

Arizona State Music Teachers Association
Affiliated with Music Teachers National Association



Kassandra Weleck, NCTM
 ASMTA President

Dear ASMTA Members,

I am honored and overwhelmed that I get to represent almost 500 musicians, teachers, patrons, and businesses around Arizona in ways that further our goals in music as your ASMTA president. It gives me great pleasure to be able to serve Arizona in this capacity.

My journey with MTNA has been a long one - I've spent almost half my life as a member now. I joined as an under-graduate student on a whim. Then, realizing what the group could do for me, I continued my involvement through graduate school. My first local association in Arizona was East Valley, and then I became a member of Tucson in 2007. I've been an Ensemble chair (EVMTA), ASP chair (TMTA), Corresponding Secretary (TMTA), and Member-at-Large for the TMTA board. For ASMTA, I've served as 2nd Vice President, Honors Recital chair, Secretary, facilities chair for the 3rd Vice President, and 1st Vice President. I'm also still the MTNA Composition Competition Southwest Division coordinator! Basically, I love ASMTA and MTNA, especially what it can do for students and teachers every step of the way. This is why I believe so strongly in helping the organizations as much as I can.

How can ASMTA and MTNA help you? That always seems to be the question we ask at board meetings and try to figure out. What about education? All the local associations have fantastic programs set up throughout the year for members to listen and learn at - try one out sometime if you haven't already. We even have the annual state conference, of which Tanya Eldridge and committee did incredibly well this past June, and the MTNA national conference held every March. What about connecting? The web sites in place for both ASMTA and the local associations help *you* connect with other teachers and people looking for teachers - take a look if you haven't already.

Connecting at events is also a great way to get social. How about events for students? Again, ASMTA and local associations have you covered with recitals, masterclasses, competitions, educational opportunities, and other events - check out the web sites or come to a local meeting to find out more. What about other things that Kassandra hasn't listed here? Ask and you shall receive - as hard as we try, the board can't think of everything and would *love* to hear from you!

I wish you well as you soldier through the Arizona summer and into the coming school year. If I can ever be of assistance to you, please don't hesitate to contact me - I'm here to serve YOU!



ASMTA BOARD OF DIRECTORS

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Immediate Past President	Chase Coleman
Treasurer	Lynnette Barney
Secretary	Rosemary Isbell-Hendrickson, NCTM
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Certification	Kathryn Rood, NCTM
College Faculty Forum and Student Chapters	Hannah Creviston
Independent Music Teachers Forum	Dr. Radmila Stojanovic-Kiriluk NCTM
MTNA Foundation	Rosemary Isbell-Hendrickson, NCTM
Arts Awareness	TBA

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The National Finals of the competitions will be held on March 17-21, 2018, at Disney's Coronado Springs Resort, Lake Buena Vista, Florida.



ASMTA 4th VP of Website and Publications
By Susan 'Suszy' Traylor, PMTA

Since our last board meeting in January 2018, I encountered much difficulty handling the 4th VP duties due to the critical, and sudden, illness of my husband. I have been so touched by the support and kindness I received from PMTA and ASMTA members. In particular, Susan Shiner, PMTA, who immediately stepped up to take over my State Conference responsibilities of coordinating the audio/visual equipment (in addition to her own responsibilities as Facilities and Food Chair). She did an outstanding job. Dr. Christina Eide took over preparation of the State Conference booklet which was so artfully and professionally done. I know that the conference chair, Tanya Eldridge, was also left with more work and delegation of some of my work to other members. If I am forgetting someone, I apologize. Thank you all.

Website:

Responses I have received have been very positive about newly designed (last fall) ASMTA website, the work of web designer, Andrew Tamala. Time permitting, I have plans to include a few photos to the website. I encourage Members who have not yet visited the new website, to go there www.asmta.org You will find the ASMTA Member Directory under Member/Member Access. As of May 12, 2018, we had 499 members in our *Find-a-Teacher* and Membership Directory (website database).

Publications:

The website Member Directory & *Find-A-Teacher* will maintain 2017-2018 members, and new members, through August 31st. After that, if you have not yet paid your dues through MTNA, your name will be purged to make way for those members who have kept their dues up-to-date. (Of course, if you are late in paying your dues, your name will later be added back to the website database, but it may take a couple of weeks.)

You may email me at info@asmta.org if you have problems or questions regarding your login or your information on the website, or would like help using the *Find-a-Teacher* or accessing and/or printing the Member Directory.

Last, but most certainly not least, we owe a mountain of gratitude to thank Carol Hill, NCTM, ASP-PMTA Co-Chair, who helped me with the heavy lifting work of compiling the this **MusiGram, Summer Issue 2018**.

Dear ASMTA fellows,

I would to thank you all for supporting and voting for me for the position of Southwest Division Director. With your help I was elected as the new MTNA SW Division Director. It is a 4 year position; the first 2 years I will serve as Director-Elect and in 2020 I will become the Director for the two remaining years.

I am very happy to be a part of this organization and would like to do everything possible to make this professional organization stronger.

Musically Yours,
Natalya Thran

ASMTA 2nd VP of Competitions
Dr. Yali Luo

Report for January, 2018 ASMTA Board Meeting

The 2017 State level MTNA competition was held on November 11 at AZ piano. There were 59 registrations in total. Out of the state winners who competed in the SW division competition, 9 advanced to national competition. They were winners in

- Chamber Music String category
 - 4 students of Prof. Timothy Kantor
- Junior Composition category
 - 1 student of Tomoko Yonemaru
- Senior Composition category
 - 1 student of Tomoko Yonemaru
- Senior Woodwind category
 - 1 student of Prof. Christopher Creviston
- Young Artist Piano category (
 - 1 student of Prof. John Milbauer
- Young Artist String category
 - (1 student of prof. Tom Landshoot



Arizona Study Program
 Bobbi Stoutenburgh, NCTM
 State Chairman

The Arizona Study Program is alive and thriving! 240 Arizona ASMTA teachers registered 1966 students to participate in the 2017-2018 evaluations. Of that number, 1789 students actually evaluated; 1360 received superior ratings; 169 scored 100% on their theory exams.

We have the following local association chairman to thank for all the hard work and dedication: CMTA: Karen Miller; EAMTA: Janice Holladay; EVMTA: Lara Holt, Debbie Saifi, Barbara Russell; NAMTA: Marjorie Johnson; PMTA: Carol Hill, Barbara Stoutenburgh; TMTA: David DeSoucey, Victoria MacDonald, Karen Van Sickle.

ASP also recognizes that the committee also made the evaluations of the almost 2000 students possible. Thank you to Fran Kaspar, Grace Yen, Sherry Lenich, Gloria Ritt, and Suszy Traylor. As I understand, each of the local associations had the wonderful help of their local member volunteers. The Arizona Study Program can only exist and continue with the generous time and talents donated by all its volunteers.

**CHANGE IN THE JAMES ANTHONY
 LEVEL 12 AWARD**

As was mentioned on page 9 of the June 2016 ASP Teacher Reference Guide, there has been a change to the James Anthony Level 12 Award. It reads: “A monetary award is given to high school seniors completing Category A of Level 12 with a rating of Superior, Excellent or Good. This award is based on available funds and the number of Category A levels that the student has successfully completed.” The ASP Committee voted in the amount for this coming year to be \$35 for each year described above. The Category A levels must be different and, for a student completing Levels 1 through 12, there is a \$500 award. This announcement supersedes any reference to the James Anthony Award. (For example, the statement regarding the Award on page 2 of every current workbook Levels 1 through 12.)

The following graduated high school seniors received the James Anthony Level 12 Award for 2018:

Cochise MTA

- Maranatha Struse – Hannah Struse and William Reinert
- Francie Schofield – Zachary Blough

East Valley MTA

- Pam Allman – Jasper Lee
- Tsai-Ping Chang – Axel Gogoi
- Nadia Feeken - Emmel Qureshi
- Bjorn Hanson - Oliver Tavatii and Mayur Vora
- Jennifer Shinyoung Ju – Ariha Choi

- Yukari Lowrey-Ushioda – Rachel Porter
- Susan Martinez – Richard Yan
- Ken Noble – Joseph Ritchie
- Becky Rogers – Elan Anderson
- Barbara Russell – Emma Adam, Zachary Ardil
Audra Brown, and Brigg Trendler
- Debbie Saifi – Jocelyn Sihathep
- Radmila Stojanovic-Kiriluk – Elizabeth Stewart
- Aemilia Teguh – Hans Husurianto
- Natalya Thran – Ruya Arce and Ivan Yung
- Julie Ann Tryon – Malie Enos
- Yurity Vereshchagin – Grace Ortiz
- Jean Wynia – Madison Morri

Phoenix MTA

- Marcia Garrett – Nicole Campos
- Yelena Golberg – Joey Peles
- Lesli Hanson – Allison Fong, Krishna Sinha
- Ethel Harris – David Chen
- Snezana Krstic – Simran Prakash
- Sherry Lenich – Raushun Kirtikar
- Eleanor Johnson – Sammie Reisenauer
- Jo Ann Smelser – Denise Zhong
- Denise Stine – Harrison Rooney
- Barbara Stoutenburgh – Sean Janosek, Franklin Lam
Theodore Smith

Tucson MTA

- Dr. June Chow-Tyne - Nikolai Robbins,
Jaclyn Simmons - Rolins
- Dr. Kim Hayashi – Kaleo Miranda
- Dr. Ji-Young Kim – Danielle Ziegler
- Victoria MacDonald – Emily Krizek
- Greg Robinson – Owen Lamb
- Marie Sierra – Alexander Bernstein

ASP awarded one Arnold Bullock Scholarship to Grace Roman, former student of Fran Kaspar, NCTM.

The ASP Technique Guide is being prepared for YouTube viewing. When all the “kinks” are ironed out, we will inform ASMTA when it is ready for viewing. In addition, work on revising all the current workbooks has begun. We will let you know when they will be available. Thank you to Christopher Oill for helping with this daunting job! Just please don’t ask us to hurry!!!

Sadly, our faculty advisor of many years, Jan Thompson, has resigned from the committee. Jan’s input and presence was valuable and will be very missed. However, we are delighted that Rita Borden, NCTM, and professor of piano at NAU, will be our new faculty advisor.

ASP is desperately looking for a Ribbon/Trophy Chair and a Treasurer. These are extremely necessary and important functions on the Arizona Study Program committee. Please contact Bobbi Stoutenburgh (bobbist@cox.net) if you are interested and/or have any questions. The Ribbon/Trophy Chair should be in the Valley and is needed yesterday!



MTNA Foundation Chair

Rosmary Hendrickson NCTM

Remember “A dollar or two from each of you ~ makes a big difference in the good we can do! “

First Quarter 2018 individual contributions from Arizona - \$ 30.00

In 2017 we ranked within the top 10 of the 50 states with our contributions to MTNA Foundation. Our donations for the year totaled \$3,105.00. The overall range went from 0 to \$47,205.95. That was Nebraska and for some reason they had an astounding year. No one else came even remotely close to their total. We did well so let's keep up the work.

As announced at our previous meeting, Barbara Stoutenburgh has been designated a Foundation Fellow thanks to kind donations from friends and colleagues who deeply appreciate her service over the years.

A note from Gary Ingle:

On behalf of the MTNA FOUNDATION FUND, I wanted to thank you for your generous donations to the State Pride Drawing during the MTNA Conference held in Lake Buena Vista, Florida. This year, 42 states participated, and the FOUNDATION raised \$1,896.00 through the purchase of raffle tickets.

We received an array of gifts such as gift cards to Omaha Steaks, Starbucks, and Cracker Barrel to beautiful artwork, books, music, jewelry, chocolates, and bottles of fine wine. These state donations were grouped together to make larger gift baskets, and those baskets were raffled off. Again, thank you for your generosity.

On April 16, 2018 I received the following from National:(Please note increases.)

Now that the MTNA national conference is over, many state affiliates are beginning the process for establishing MTNA Foundation Fellows for the upcoming 2018-19 membership year. Although many of you already know from reading the minutes of the July 2017 Board of Directors meeting, the Board, upon a recommendation from the Foundation Fund Development Committee to increase the amount required to establish a Fellow, approved an increase from \$1,000 to \$1,500, effective with the 2018-19 fiscal/membership year.

The amount for a Fellow has remained unchanged since the inception of the program in the year 2000. According to the website www.saving.org, \$1,000 in the year 2000 equaled \$1,434.53 in the year 2017. The Board of Directors believes the increase to \$1,500 is necessary in order to equalize the financial commitment for today's Fellows with that of the year 2000 when the Fellow program began.

In addition to the revision of the Foundation Fellow program, the Board also increased the amount needed to establish a named endowment from \$10,000 to \$20,000, effective with the 2018-19 fiscal/membership year.



Making Flashcards Relevant

By Hannah Creviston
College Faculty Forum
and Student Chapters

Most piano teachers own and use flashcards. Some might even have multiple sets with exciting pictures and vibrant colors to make them appear more attractive and interesting to young students. Teachers often use flashcards as a break from playing or as a vocabulary-type speed drill. Unfortunately, this offers the student no connection to his/her actual repertoire or music-making as a whole.

Here are some tips to make flashcards more engaging and relevant, while also providing the teacher a more accurate assessment of the student's understanding of a concept.

1. Improvise

It is important to encourage and build student's creativity through improvisation. Using flashcards as the guidelines for an improvisation activity is an easy and fun way to assess what a student understands.

Choose a few flashcards as guidelines. The student could choose a key signature flashcard and instead of shouting out D Major, which doesn't actually allow the teacher to assess whether or not the student understands what notes are in D Major or what dominant and tonic are in D major, have the student do a short improvisation in D Major. It could be as simple as root and 5th in the left hand (demonstrating understanding tonic and dominant) and right hand improvising in a D 5-finger pattern. Does the student remember F#?

You can add more guidelines: a specific meter (3/4, 5/8, 4/4), dynamics, terms like *ritardando*, *rubato* or *andante*. You can even add rhythm flashcards as a left hand ostinato or a melodic rhythm.

2. Demonstrate

Next, demonstrating the answer at piano. This is very similar to improvisation, but for students (or teachers) who are self-conscious about improvising, this is a way to ease into the process. Choose a few terms, rhythms or even notes and have them play what is written on the piano. We actually don't need to know note names to play the piano. It's helpful, but really, what we need to know is which key corresponds with which black dot on the staff. If a student knows that the flashcard is showing A, but doesn't know where A is or which octave to play, the fact that it is labeled an A is not helpful. This is not to say that we should not teach labels or definitions, but that is not enough.

3. Find

You can also have students find the answers in their pieces. This takes more planning for the teacher, because you need to pull out flashcards that are in their pieces ahead of time, but again, this can help students make the connection and transfer between this separate activity and their "real music".

4. Create

Lastly, while it is convenient for teachers to have so many flashcards options available (and I think they are great to have in the studio), have students make their own at home. The actual process of making flashcards can help to reinforce concepts and answers.

Flashcards are a very valuable teaching tool, but they need to be used in a way that is more than just regurgitating answers or students will not see the importance or make the connection.

Conferences are one of the best platforms for the technology chair to share useful tips and discoveries. After presenting a session on the GarageBand app at the MTNA Collegiate Piano Pedagogy Symposium, I was invited to repeat my presentation at the National Conference in Orlando. I'm proud to represent the technological ambitions of ASMTA on the national level! At the ASMTA conference, I presented "Creating a Professional Website for Sergei Rachmaninoff." In this session, I demonstrated to attendees how to make a free and professional website, using Rachmaninoff as an example, due to the Russian-themed conference. Feel free to contact me for handouts that accompanied my presentations.

More importantly, although I will certainly still help with tech needs of ASMTA, I will no longer serve as the Technology chair. Instead, I will be taking over the position of Honors Recital Chair, where I will keep good traditions alive and improve quality wherever possible. However, without the Technology chair, the Facebook group "ASMTA Technology" is still active. I sent a survey to members, which confirmed that Facebook was a preferred method of technology info updates. If you are a member who sides with this preference, join the Facebook group and keep the conversation alive by posting your own thoughts, asking questions, and keeping an eye out for the next technology chair's discoveries!

ASMTA Archivist, PMTA Historian

Gail Chang

Continuing our 90-year Collection of Archives!!

Take a peak at the Archives link:

<https://repository.asu.edu/items/38832>

Did you find any friends or music teachers from your past? Or even yourself? I found my brother's ASMTA Honors Recital performance from 1968. ASU Archives Dept has helped us with storing and digitizing our huge collection. Grad students in University Music Departments are already researching our online documents. Most of our existing files are from ASMTA and PMTA, however all other ASMTA local chapters have their reports in the MusiGRAMs since 1961. Everyone is invited to participate in our further documentation of Music History in AZ!

The beauty of the MTNA National Certification Program is that it offers all teachers the chance to work on meaningful projects that actually apply to our everyday professional lives. Back in my day, the program was based more on academic knowledge and performance skills. It was assumed that a person with a degree in the music field, or someone who had passed several MTNA sanctioned exams, would know how to teach. At that time, there was no examination of true teaching ability, communication skills, nor of business practices. In short, we were given the professional title of NCTM without necessarily knowing how to communicate what we knew musically to our students, let alone run a studio as a business.

The current program, however, is astounding in its breath and purpose. The five Teacher Profile Projects (TPP) address all the most important facets of our profession and give teachers a chance to raise the bar on their professional skills at the same time. Each project is structured to delve into the heart of the individual's core philosophy and knowledge base, provides guidance with business ethics, and gives opportunities for self-evaluation. For example, even as I graded others, Project 2 made me think about my own presentation of music history and composers to students. I found myself wondering if I had slacked off in this area. Project 3 had me asking myself the most important question every teacher needs to keep in the back of his mind: am I presenting the material in a way that the student would understand? Was I being as interesting and creative as I could be or had I become complacent? And the great thing is the other projects (1, 4 & 5) are also set up for teachers to look at themselves in a different light as they prepare for certification.

Finally, the MTNA National Certification Program's most valued feature is the opportunity to keep working toward staying certified. Accumulating point annually through participation in local and state associations, adjudications, festivals, etc. keeps all of us involved and aware of the latest news in our field. Through this 2-step process, we can continue to learn and grow as professionals, striving for excellence every step of the way. For as we all know, "Success doesn't come from what you do occasionally. It comes from what you do consistently."

Ann M. Fernandez, NCTM
Northwest Division Certification Commissioner



Maranatha Struse
CMTA President

A warm Arizona May greeting to everyone!

The busy music season of the Spring has come to a close. We had our semi-annual potluck at Karen Miller's house for our May meeting. During our business meeting, these members were voted in as our newest officers:

Francie Schofield, president
Hope Struse, vice-president
Rosemary Hendrickson, secretary
Karen Miller, treasurer

There were several senior recitals planned in the following weeks. Our Fall 2017 fundraising contributed immensely to our senior recital scholarship fund. Based on the level and memory of the music, each student, after their senior recital performance, receives a check from CMTA. We created several different categories, the highest category a scholarship check of \$500 for the student who performed their recital completely memorized at Level 10.

Ann Johnson, student of Sancho Manzano, completed an hour memorized performance on violin in Level 7-9 category on May 5. Our next scheduled senior was Rebecca Chon, student of Francie Schofield, performing her recital on May 19. Also completing senior recitals were: Essie Shave, student of Maranatha Struse; Kyla Phidd, student of Karen Miller; and Stephanie Deleon, student of Francie Schofield.

Our next fundraiser is scheduled for August 18, chaired by Francie Schofield. CMTA is trying a new spin on our annual duet concert this year. We are bringing in two grand pianos at our performance venue, Kino Hall, and making the pianos "the centerpiece" of the program!

I hope everyone enjoys their summer; stay cool!

Janice Holladay, NCTM
EAMTA President.

EAMTA just completed our ASP evaluations. We had 40 students and 6 teachers participate, which is pretty good for our small group.

Several of our members will attend the state convention and we look forward to learning new things to rejuvenate us. This coming year, we will once again partner with Eastern Arizona College to bring one or two seminars to our area.

Wishing you all a relaxing summer.



Debbie Saifi, NCTM, EVMTA
President



EVMTA has had a wonderful year. The Spring semester kicked off with a wonderful workshop on Expanding Music Expression by Dr. Radmila Stojanovic-Kiriluk followed by an advanced level Master Class with Eugene and Elisabeth Pridonoff.

On February 3rd, EVMTA held their 31st Annual Ensemble concert at Mt. View High School in Mesa. Approximately 200 students and 30 teachers participated in this event.

In March, Mandarin Cheung-Yueh presented to us on Alternative Repertoire for Intermediate Through Advanced Level Pianists. Our Piano Competition was held at My First Piano with 36 students participating and 14 teachers represented. The District Spring Recital was a success with over 40 students performing.

April was our Association's annual spring luncheon at TC Eggington's. We had a wonderful turnout and enjoyed getting to know each other better. April was also the Jason Sipe Prize Piano Performers Competition at AZ Piano with 34 students competing and nine East Valley seniors were honored with a Senior Recital and Awards presentation at My First Piano.

May was busy with our Arizona Study Program adjudications and testing at Arizona State University. ASP is growing in the East Valley with 1133 students enrolled and 125 teachers participating in this wonderful activity.

The East Valley Board is looking forward to having a relaxing summer and gearing up for another top-notch year with our Fall Kick Off on August 16th.



Rita Borden, NCTM, President

The highlight of the Spring activities for our students was the "Piano Play Day" on March 3. The committee, chaired by Marie Zelenka, planned a morning of engaging activities including exploration of the organ, improvisation, performance, musical theory games, movement and dance. Our monthly recital followed at 1:00 We were pleased to have Kassandra Weleck visit our local association for the event and recital.

Unfortunately, both the master class with Patricia Kavanagh of the Royal Irish Academy of Music and our session on organizing a piano ensemble event with Suszy Traylor and Sue Shiner had to be postponed until Fall 2018.

The final student recital of the year took place on May 5, followed by a general meeting. There was discussion on how to increase participation on our monthly recitals, plans for next year, and hosting the conference in 2019. It was determined the best dates for the ASMTA 2019 conference will be June 6-9, due to other events happening in Flagstaff the previous weekend.

The new slate of officers include:

Michelle Wachter, President

Frank Scott, Vice-President

Janice ChenJu Chiang, Treasurer

Marie Zelenka, Secretary



Sarah Elliott, President

The Phoenix Music Teachers Association (PMTA) is pleased to announce that one of our members, Barbara “Bobbi” Stoutenburgh, has officially been designated as an MTNA Foundation Fellow 2018. Bobbi was formally recognized at the MTNA Conference Gala on March 19th, 2018, in Lake Buena Vista, Florida.

This semester, PMTA had three general membership meetings that included topical presentations and master classes by special guests on the second Thursday of each month, two Sharing Plus interactive meetings where educational tips and ideas were exchanged, and three Performance Plus events where teachers had the opportunity to perform for each other in recital settings. Two student recitals, one adult student recital, and one vocal recital also occurred.

The annual PMTA Piano Ensemble Concert was held on Saturday, February 10th, 2018. The Dean & Carolyn Elder Competition for piano students took place on March 24th-25th, 2018.

The hardworking ASMTA State Conference Committee, led by Tanya Eldridge, ASMTA 3rd VP, continued to plan for the ASMTA Conference, which was hosted by PMTA on May 30th through June 2nd, 2018. The 2018 conference theme was “Russian Seasons,” held at the Doubletree Resort by Hilton, Scottsdale-Paradise Valley. The event was a huge success and many congratulations were given to the entire Conference Committee. Thank you to all who had a part in this year’s conference!



Gloria Singleton
TMTA President

Greetings to you from the whole TMTA Board, The spring semester has been incredibly busy with many wonderful events for TMTA teachers and students. We started the semester with our January general meeting on the 19th with a presentation by harpist Christine Vivona. In February we had our annual Barnes & Noble fundraiser on Feb. 2-3, followed by our regular KUDOS Recitals and the Piano Ensemble Concert on March 10 with 486 students from 58 teachers. At the end of March was our Festival in the Mall program which is a fundraiser for our Merit Scholarship competition where around 75 students played.

This year we co-sponsored a Workshop and Master Class with the UA Piano Pedagogy Department. Through the work of UA professor and TMTA member Dr. Lisa Zdechlik, we had Alejandro Cremaschi do a masterclass and the two presentations on April 6-7. All events were very well done and, though we didn’t have a great attendance of TMTA teachers, those who did attend were treated to excellent information. Command Performance, Senior Recital, and Merit Scholarship Competition rounded out the TMTA events for the year, along with ASP evaluations in May.

Other notable happenings for TMTA include the launch of the new and improved TMTA website in mid-January. This has become a wonderful upgrade to our membership and is helping with community exposure and member communication. Be sure to check it out at www.tucsonmusicteachers.org.

At our final general meeting for the year, we were able to welcome Mr. Lynn Moser to the TMTA board as Recording Secretary. A position of Member-at-Large is currently vacant as Kassandra Weleck moved off the board to make time for her new role as ASMTA President. We know she will do great in her new position and wish her the best of luck.

WEBSITES

MTNA: mtna.org

ASMTA: asmta.org

CMTA: cochisemusicteachers.org.

EVMTA: evmta.org

PMTA: phoenixmusicteachers.org

TMTA: tucsonmusicteachers.org

HONORED TEACHERS

MTNA Anniversaries for 2018

MTNA National Teacher of the Year

2001 Janice McCurnin



MTNA Foundation Fellows

- 2012 Dean Elder
- 2017 Frank Scott
- 2018 Barbara Stoutenburgh

ASMTA Honorary Life Members

- 2000 James Anthony
- 2007 Gloria Gaebe Ritt, NCTM
- 2012 Dorothy Dungan, NCTM
- 2012 Barbara Stoutenburgh NCTM
- 2013 Carol Ray Hill NCTM
- 2014 Fran Kaspar NCTM
- 2016 PeeYaw Lim Wilkes NCTM
- 2017 Cecilia Whitby
- 2018 Dean Elder

ASMTA Honored Teachers

(The Honored Teacher award is given in honor of Janice McCurnin and Beatrice Searles.)

- 1991 Janice McCurnin, Beatrice Searles, Betty Butler, Frances W. Kaspar, Gloria Ritt, Marion Rogge, Marie Roosen, Barbara Stoutenburgh, Laurel Watkins, PeeYaw Lim Wilkes
- 1992 Kathryn Pooler
- 1993 Carol Sue Rickel
- 1994 Joy Ross
- 1996 Dr. Rex Woods
- 1998 Dr. Jan Meyer Thompson
- 1999 Gail Fischler
- 2000 Helen Jones
Dr. Paul Paige
- 2001 Carol Ray Hill
- 2002 Dorothy Kish Dungan
- 2003 Dr. June Chow-Tyne
- 2004 Louise Hill
- 2005 Elaine Mooney
- 2006 Garner Mallery
- 2007 Grace Young
- 2008 Marjorie Gunnell
- 2009 Rosmary Stelmach
- 2010 Melodie Lee Acker
- 2011 Rita Quay
- 2012 Cecilia Whitby
- 2013 Karen Stahl
- 2014 Dr. Raymond T. Ryder
- 2015 JoAnn Stone Smlser
- 2016 Debbie Saifi
- 2017 Karyl Tomizuka
- 2018 Dr. Radmila Stojanovic Kiriluk

5 years (2013)

- | | |
|-------------------------|----------------------------|
| Heather Baldwin (EVMTA) | Min Jeong Kim (TMTA/UofA) |
| Luba Brodsky (PMTA) | Soo Yeon Kim (UofA) |
| Tsai-Ping Chung (EVMTA) | Jennifer Russell (NAMTA) |
| Virginia Conrad (PMTA) | Brandon Seil (PMTA) |
| Robyn Harris (PMTA) | Michael Shui (ASU) |
| Thomas Hogan (PMTA) | Maranatha Struse (CMTA) |
| Hanna Jang (EVMTA) | Shiho Takeda (TMTA/U of A) |
| Albana Kapidani (PMTA) | Elizabeth Trayer (PMTA) |
| | Yumiko Ueda (EVMTA) |

10 years (2008)

- | | |
|----------------------------|--------------------------|
| Kiyono Bernier (CMTA/TMTA) | Heather McCook (EVMTA) |
| Maxine Enders (PMTA) | Francisco Naranjo |
| Yelena Goldberg (PMTA) | (PMTA/EVMTA) |
| Marlene Histan (PMTA) | Michelle Wachter (NAMTA) |

15 years (2003)

- | | |
|---------------------------------|-----------------------|
| Paulette Albertson, NCTM (TMTA) | Carolyn Jossi (EVMTA) |
| Yolanda Dyché (TMTA) | Ji-Young Kim (TMTA) |
| Julie Eggleston (PMTA) | Betty Swenson (EVMTA) |
| Christine Heaps (EVMTA) | Kirk Taylor (PMTA/ |
| Janice Holladay, NCTM (EAMTA) | EVMTA) |

20 years (1998)

- | | |
|---------------------------|----------------------------------|
| Susan Epps (PMTA) | Sarah Moglewer, NCTM (PMTA) |
| Stuart Foster (PMTA) | Saki Nabeshima (PMTA) |
| Elizabeth Mariner (EVMTA) | Radmila Stojanovic-Kiriluk, NCTM |
| Baruch Meir (EVMTA) | Tina Yang (EVMTA) |

25 years (1993)

- | | |
|------------------------|------------------------------|
| Lynnette Barney (TMTA) | Angelica Prado-Stern NCTM |
| Victoria Boyd (TMTA) | (PMTA) |
| June Chow-Tyne (TMTA) | Gail Quackenbush NCTM (PMTA) |
| Autum Hunt (EVMTA) | Diana Reynolds |
| Lynn Moser NCTM (TMTA) | Mary Szanto (EVMTA) |
| Vicki Merley (TMTA) | Judith Torigoe, NCTM (NAMTA) |
| Anne Neff Smith (TMTA) | |

30 years (1988)

- | | |
|--|-------------------------------|
| Ruth Clayton, NCTM (PMTA) | Caroline Riggins (EVMTA) |
| Rosemary Isbell-Hendrickson, NCTM (CMTA) | |
| Diane Legge (EVMTA) | Patricia Scordato NCTM (TMTA) |
| Maril Jo Morris (TMTA) | Susan Shiner (PMTA) |
| Dorothy Parris (EVMTA) | Ann Taylor (TMTA) |

35 years (1983)

- | | |
|----------------------------|-------------------------------|
| Catherine Fletcher (EVMTA) | Garnet Mallery NCTM (PMTA) |
| Diana Galindo NCTM (NAMTA) | Karen Stahl (CMTA) |
| Linda Heintz (PMTA) | Constance Svete Kenney (PMTA) |
| Julie Madsen (EVMTA) | Ruth Yandell NCTM (EVMTA) |

40 years (1978)

- Pamela Allman (EVMTA)
- Ken Noble (EVMTA)
- Bobbi Stoutenburgh, NCTM (PMTA)

50 years (1968)

- Margaret Miller, NCTM (EVMTA)

TEACHING PIANO STUDENTS WITH DISABILITIES

By Dr. Radmila Stojanovic-Kiriluk

Independent Music Teachers Forum

During the course of a teaching career, many teachers would have at least one a student who broke an arm and could not play piano for several weeks. In this situations, a teacher may scramble to find appropriate materials to teach to the student while adjusting the lesson plans and teaching techniques. For students who have permanent and more severe disabilities, or what we often call special needs students, teachers need to adjust their teaching at all times to fit adequately the particular disability of a student.

Disabilities appear in various ways and in different degrees. The Center for Music Learning at the University of Texas, Austin, that has a wonderful page on resources on disabilities, posted on its website the list of the following disabilities: ADHD, Autism, Cerebral Palsy, Diabetes, Down Syndrome, Emotional Disturbance, Epilepsy, Fetal Alcohol Syndrome, Hearing Impairment (Deafness), Intellectual Disabilities, Multiple Sclerosis, Muscular Dystrophy, Speech or Language Impairment, Spina Bifida, Tourette Syndrome, Traumatic Brain Injury, Visual Impairment (Blindness) and Williams Syndrome. Can you recall having students with any of those disabilities in your studio? The list is overwhelming and music teachers cannot possibly know the manifestations of each of these disabilities and how to approach teaching students who have them. This is why it is important for teachers to search for helpful information when they receive a student who is diagnosed with a specific disability.

In his book “Neuro Tribes”, focused on transforming the common view of autism, Steve Silberman suggests that we should think of learning differences in people, or “neurodiversity”, in terms of human operating system instead of diagnostic labels like dyslexia and ADHD. He says: “Just because the computer is not running Windows [operating system] doesn’t mean that it’s broken”. A teaching approach for students with learning disabilities and special needs begins with accepting that many of them process information in a distinctive way than the typical students do. Atypical kids would probably also have a different timeline for completing the assignments and the lesson goals would have to be modified. As teachers, we need to respond to the individual needs of those students and let them guide us how to follow their own learning pace.

Because there is no one unique advice for teaching children with disabilities, it is not surprising that public schools provide for the students with special needs a 504 Plan or an IEP (which are based on a team evaluation and the particular needs of each child. Individualized Education Program), Discussing with parents the 504 program or IEP goals already established in school would be beneficial to a piano teacher.

A number of parents of students whose disabilities are severe might skip piano lessons since their children will have a number of much more needed physical, occupational, or speech therapy sessions to help them adjust better in the real world. But many of the high functioning students (as commonly referred to children who can communicate well and take care of their basic needs) might enroll in music lessons. In this article, I will focus on strategies for teaching students with disabilities that appear to be the most common among the piano students: ADHD, Autism, Dyslexia, and Hearing and Visual Impairment.

ADHD (Attention Deficit Hyperactivity Disorder)

Probably the most prevalent group of students with disabilities that show up for the piano lessons are students who have ADHD. Many teachers grow to recognize the usual symptoms: fidgeting, impulsivity, difficulty focusing, short attention span, and mood swings among the others. Very often those students are extremely creative but it is difficult to channel their energy into productive work. Teachers need to slow down the lesson pace and try to help students finish the tasks, one step at a time.

Because ADHD students are often impatient and quickly lose attention, it is important for teachers to keep the instruction very clear and short when introducing new concepts or making comments. Even though students might appear as they have been listening, teachers should not assume that they have absorbed everything said. It is a good idea to ask students questions and see if they understood the material. Putting the piano cover down and not allowing student to play with the keys while the teacher is explaining new concepts could help students focus better.

ADHD students often begin to discuss an unrelated topic in the lesson and using rules such as “two-minute talk limit” will help them prepare to continue with the assignments after they are done talking. Very often they also drift to “their own world” and teachers need to “pull them back” by grabbing their attention with words such as: “look at me”, “look at the music”, “look at my fingers on the keys” etc.

Dividing lessons in small time segments and working in small sections with occasional breaks helps ADHD students focus better while utilizing the best out of their short attention span. If the students become tired, giving them a notice that after they play the piece (or a section) one more time and with a great focus, they can rest or do their favorite activity such as maybe playing with the instruments in the studio. However, students should be warned that after several minutes of their chosen activity, they need to go back to their seat and continue with the lesson. When assigning the homework, it is helpful to provide a guidance for home practicing with a practicing chart and a list of “things to do”. This will help students with ADHD be more organized at home and become successful in learning piano playing.

Autism

For many people of the older generation the idea of autism was Dustin Hoffman’s character of Raymond in the movie “Rain Man”. The truth is that autistic spectrum is very wide and the children diagnosed with autism can have either minor tendencies pointing at autistic behavior or can be incapacitated to the extent that they cannot live without constant supervision from family and specialists. Some typical features of autistic behavior are: repetitiveness, strict adherence to the schedule and routine, inability to sustain an eye contact, communication problems and often speech delay, sensory issues, poor motor skills, and “stimming” (making repetitive or unusual body movements or noises). Autistic children may appear very peculiar and they usually need their own personal space (and occasionally quiet time). Some of them do not like to be touched and others might be bothered by loud sounds or even by a ticking of a clock or metronome.

Teachers need to figure out how to approach each autistic child so the child feels comfortable in the lesson. When autistic students become upset or nervous, they might start stimming by either flapping their hands, rocking back and forth, or making peculiar noises. This is the time when the teacher might need to stop the current activity and gently remind them to calm down.

Since adhering to the routine is one of the common autistic characteristics, keeping the schedule strict and lessons organized is very important. If the planned activities are not done in order, some autistic students might react negatively to that but some other might be more flexible if warned that the change will be made. Most of autistic children will also have a tendency to notice the miniscule details and they will let teachers know if mistakes are made or if the lesson started too late or went over the scheduled time.

Autistic children very often have one or two main interests that very often turn into obsessions. They love to relate every conversation to their favorite topic. Even though sometimes it could be tiring to discuss the same topics all over again with the autistic student, teachers can take advantage of it. For example, in case of a child who loves Star Wars, teacher may suggest that they play with a laser focus as a master Jedi or with the powerful sound as Darth Vader would do. This will get them right into the zone.

The “savant” characteristics in autistic people (capacity to demonstrate certain abilities that far exceed the ones of average people) are not unusual. Some of those amazing abilities might be memorizing 22,514 digits of the number Pi and reciting them in five hours and nine minutes (Daniel Tammet) or being able to construct and visualize an entire machine in their head (Temple Grandin). A number of autistic students have outstanding capabilities to memorize their pieces much quicker than other students or they might even have a perfect pitch. If the student has some of their special abilities, teachers should take advantage of those.

The teachers who teach group lessons will have to be careful when including an autistic child within the group. Some of them do not handle the group dynamic well. A group environment can become overwhelming for them and they either “withdraw” into their own world or become agitated. Providing a smaller, easier to control groups will be more enjoyable for everybody. Carefully observing the autistic students and their particular behavior, slowing down the teaching pace, and using a lot of patience could result in amazing experience that can be rewarding for both teacher and student.

Dyslexia

Dyslexia, as a specific learning disability, affects about 10% of population. It can influence processing information, short term memory, organization, and reading skills. Some of the most prominent signs of dyslexia are difficulty in acquiring reading skills, mispronunciation of words, taking time in answering the questions, and troubles remembering dates and names. People with dyslexia are often very creative and their high intellectual ability could be in conflict with their slow process ability which can result in a low self-esteem. Understanding this aspect of dyslexia is really important and nurturing positive environment and focusing on creativity can help diminish the frustration.

Because the brain of students with dyslexia works hard to codify what is seen on the page, this can affect the reading of a music. Having a large print of a music score and

breaking reading into smaller sections might help dyslexic students identify the notes and symbols quicker. While students are reading the score, teachers can track the notes with the pencil to keep attention on each note. This activity could be also done in reverse, when student is tracking the notes while teacher is introducing the piece. Using highlighters or colored pencils to accentuate certain problem spots will help students with dyslexia focus easier on a particular problem in the score. Using a multisensory method in teaching, focusing on kinesthetic and auditory (clapping, walking, or playing melodies by ear) rather than mostly visual approach might be helpful for dyslexic student.

Due to the short term memory problems, students with dyslexia often take more time to memorize their pieces. Teachers can help the students with dyslexia overcome the issue of memorizing by using strategies such as isolating musical components of the piece and focusing on patterns rather than on single notes. The processing skills improve over time and people with dyslexia can become better readers. One on one instruction allows students with dyslexia to take their own pace without feeling pressured to keep up with other students and to further explore the possibilities of their creative minds.

Hearing Impairment

One would think that people with hearing impairment will definitely not take music lessons, since making music is an auditory art. But even though hearing impaired people might not hear all the sounds that come out of the instrument, they can still feel the music from inside while often relying on vibrations. A famous example of a person who composed some of his most extraordinary pieces after losing his hearing was Beethoven. There are many other examples of musicians such Evelyn Glennie, a percussionist who defy every expectation of a typical musician. (The link to her video is included at the bottom.)

A teacher should discuss with the student and parents the degree of hearing impairment in order to determine what kind of changes should be made in the teaching process. When having a student with the hearing impairment, it is recommended that the teacher speaks slowly and preferably on the side of the ear that can hear better in case one ear is less affected. Accentuating the words loudly and clearly will improve the understanding of directions. Students will often have hearing aids that are not perfect and sometimes can cause whistling or squealing sound in their ears which can distract them from playing well. Because students with hearing impairments always try harder to hear the sounds they make, with their attention focused on listening, that can sometimes result in a body tightness. Insisting on hand and arm flexibility and music making with their inner ear is very important. Depending on the type of hearing loss, students will hear some piano registers better than the others. It is helpful to choose the repertoire that fits their

best hearing range. If there are parts of the piece written in the registers that is hard to hear, practicing those parts in a more comfortable register of the piano could be useful for better control. Very often students with hearing impairment have problem with pedaling because they cannot always distinguish the subtle pedal changes. They need to be instructed to fully lift their feet when changing the pedal to secure clarity of the sound.

To compensate for not hearing the music that comes out of the instrument clearly, hearing impaired students often develop incredible inner musical instincts and sensitivity that can result, with the guidance of a good teacher, in a profoundly felt music experience.

Visual Impairment

Visual impairment affects a student's educational performance depending on a degree of the impairment. Types of visual problems could be: partially sighted (a visual problem that requires a special educational approach), low vision (unable to read well or see far even with the aid of eyeglasses), legally blind (a person has less than 20/200 vision and a very limited field of vision) and totally blind (student who can learn only by Braille or other non-visual media). Students who are visually impaired have problems with overall functioning and often they have multiple disabilities but that is not always the case. Some visual impaired people have an exceptional minds and level of creativity and they can become famous as Ray Charles, Stevie Wonder, Art Tatum, Nobuyuk Tsujii, and Andrea Bocelli did.

Teaching a visually impaired child has its own challenges and it should be approached with keeping in mind that every child is an individual regardless of ability or disability. We need to become acquainted with the child's personality and learning style and responsive of his or her educational needs. Since visually impaired students cannot see well (or not at all) teachers need to be very clear in explaining ideas and concepts. They will also need to use a lot of direct touch and wrist/hand manipulation in technique demonstration while gently guiding the student's hands on the piano in order for them to feel both placement of the piano keys as well as arm flexibility necessary for playing piano. Teachers must first discuss this approach with the parents and students to confirm that students is comfortable with it. If the student does not respond well to those kind of position adjustments, teachers will need to rely on verbal explanation more often.

Some materials for teaching visually impaired students are listed on the National Library of Services website and those are:

- * Numerous piano methods in braille such as Bastien, Frances Clark or Suzuki.
- * Large Print music for partially sighted students, produced with a minimum 14-point type size and a 1-inch staff size.
- * A variety of instructional recordings that are devoted to instruction in playing piano and other instruments,

- * A variety of instructional recordings that are devoted to instruction in playing piano and other instruments, as well as music theory and appreciation and other music subjects.
- * Ebraille files (BRMs) include scores (sheet music) for various works of music.

Even though Braille reading methods are available, very often students and teachers use audio recordings for learning the pieces because Braille takes some time to learn. A young pianist, Nobuyuk Tsujii said about his learning process: "When I was at primary school, I studied some music through braille music sheets, but it was difficult to read and not every repertoire was available. I now study music by recording someone playing with one hand, then record them playing with their other hand. Somebody also explains the musical score to me." It seems that this is somewhat easier path for music students in many ways. Teachers can make recordings of each hand (preferably phrase by phrase) for students to practice and proceed with more complicated textures as the students' progress.

A lot of professional musicians who can see well, after they memorize the piseces often close their eyes during the performance in order to feel the emotional depth of the music. Blind people always make this connection with the music and develop exceptional hearing sensitivity that is a great asset for any musician.

General disability resources and online reading:

<https://cml.music.utexas.edu/online-resources/disabilities-information/resources-for-all-disabilities/>
<http://www.scholastic.com/parents/resources/article/disabilities-special-needs/4-things-you-might-not-know-about-learning-disabilities>
<https://ldaamerica.org/> <https://musictherapyservices.net/the-suzuki-method-and-adaptive-music-lessons-for-the-child-with-disabilities/> http://www.marthabeth.com/learning_disabled_students.html

ADHD (Attention Deficit Hyperactivity Disorder) <https://www.teachpianotoday.com/2012/11/01/8-strategies-for-teaching-piano-to-students-with-add-or-adhd/>
<https://mirandawilsoncellist.com/2015/09/21/musicians-with-adhd-and-the-colleagues-who-work-with-them/>

Autism Teacher Education Webinar Series - Autism and Piano Study: A Basic Teaching Vocabulary (<https://www.youtube.com/watch?v=KrEs-avlmTs&list=PLv54BW3t3V82dX5oMdaFFE-zjGsDPREW&index=10&t=4432s>)

Dyslexia

<http://dyslexia.yale.edu/dyslexia/signs-of-dyslexia/>

Hearing Impairment

<https://nafme.org/teaching-music-to-students-with-hearing-loss/>
Evelyn Glennie's TED talk: <https://www.youtube.com/watch?v=IU3V6zNER4g>

Visual Impairment

http://www.blindmusicstudent.org/Articles_piano_teaching.htm
https://www.nbp.org/ic/nbp/braille/eb/eb_music.html
<http://www.musicfortheblind.com/piano-courses/>
National Library of Services website:
<https://www.loc.gov/nls/braille-audio-reading-materials/music-materials/piano-methods-braille/>



R.I.P Xiaoying Wen
(1989-2017)

by Baruch Meir

It is with deep pain and sadness that I separate from Xiaoying Wen, my student, friend, colleague and a gifted artist. Xiaoying was taken away from us on November 16, 2017. He was hit by a pick-up truck while riding his bicycle at a crosswalk. He was pronounced dead at the hospital's ICU a few hours later. Xiaoying was only twenty-eight years old and had a bright future ahead. A life cut short. A senseless death.

While being one of the most talented people I have ever encountered, Xiaoying was also very humble. He was a bright light among us and embraced life to the fullest. Anyone who knew Xiaoying could see his gentle soul, and his playfulness. He was really wonderful with children including my Zohar. He had a special generosity about him, a true kindness and a positive spirit.

Xiaoying was so devoted and passionate about his music and art. In recent years, Xiaoying developed a special affinity to Scriabin's music. I gave him his first Scriabin's piece, the Vers La Flamme and he soon developed a passion for the music in all of its eccentricities and the uniqueness of its colors. Perhaps it was the real fire in the music, that sensuous spark that is so rooted in it, that he so easily related to. I have never heard better climactic moments than in Xiaoying's performances. Soon after, he tackled the 5th sonata and played it with such exquisite sensitivity and strong personal verve. He gave fantastic performance of it at Schlern Festival 2016 and at his second DMA recital last March. The 10th sonata was his next project and he already memorized it quickly for his next recital together with Medtner's fairy tales, and the Barber sonata. I was so looking forward to his next recital. His ecstatic and triumphant Vers La Flamme will stay with me forever.

The slide show I created following Xiaoying's passing is celebrating his life. I gathered it with the help of many of our students at ASU who sent me photos and quotes about him. He was so loved and admired by everyone and he loved back.

I miss you dear friend. Farewell Xiaoying. You are in my heart forever!

This is a link to his GoFundMe account for his family who need our help: <https://www.gofundme.com/xiaoying-wens-funerals-memorial>.

2018 James R. Anthony Honors Recital

The purpose of the Arizona State Music Teachers Association's James R. Anthony Honors Recital is to promote the development of musicianship, technique, and performance to the highest level possible. A two-tiered auditions process is used to select some of the most outstanding students in the state to perform during the state conference.

There were 18 teachers and 70 students enrolled in the 2018 Honors Recital held in conjunction with the 2018 ASMTA State Conference at the Doubletree Hilton Resort in Scottsdale. There were 57 in the finals. of which there were:

10 honorable mention (3 Elementary, 4 Intermediate, 3 Advanced),

31 medalists (13 Elementary, 11 Intermediate, 7 Advanced),

18 Medalists with Distinction (5 Elementary, 5 Intermediate, 8 Advanced).

There were 48 Total Medalists (43 events).

There were two winners of the James Saverio Ruccolo Piano Awards (one for Intermediate 1 Division and one for Intermediate 2 Division). This award is offered in memory of Dr. James Saverio Ruccolo, a pianist/composer and a Professor Emeritus of Arizona State University. Dr. Ruccolo was also an active contributor to the Arizona State Music Teachers Association, Piano Division between 1975-1985.

Submission by Cassandra Weleck, President, and Suszy Traylor, 4th VP

(on behalf of Aemlia Teguh, Honors Recital Chair)



ASMTA's 89th Conference

May 31-Jun 2, 2018

Russian Seasons in Arizona

Submitted by Suszy Traylor, 4th VP and
2018 Conference Committee Member
on behalf of Tatyana Eldridge,
3rd VP Conference Chair

The ASMTA's 89th State Conference was held May 31-June 3, at the Double Tree Hilton Resort and Hotel, in Scottsdale, AZ. The theme of the conference was "Russian Seasons in Arizona."

"Russian Seasons" the brain-child of Sergei Diaghilev, a philanthropist of Russian fine arts, were performances of Russian musicians and composers of opera music, and ballet dancers, as well as Russian artists, whose performances and exhibits were held outside Russia at the beginning of the 20th century."

The conference chairperson, Tatyana Eldridge, with the help of her committee, did a phenomenal job pulling together a lot of talented and knowledgeable guest artists, performers and presenters.

Elisabeth and Eugene Pridonoff, internationally-acclaimed pianists, performed duo works and presented master classes. Vocalist Nancy Harris and pianist Natalya Thran performed a lecture recital of Russian romances, and Jessica Yam and Elias-Axel Pettersson gave a masterclass and a lecture-piano recital on Rachmaninoff's Suite No. 2.

Eckart Sellheim gave a lecture on Piano Pedaling in the 19th Century and Yelena Golberg discussed Diaghilev's Russian Seasons. Josh Wallace from My First Piano shared his story of the Yamaha Piano Continuum.

The day closed with a celebratory Gala Banquet. Dr. Gary Ingle, Executive Director and CEO of MTNA, was the Keynote Speaker and Mezzo-soprano Nancy Harris and Yuri Povolotsky entertained us with their music. The ASMTA Honorary Life Member award was given to Dean Elder and Dr. Radmila Stojanovic-Kiriluk received the ASMTA Honored Teacher Award. Bobbi Stoutenburgh was also honored as an MTNA Foundation Fellow.



Friday was packed with concurrent presentations. Jessica Yam and Elias-Axel Pettersson had a lecture piano recital on Rachmaninoff Suite No. 2. Guest artists Eugene Pridonoff, Mikhail Yanovitsky from Russia, and Helen Marlais from FJH Music Co. presented an array of performances and lectures. Snezana Krstic demonstrated Tchaikovsky's Album for the Young, Op 39 and Vitaly Serebriakov offered an "open lesson" (presenting a master class with his own student). John Yoontae Hwang talked about Kapustin's piano music, Jelena Vladikovic addressed pianists' injuries, Sean Slade from Piano Marvel discussed sight reading, and Christopher Oill offered tips on creating a professional website. Radmila Stojanovic-Kiriluk spoke on piano technique; Sean Slade provided ideas on effective group teaching; Lynette Barney explained teaching theory, aural skills, and piano repertoire; and Natalya Thran presented Maykapar's literature. Friday evening's concert was performed by guest artist Mikhail Yanovitsky.

Saturday was devoted mainly to the Honor Recital Auditions and the James. R. Anthony Honors Recital. There were still many interesting presentation, though. Lynette Barney, spoke on making modes meaningful, Natalya Thran spoke on Maykapar, and Helen Marlais gave a master class in th morning. After lunch, Radmila Stojanoviic-Kirilu spoke on using your hands to expand music expression, Sean Slade talked about group classes, and Eugene Pridonoff talked on the leadership and responsibility of teachers.



ASMTA 2018 State Conference, Board of Directors.

Seated from left to right: Dr. Jessica Yam, Gail Chang.

Standing from left to right: Chase Coleman, Dr. Yali Luo, Gloria Singleton, Rosemary Isbell-Hendrickson, Debbie Saifi, Suszy Traylor, Kassandra Weleck, Radmila Stojanovic-Kiriluk, Bobbi Stoutenburgh, Christopher Oill, Lynette Barney, Rita Borden, Natalya Thran, Hannah Creviston, Michelle Wachter, Debbie Dinkel, Gary Ingle (MTNA Executive Director and CFO).

Comments from members:

“As an ASMTA member, I would like to send a huge THANKS to all of the teachers who organized a great conference, with so much to see, hear, and learn. Thank you Tanya, Natalya, Yelena, Chase, Kassandra, Lynnette, Susan, Sue, Christina, Jessica, Aemilia, Nina and everybody else who spent hours and hours of preparation. (I am sure there are many more who deserve the credit!). We are so lucky to have such dedicated teachers in our association who bring us together year after year at this annual gatherings.
Radmila

“This was a wonderful conference and, personally, I feel very privileged to be a part of this wonderful organization. You all have given me so much more than you will ever know. I could go on and on but just know I love and appreciate every one of you.” Bobbi

“Thanks so much to all, especially Tanya, who worked incredibly hard to make this conference a huge success. There were so many inspiring presentations and performances. We make a wonderful team!” Jessica

“Thank you to all who organized the conference, especially Tatyana Eldridge. It was an enjoyable time of wonderful music, engaging topics and great presenters. Congratulations to all who helped put together this fun conference! Well done!” Gloria, TMTA

...and many more compliments.

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