



Raymond Ryder NCTM

ASMTA PRESIDENT

I noticed that my last article opened with comments about the season being hectic and me being heavily dependent upon my Week-At-A-Glance appointment book. Before waking up my

computer to type out this article, the title of a Johns Adams orchestral piece came to mind: "A Short Ride on a Fast Machine." Late spring is another very busy time of year. There are adjudications like Arizona Study Program and the exams for the Associated Board of the Royal Schools of Music, competitions like our local MTA's Merit Scholars Auditions, the annual James Anthony Honors Recital which is sort of hybrid between adjudications and competitions, wrapping up the semester at the community college and the end of the opera season, Easter and all its related extra music and preparation for the many of us who are also church musicians, TMTA's 57th Piano Ensemble Concert, and in only about a month ASMTA's Annual Conference. Did I leave something out? Maybe I should consult my appointment book. . .

I always like to include a quotation or two when I write. They provide a point of departure for my thoughts. Usually these quotations are things I've stumbled across while reading, but the time available for reading shrinks dramatically when the rest of the schedule gets busy. Younger people would probably draw their quotations from the internet, but if I use the internet for quotations it's to verify half-remembered wording (can you fill in the remainder of Alexander Pope's "A little learning is a dangerous thing . . ." ? or is it "A little knowledge . . ."?).

But recently I stumbled across a quotation that has stuck in mind. I stumbled across on my trip back from the MTNA National Conference in Albuquerque. Not at the conference in one of the many engaging presentations I attended, nor from some book or handout, rather the quotation (if I can even call it that) caught my eye while I was driving back. At a convenience store in Hatch, a T-shirt said:

New Mexico!

Not really new

And not really Mexico

I've chuckled over it and shared it several times since then. At first, the quotation (or should I refer to a message on a T-shirt as a slogan?) didn't seem to relate to MTNA or the conference. But one phrase strikes me as being just as relevant to MTA and annual conferences as it is to the Land of Enchantment: *Not really new . . .*

In some ways the conferences seem 'not really new,' but so many other descriptions leap to mind: Timely, informative, stimulating and sometimes downright inspiring. And beyond all of those things, the MTA conferences are a great opportunity to see friends, make new friends and renew old acquaintances. So, if you haven't already done so, write June 3-5, 2010 into your Week-At-A-Glance, check out the ASMTA website and join us in Tucson. It should give you, as they say, a shot in the arm. In a good way . . .

Announcement of ASMTA General Meeting

Kristine Moore, ASMTA Secretary

The annual General Meeting of the ASMTA membership will be held during the upcoming conference in Tucson. Please plan to attend this brief meeting on **Friday, June 4th, at 4:45-5:00 p.m.** in the Ventana Room of the Marriot University Park Hotel to vote on important agenda items.

Inside This Issue

President's Letter	1
ASMTA General Meeting	1
1st VP	2
Digital Archivist	2
ASMTA Board of Directors	2
Arizona Study Program	3
Certification	3
Local Association News	3
ASMTA Conference Schedule	4
Conference Information	5
Interview with Theodore Buchholz	6
Advertisers	7
Reminders; Address panel	8
Conference Registration Form	9

ASMTA 1ST VICE PRESIDENT

Last Sunday I listened in church to a speaker relate the story of attending a piano recital where two of her granddaughters were to perform. Not long before the starting time, the older granddaughter exclaimed, "I don't want to do this anymore. I'm going home." The speaker went on to say that it all worked out, but I wondered what could have been done to make that student feel more comfortable in the recital situation.

Yesterday, I had a group lesson with two 7-year-old twin girls. I explained to them what it would be like when they played for a "judge" in the Studio Festival later in the week. I walked over to the entrance to my studio and told them that there would be a blue curtain attached there and that when they arrived they should go directly into my dining area where homemade cookies would be waiting. I told them a little about the "judge." I said he is about the age of their grandparents and that he has a whole backyard full of roses and other flowers. I said he would feel bad if they were nervous, because he wouldn't want them to be afraid to share what they had learned. I told them that they wouldn't need to bow like we do for recitals. We reviewed what they should wear and bring and which songs they would play and in what order. We talked about who would start the CD for one of their songs. I told one of the girls that she could ask the judge to turn her pages or I would stay in the room until she finished that song to turn them for her.

I also reviewed the program for the spring recital next week. I pointed to student photos on the bulletin board in the studio and told them which student would go first and second and which one of them would be next and so forth. These girls have participated in a few recitals this year. Before each event, I tried to make sure they were comfortable with their piece or pieces, including allowing them to choose which pieces of the ones they had learned they wanted to perform. I tried to anticipate what it would be like to be doing this for the first time.

I understand that some students will be nervous no matter what is done to prepare them. As part of the preparation I always explain that nerves are to be expected and that it is okay if they make a mistake. We talk about what to do in that case. If I can, I put these students toward the beginning of the program, but not first. I also make it a point to start the recital on time so their worries are not prolonged needlessly. I believe as we work with our students to let them know as much about the upcoming performance as possible, including what time to arrive, what to wear, what to bring, when they will perform, and what it will be like, we are more likely to have successful and happy students, and less likely to hear, "I don't want to do this anymore. I'm going home."

Chyleen Lauritzen, NCTM

chyleenlauritzen@yahoo.com

DIGITAL ARCHIVIST

It is my pleasure to serve among the Arizona State Music Teachers Association Board of Directors as the Digital Archivist. As many of you know, the Archivist is responsible for storing, updating, and maintaining the record and history books for the ASMTA. My services can only be rendered with the support from current Board Members and local association representatives. Any news items, State and National Conference books, music programs of members, publicity items and photos of members, and State Activity information should be kept in the archives. My goal this year is to have all of the past, present, and future archives virtually accessible. The archive cabinets are being generously held at AZ Piano. These cabinets are only accessible with a key that is in my possession. If anyone needs to access the cabinets they may contact to me. I would like to thank the past archivist, Anna Mae Bruning, for her hard work and dedication to the ASMTA. She has devoted countless hours keeping the State archives organized and updated. I am honored to fill her position and I look forward to serving with you. Thank you.

Regards,

Kenzie Carden

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ARIZONA STUDY PROGRAM

Spring! Birds sing. Students practice. Teachers work even more hours than usual. The birds just do what comes naturally, but the students and teachers are focused on Arizona Study Program evaluations.

I want to personally thank and congratulate every student, teacher, adjudicator, and volunteer involved in the Arizona Study Program. Each of you has chosen to involve yourself in a project that promotes excellence. You have chosen to devote countless hours to work for something positive. It doesn't matter if you are the first year student, the returning student, the teacher of two or twenty, you have given of your time and talents to make this world a better place. Thank you! Congratulations!

May I say a few words about volunteers? Today's world doesn't leave much extra time, so the fact that volunteers willingly give of their precious time is remarkable. In fact, to volunteer is extraordinary! Few remember to thank the volunteer, and yet they march on, with little thought for themselves, thinking only of what must be done and the good that results. There aren't enough words in my vocabulary to offer adequate praise and gratitude for the ASP volunteers. Even if you have already thanked a volunteer, DO IT AGAIN. Thank you. Thank you. Thank you.

Over the summer months, I hope that we take a few moments to relax. Following that brief interval, I hope that each of us gives a little consideration to what we can do better in the future. Should we plan a little sooner? Can we encourage a new teacher and show them the ropes of ASP? Can we contribute more to our local association and ASP? Is there a job that needs doing that we can do? The reward is tremendous satisfaction and it is well worth the effort.

Again, my sincere congratulations and appreciation to all involved in the wonderful process that is Arizona Study Program.

Elaine Dyches NCTM
Arizona Study Program Chair

CERTIFICATION NEWS

Two candidates for national certification will be taking their exams in Tempe during the month of June.

If other candidates are preparing and would like to take the exam at our Arizona State Convention in Tucson, please contact: Pam Allman 636-471 0400
21948 Greenland Park Drive
Maricopa, Arizona 85139 pgallman@q.com



Phoenix Music Teachers Association

PMTA has benefited this past year from the following opportunities through our monthly General Meetings.

Master class conducted by Mandarin Cheung-Yueh

"Making the most of your web based advertising"
presented by Bruce Hembd

"Solutions: Teacher tool boxes, the building blocks of piano proficiency" presented by Carolyn Inabinet
Performance and master class at Glendale Community College presented by Joyce Yang (sponsored by Chamber Music West)

"Encountering resistance in our teaching" presented by Shellie Ruge

In addition, our teachers have enjoyed the benefits offered by our Performance Plus and Sharing Plus programs.

Students of PMTA teachers have benefited from participating in the following activities:

Fall Festival: competition and concert with Baroque/Contrapuntal and contrasting piece themes

Music at the Mall in December

58th Annual Piano Ensemble in February

Celebration of Music in March at Steinway of Phoenix

Four piano recitals throughout the year: 3 at Glendale Community College and 1 at Steinway of Phoenix

2 vocal recitals with master classes

Steinway of Phoenix has been an invaluable partner to PMTA in our educational and performance opportunities.

Check out <http://phoenixmusicteachers.org> to view our new website, beautifully designed by Glenn Goodman. Glenn took on the job of re-designing the PMTA website as a class project by request of Peggy Rostron. We are truly grateful to Peggy and Glenn for all the work they did to make our website easier to use and for the beautiful design of the completed project!!



Tucson Music Teachers Association

On April 24, 2010, 500 young people from ages 5 to 18 performed at Centennial Hall on the University of Arizona campus. The entire audience was filled with family, friends and teachers which numbered 2500 in attendance. The theme for this years program was "A Journey Through Music History."

As the attendees entered the building they were greeted by composers dressed in appropriate costume from the period of music. What fun! The program began with honoring graduating high school seniors. A record number for this year 2010. The maestro and conductor is Dr. Tim Kolosick. His professionalism and sense of humor with all the performers creates a program of beauty and oneness.

This years creative program witnessed the marriage between the Clavinovas and the acoustics. What will the committee of teachers present next year? Helen Jones and her team of experts are planning now. Bravo to a team who makes a dream come to fruition. TMTA is blessed by the Ensemble committee and chairman.

Collaborative Efforts

ASMTA 81st Annual Conference

June 3 – 5, 2010

Tucson Marriott University Park

* Schedules are subject to change without notice.

THURSDAY, JUNE 3, 2010

7:15 a.m. – 4:00 p.m. **Registration**

8:00 a.m. – 5:00 p.m. **Hospitality Room 224**
available for Conference attendants only

8:00 a.m. **Dr. Radmila Kiriluk:** *“Grammar of Phrasing”*
Pima and Madera room

9:00 a.m. **Pamela Blanc:** *“Introduction to Alexander Technique”* Pima and Madera room

9:00 a.m. - 4:00 p.m. **Exhibits** located at the Canyon room

10:00 a.m. Break / Exhibit

10:15 a.m. **Barbara Nissman:** *Piano Master Class – Session I* Pima and Madera room

11:00 a.m. Break

11:10 a.m. **Barbara Nissman:** *Piano Master Class– Session II* Pima and Madera room

12:00 p.m. Lunch and Exhibit

1:00 p.m. **Tom Gerou:** *“Composing and Arranging for Students of Different Levels”*
Pima and Madera room

2:00 p.m. **Dr. Lisa Zdechlik:** *“Texture and Pedaling in the Nocturnes of Frederic Chopin”*
Pima and Madera room

3:00 p.m. Break and Exhibit

3:30 p.m. **Pamela Blanc:** *Master Class– Session I Alexander Technique*
Pima and Madera room

4:30 p.m. Break

5:00 p.m. **Banquet** at the Marriott - Ventana room

7:00 p.m. **MTNA and Division Winners Recital and Drs. Dave and Tina Walton, Percussion Recital**
Pima and Madera room - free

FRIDAY, JUNE 4, 2010

7:30 a.m. – 4:45 p.m. **Registration**

8:00 a.m. – 5:00 p.m. **Hospitality Room 224**
available for Conference attendants only

8:00 a.m. **Chase Coleman:** *“Are we still relevant? Yes we are!”* Pima and Madera room

9:00 a.m. - 4:00 p.m. **Exhibits** located in the Canyon room

9:00 a.m. **Tom Gerou:** *“Musicality inside the Composition: The Teacher’s Assistant”*
Pima and Madera room

10:00 a.m. Exhibit and Break

10:30 a.m. **Drs. Dave and Tina Walton:** *“A Brief Discussion of Musical Time Concepts”*
Pima and Madera room

11:30 a.m. Lunch and Exhibit

12:30 p.m. **Jay and Evan Rees:** *“No Fear!” Improvising is fun and NOT scary!”* Pima and Madera room

1:30 p.m. **Pamela Blanc:** *Master Class – Session II Alexander Technique* Pima and Madera room

2:30 p.m. **Lori Frazer:** *“Emerging technologies and teaching opportunities”* Pima and Madera room

3:30 p.m. Exhibit and Break

3:45 p.m. **Tom Gerou – Showcase:** *“The New Spring Line of Materials for Your Studio”*
Pima and Madera room

4:45 p.m. **ASMTA Membership Business Meeting**
Ventana room

5:00 p.m. Dinner

7:00 p.m. **BARBARA NISSMAN’S CONCERT**
Crowder Hall at the U of A

SATURDAY, JUNE 5, 2010

7:30 a.m. – 3:00 p.m. **Registration**

8:00 a.m. – 5:00 p.m. **Hospitality Room 224**
available for Conference attendants only

8:00 a.m. **Jennifer Foxx:** *“Practical Technology Tools in the Music Studio”* Madera room

9:00 a.m. – 4:00 p.m. **Exhibits** located at the Canyon room

9:00 a.m. **Dr. Kristin Dauphinais:** *“Bringing the music to life: tips for teaching artistry in the studio”*
Madera room

10:00 a.m. **Dr. Rozalie Levant:** *“Analysis of four major areas which constitute musical artistic performance: microdynamics, inner energy, physical motions, and time mangement.”*
Madera room

11:30 a.m. **Silent Auction** – Announcements of winners announced in the Madera room and posted in the Exhibit Canyon room

11:45 a.m. Lunch

1:00 p.m. **Dr. Armen Shaomian:** *“Young Arts High School Competition Presentation”*
Madera room

2:00 p.m. **Dr. Rozalie Levant:** *“Pedagogical Discussions”* Ventana room

3:00 p.m. **Exhibits** located at the Canyon room

3:30 p.m. **JAMES ANTHONY HONOR’S RECITAL WINNERS’ RECITAL**
Ventana room

ENSEMBLES NEEDED FOR MASTER CLASS

There are still openings available for the ASMTA Conference masterclass with **Pamela Blanc** on **Friday, June 4th** at 1:30pm. This masterclass is for *ensembles only* (duos or more, any instrumentation). Openings available are for elementary-, intermediate-, and teacher-level groups. Please contact Cassandra Weleck at kjweleck@gmail.com or 520-219-9348 **no later than May 20th** if interested!

CONFERENCE HOSPITALITY ROOM

Marriott has offered us two rooms adjacent to one another (one is designated as a meeting room and the other is designated as hospitality room). The meeting room may be used to rest, read, or just to sit in a quiet place. The hospitality room may be used as a place for you to eat your lunch, to have a snack and drink refreshments.

Most hotels will not allow us to bring in food items but since we are paying for the hospitality room, Marriott is allowing us to bring in coffee maker, ice chest for ice, cups, drinks, snacks, cups, etc. But the catch is: refreshment items will be available to us only if items are donated by "US" – MTNA, ASMTA, and the Local Association members.

Marie Sierra is our Hospitality Coordinator for our conference. We need donations from every Local Association (not mandatory, but it would be nice if everyone could donate). If you are interested please contact her by email and her email address is: marieasierra@msn.com. You may let Marie know that you are interested in donating: sugar, cream, coffee, cups, water bottles, cookies, napkins, stir sticks, etc.

The purpose of having the Hospitality Room is to offset expenses for Conference attendees with free coffee, water bottles and snacks. The rooms (223 and 224) are located on the second floor.

CONFERENCE PARKING AREA

If you park at the Main Gate Garage on East Second Street and Euclid Avenue next to the Marriott, there will be a fee for parking. Since U of A owns the parking garages, Marriott is required to pay parking spaces for their guests, unfortunately. However, we have made a contract with Marriott that those staying over night at the Marriott will pay \$7 a day as opposed to \$11 a day. Parking meters are enforced Monday through Friday between 7 a.m. - 5 p.m. and limited to 2 and 4 hours. The Garage rates are \$2 = 1 hr, \$4 = 2 hrs, and \$8 = 5 hrs or more. Parking is free on weekends unless there are special event parking restrictions. More information is found on the University of Arizona website under Parking & Transportation Services: <http://parking.arizona.edu/index.php>. (Click on Parking Info and Visitor Parking.)

CONFERENCE COMMITTEE

ASMTA 3rd Vice-President Conference Coordinator:
Dr. Kiyono M. Bernier

Conference Assistant Chair: Valerie Merrell

Exhibits Coordinators:

Valerie Merrell and Kiyono Bernier

Hospitality Coordinator: Marie Sierra

Registration Coordinator: Kay Couch

Banquet Coordinator: Kiyono Bernier

Assists Registration for online/mail RSVP:

Haley Schofield

Conference Booklet Layout/Editor: Carol Hill

Web Page Coordinator: Genny Rafferty

Location Coordinator: Kiyono Bernier

Master Class Coordinator:

Sara Stapley and Cassandra Weleck

Treasurer: Bobbi Stoutenburg

Silent Auction Coordinator:

Judith Richardson and Nancy Ostromencki

Conference Schedule Coordinator: Kiyono Bernier

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Appreciation Correspondence Letter Coordinator:

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Technology Coordinator: Jennifer Foxx

Advertising Coordinator: Laurie Brown

Honor's Recital Chair: Andrew O'Brien

**Thank you to the many people who working so hard
to make our ASMTA conference a very
successful and fun experience!**



TMATA is hosting the ASMTA conference June 3,4,5, 2010 in Tucson, AZ. We are looking forward to meeting and greeting all the ASMTA attendees. Your conference chairperson, Kiyono Bernier, has been working unceasingly to present the most informative and educational conference for you. We have goodie bags, auction and raffle surprises. You want to be a part of all the conference has to offer you as a professional teacher. Come and join us. See you very soon! Safe travels.

TMATA Board Members



An Interview with Theodore Buchholz

“Student’s First Competition Part 3”

by Dr. Kiyono M. Bernier

Before presenting “Student’s First Piano Competition” at the 2009 ASMTA Conference, I was privileged to interview Ralph Votapek, Mark Votapek and Theodore Buchholz to support my topic. Ralph and Mark Votapek’s interviews were presented in the Fall 2009 and Winter 2010 Musigram respectively. This is the final interview highlighting Theodore Buchholz who shares his views about student’s first competition. Again, 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 expectation and refining character development.

1. Ted, please give us your insight on the following statement: Participating in a 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, 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 couldn't agree more. Ultimately, I think the student has to have his own game plan (advanced students), or at least completely agree with and understand his teacher's plan. For the student or competitor, I think that competitions serve two goals: the preparation process and the "trophy", resumé building, or awards that come with winning the competition. If treated healthily a competition has potential to offer skills to most students. Good teaching prepares the student for anything, and inherent quality teaching which is clear communication, honesty, planning, and organization.

2. Mr. Buchholz, how many competitions did you enter before you won the Lillian Fuchs Chamber Music Competition? Did you observe or research the previous Lillian Competition before participating?

Answer: I had won two competitions in high school and had entered around 5 more by the time I played in the Fuchs Competition. I have never researched any competition very much before entering into it. I purposely try to avoid looking at too much information about either competitions or auditions. I especially try to not read bios of previous winners as I feel that this is the first step towards "psyching yourself out" into a mental place where you feel you are not good enough.

3. How many times did you enter the Arthur Fraser Competition and the T. Gordon Parks Competition before chosen as finalist? As of today, how many competitions have you entered?

Answer: Both were the first time I had entered each. I have entered 15 competitions as of today (If memory serves).

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

Answer:

a. Student - Don't think too much about winning. Enjoy the travel to the competition, enjoy staying at a hotel, enjoy rehearsing with the accompanist, enjoy playing for someone, and if you've done your homework in the months leading up to the competition you have a pretty good chance of playing your best. If one is going to enter a competition I find from my experience it is easier to be successful in these competitions if you do several within a few months time... like a "competition season."

b. Instructor - Plan ahead - Know what your student should be working on for that competition months before the application is due. Be organized in preparing the student using a timeline of set goals to ensure the performer has a higher level of comfort performing the repertoire. Use a "mock-competition" setting where one or more of your colleagues judge your student's playing.

c. Adjudicator - It's difficult to resist the temptation to try to use this position to teach the student. An adjudicator is an adjudicator and a teacher is a teacher. Know where the fine line of offering helpful comments and showing off your teaching skills lies. I remember being a student in several competitions where I received unwanted advice from the judges.


I'd like to thank Ted, again, for giving me the permission to share his interview for our 2009 ASMTA Conference Presentation. He is the Associate Principal Cellist of the Stockton Symphony in California. He was an active cellist in New York City making his chamber music debut at Merkin Hall in 2005 and holding a faculty position at the Queens Music School. Ted has studied at Manhattan School of Music, San Francisco Conservatory of Music and is completing his doctorate at the University of Arizona. He is active with the Tucson Symphony while teaching at Pima Community College. Also, he has recently re-created the Tucson Cello Congress where up to 80 to 120 cellists congregate and play all the different parts in an ensemble setting. More details are found in the Internet by typing: Tucson Weekly "T Q&A" by Mari Herreras - December 10, 2009.

This concludes the 3 part interview regarding “Student’s First Competition”. As we approach June, many students have participated at least 1 to 5 competitions in the last 9 months. It is very important that teachers, parents and students take the

time to reflect and conclude what the students have learned recently: self-awareness and lifetime skill. Make a list on a piece of paper: what they have accomplished, list specific areas to improve for the next fiscal year and what repertoire they'd like to learn a couple of years from now. Have this list visual in the student's piano room and review this list with your student at least once every other month. If the students are planning to compete again, begin planning and organizing, having the students begin on their new repertoire as soon as possible. Remember, ENJOY the PROCESS MORE than the end result!

Respectfully submitted,
Dr. Kiyono Bernier

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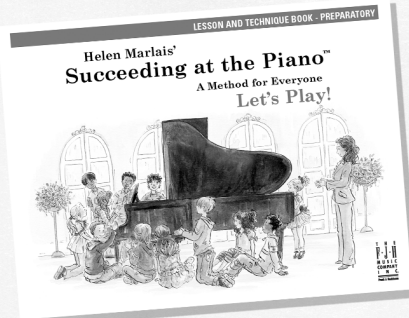
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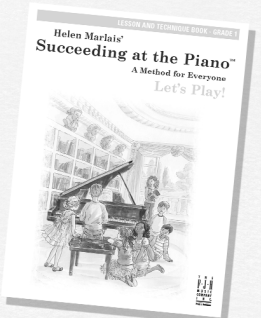
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- The CD's are innovative as well as educational. Students even have the opportunity to hear a live string quartet as accompaniment!



The Preparatory and Grade 1 Levels are now available. If you haven't received your complimentary copies of the Lesson and Technique Book, call, write, email, or register online at www.fjhmusic.com/SATRegister today!





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This new and innovative method was launched at MTNA in a showcase by Dr. Helen Marlais on March 22, 2010 in Albuquerque, New Mexico.

FJH Music Company
www.fjhmusic.com
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Collaborative Efforts

ASMTA 81st Annual Conference
June 3 – 5, 2010

June 4 7:00 P.M.

BARBARA NISSMAN'S CONCERT

Crowder Hall at the U of A

June 5 3:30 P.M.

JAMES ANTHONY HONOR'S RECITAL WINNERS

Ventana room

See Page 3 for the complete conference schedule.

Publication Deadlines

Carol Hill, Editor

August 20	Fall Issue
September 20	ASMTA Directory
December 5	Winter Issue
April 20	Spring Issue
May 5	Conference Book

Please send any corrections for the ASMTA Directory
to Carol Hill at chillpiano@cox.net
before September 1, 2010.



1201 W. Rovey
Phoenix, AZ 85013



Collaborative Efforts
ASMTA 81st Annual Conference
June 3 – 5, 2010

Where: Tucson Marriott University Park
880 East Second Street Tucson, Arizona 85719

Call: 520-792-4100 to make your room reservations. Ask for the ASMTA room block to receive the special room rate of \$89 + tax by May 10, 2010.

Name: _____

Board Member: _____

Email address: _____

Phone: _____ Local Assn: _____

Registration: At risk of registrations not reaching us in time, please do not send registrations after May 24th. You will be able to register at the conference with regular registration fees applied.

All 3 days (fee includes one concert ticket) \$35 _____

June 3, 2010 Thursday only \$15 _____

June 4, 2010 Friday only (includes one concert ticket) \$15 _____

June 5, 2010 Saturday only \$15 _____

Concert Friday Evening: \$7 each* _____ # of tickets X \$ 7 = \$ _____

Gala Banquet on June 3, 2010 Evening \$36 X ____ = \$ _____

Beef _____ Chicken _____ Vegetarian _____

Registration Total: \$ _____

* **Barbara Nissman's Concert Tickets purchased after 6:00 p.m. on Friday evening, June 4, at Crowder Hall will be \$10.00 each.**

Please make checks payable to: **ASMTA**

Mail to: ASMTA c/o Haley Schofield
1616 North Alta Mesa Drive Unit 16
Mesa, AZ 85205