn the cello. You see, we have a six years old son whom we enjoy creating music with. As parents, Mr. Votapek became our hero, once again, in such a way that we also hope to nurture our son and piano students with the essence of human relationship and how music transcends from it.

For this September Issue, I have enclosed an interview with Mr. Votapek whose insights and suggestions are captivating. I hope you will enjoy reading his candid comments and will relay his experiences and suggestions to your students. The purpose of this interview is to motivate and inspire the teachers, students, parents, and the adjudicators in the state of Arizona to elevate their level of expectations and refine character development.

1. Mr. Votapek, please give us your insight on the following statement:

Participating in a piano competition has its merit as long as the instructor explains the nature of the competition and

formulates a concrete game plan. Often, information and plans are not clearly communicated. Because of this, many experience betrayal and expect compensation when their participant/child is not chosen as winner. Because of this, parents, teachers and students, who did not place, have shown lack of sportsmanship after the winners were announced. However, self-awareness and a lifetime skill have been achieved. Which is: "process is more important than the end result."

Answer: "I agree totally with your first statement. After losing a competition, my teachers would say, 'It was a good experience, and good preparation for the next one.' Obviously, a greater preparation than one would normally do for an ordinary appearance has to be done in order to be successful in a competition."

2. Mr. Votapek, how many competitions did you enter before you won the Naumburg Award in 1959 at the age of 20?

Answer: "I must have entered some where around 20 competitions before the Naumburg in 1959. The Milwaukee – Chicago area had many smaller orchestras and musical societies, some of which had appearances with the two major orchestras as their prize. Some of these I won, in others I placed, and in some, I got nowhere. After the initial disappointment after a loss, I was always eager to get on to different repertoire. Probably part of the reason that I sometimes lost was that I was constantly playing pieces for the first time. My college teacher at Northwestern always encouraged me to enter competitions and to learn and memorize new things each week. Looking back, I never felt that any one competition was that important, because not too much time would elapse before the next one. The Naumburg was just another competition, though it was my first trip to New York. Later, I felt that winning it was a bit of a fluke."

3. What did you do between 1959 and 1962 before you won the Gold Medal for the First Van Cliburn International Piano? Were you able to attend Mr. Cliburn's concerts prior to the competition?

Answer: "Between 1959 and 1962, I got my Bachelors and Master degrees and continued learning repertoire at a rapid pace. As far as competitions, there were the usual ones, but the Leventritt in New York stands out. I entered it three times – the first time I didn't get past the first round. The second time, I got to the semifinals. The third time, I got to the finals. In that competition, one had to offer two complete recital programs and three concertos. You never knew what the jury might pick, and the first round was unmercifully short. Playing many times in front of no audience except the jury, which usually consisted of Bernstein, Szell, Leinsdorff, Serkin, Fleisher, Graffman and others – that was experience! The Leventritt was always a private affair, and I always felt more nervous just playing for a jury. Nowadays, most competitions are public. The Cliburn was perhaps innovative in this country by making the competition more like a piano festival, and you always knew what you were going to play in each round. The only time I heard Van Cliburn was once before 1962. It was an impressive Brahms No. 2 with the Chicago Symphony. I doubt he has ever played better!"

4. What is your advice for the following people who will participate, instruct and support for their first piano competition (national and international)?

a. Student:

“Obviously, be as prepared as possible. Maybe don’t do as I did by playing things for the first time. Though there is a catch 22 here. If you always play the same pieces, they will go stale and your musical life will probably be very short. When you walk out on a stage, don’t ask the judge if you can warm up or play a tepid scale. It makes a bad first impression. Don’t look at the pedals. They are there. If you hear applause, bow; otherwise, it is not necessary. A smile goes a long way. Don’t dress sloppy or provocatively, but you don’t have to be overly formal either. Don’t be tempted to listen to your competitors. They always sound better behind closed doors. If you wish them ill, it will come back to haunt you.”

b. Instructor:

“Maybe don’t be present. That way you won’t be tempted to second guess the jury if your student doesn’t win.”

c. Parents:

“ Always be supportive, win or lose. Naturally, you think your son or daughter is the best, but be a good example by losing gracefully as well as winning gracefully.”

d. Adjudicator:

“Remember your youthful competition experiences. It’s all about listening. Sometimes, a pianist will play badly for the first minute or two, then, gradually get better and better. If you had to judge an Artur Rubenstein recital by the first 5 minutes you would probably have heard some pretty sloppy playing, but by intermission and after ... he was well, Rubenstein.”

“Try to be impartial. Try to judge pieces you might be less familiar with (I am usually overly generous here) the same as pieces you know and play yourself (here it’s easy to be too harsh). “

“If you have to go through those awkward sessions where you have to meet with the contestants afterwards, be honest. Don’t tell them you voted for them if you didn’t. If you didn’t, tell them why, rather than just say you liked the winner better. However, contestants have to realize that a jury, whether it has many members or just three, often does not have to agree with each other. The result is an average of opinions.”

“If you are writing comments, avoid meaningless generalizations. Being specific can be more helpful. Also, if your handwriting is impossible to decipher, take the time, if there is time to copy it over, making it readable.”

e. Audience: “Be there and be enthusiastic!”

I’d like to thank Mr. Ralph Votapek once again for giving me the permission to share his interview at the ASMTA 2009 Conference in Phoenix, Arizona. Mr. Votapek will perform at the Scottsdale Center for the Performing Arts on their series on February 21, 2010! So please note this on to your calendar! I hope many will attend! For the next Musigram Issue, I will enclose an interview with Mr. Mark Votapek and share his views in regards to “Student’s First Competition”.



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Local Association News

EAMTA

The Eastern Arizona Music Teachers Association officers recently met to gear up for the new academic year. We are pleased to offer local students opportunities to prepare and perform. At least two mini-recitals will be held each semester. These mini-recitals are for students only, and they enjoy playing for one another. A theory lesson is also given in that fun and relaxed atmosphere.

Our big event for the fall semester is scheduled for Tuesday, November 3rd. This is an Ensemble Festival. We are fortunate to have a lovely venue – Lee Little Theater at Eastern Arizona College – and will have two pianos on the stage for the ensemble performances. A fee is required for those participating, but there is no charge for admission to those who come to support and listen. This has historically been a well attended event, and we feel it is an asset to our community to offer this opportunity to the local students.

Officers for our association will be serving for a second year: President – Celeste Innes, Vice President – Janice Holladay, Secretary – Sherri Flake, Treasurer – Kristie Udall. We have a new ASP Chair – Trisha Simmons, as Chyleen Lauritzen now serves as an officer in the state music association. We will meet monthly beginning in September. We teach each other at these meetings, and we look forward to a master class each semester. Dr. Gail Fischler, NCTM, will teach a master class on listening in October. Improving our knowledge and skills is important to our organization. Terrell Taylor organized our Senior Recital at the end of the last academic year, and our organization was pleased to award two scholarships to deserving high school seniors.

We are excited for our new teaching year, and wish the best to each teacher in the state.

Celeste Innes, EAMTA President

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And follow the instructions to register for ASMTA.

**Group Name:
Arizona State Music Teachers Association
Group ID#: 155428871**

TMTA

Tucson Music Teachers Association sends their "warmest" wishes to all ASMTA members. May you have a year filled with fulfilled expectations, hearts soothed, refreshed and restored with beautiful music throughout the entire teaching year.

We are planning on meeting and greeting and welcoming you personally to Tucson at the State Conference. A time to hone your teaching skills, talents and gifts. Our ASMTA 3rd VP, Kiyono Bernier and numerous Tucson members on her committee are staying at task to plan and make this conference a conference of excellence. We will roll out the red carpet for each one of you! Please mark your calendars now.

Respectfully and Musically yours,
Cecilia Whitby, TMTA President

Sheet Music & Instruments

- Instrumental & Vocal Repertoire
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- Guitar Tablature
- Musical Theater Selections
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2630 West Baseline Road, Mesa, 85202
(Baseline Road & the 101 Freeway)

The Music Store

www.the-music-store.com

The Musician's Way by Gerald Klickstein

In August, Oxford University Press released *The Musician's Way: A Guide to Practice, Performance, and Wellness* by longtime MTNA member Gerald Klickstein (360 pp. \$24.95). *The Musician's Way* presents comprehensive, research-driven guidance geared to all aspiring performers (especially college and pre-college music students) as well as their teachers. It also employs an extensive companion website, which includes free resources and downloadable practice aids:
www.MusiciansWay.com.

Gerald Klickstein is Professor of Music at the [University of North Carolina School of the Arts](http://www.universityofnorthcarolina.edu) and an active classical guitarist. In addition to performing and teaching, he serves on College Board's National Task Force for the Arts in Education and on the board of the American String Teachers Association.



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April 20	Spring Issue