

The CLARION

Official Bulletin of the Washington State Music Teachers Association

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PRESIDENT'S CORNER

with Mary Kaye Owen, NCTM



It's April! Time for Easter and beautiful tulips, twittering birds, and croaking frogs! A whole week of Spring Break! Oh YES! ...Oh, yeah... it's April. Income taxes and property taxes are due. Spring Break only lasts one week, then it's back to real life. MTNA dues need to be paid. Oh dear.... it's April.

I think it's true that people tend to marry "opposites." If my husband's hot, I'm always cold, and vice versa. He's the liberal and I'm the conservative. He's always been a saver and I've always been a spender. He lives the "early to bed, early to rise" lifestyle. I often get my second wind at 10:00 p.m. and am a very happy night owl. He tends to be a pessimist, and I consider myself an optimist.

Now that it's April and my MTNA membership dues need to be paid, because I am the family optimist, I will be positive about this expense. An added cost this time is that I want to join two chapters close to my home (close proximity to multiple WSMTA chapters is one of the benefits of living in the Seattle Metropolitan area). My dear South King County Chapter is full of friends and

familiar experiences - I'll always be a member. As WSMTA President, visiting all the chapters around the state whetted my appetite for getting involved in some new opportunities, too. The Lake Washington Chapter meeting I attended really grabbed me, and I'm excited to pay the dues so I can join them! Okay - that's optimistic, isn't it?! Next: money for Yakima - think positive!

BRAVO!

State Recitalist Competitions

Congratulations to the following chapter representative, alternate, and honorable mention recitalists and their teachers. We look forward to hearing chapter representatives perform at the June Conference.

Lewis County

Student/Teacher

Rep. Miriam Ash / Robin Chadwick
Alt. David Buker / Chadwick
H.M. R: Reuben Cummins / Brice Voetberg; Reile Slattery, Olivia Winebrenner, Annie Voetberg / Chadwick
UR: Chelsea Derkaht / Chadwick

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Busy Young Composers Break Record

The number of entries in the Young Composers Project has hit a new high again this year. We received 152 compositions from students of 40 teachers from 17 chapters from all over the state. That compares to 145 compositions last year and 103 in 2007. Congratulations teachers, for encouraging your students to compose!

Plan to attend our state conference in June, where you can hear some of our young composers in recital.

Krista Seely, YCP Chair

FUTURE EVENTS

WSMTA Conference 2009

This issue of *The CLARION* includes your registration form for the 2009 WSMTA Conference in Yakima. Please read carefully and note the May 15th deadline for the best deal on 5 days of stimulating presentations, fine concerts and camaraderie!

Yakima Valley Visions



We are very excited to welcome Ingrid Clarfield as our 2009 Conference Clinician. Ms. Clarfield has given lecture-recitals, workshops and master classes in more than a hundred cities across North America and has garnered high praise from many corners, including this from Scott McBride Smith (President, Royal American Conservatory Examinations, President and CEO, International Institute for Young Musicians): "...Ingrid Clarfield's teaching attains the highest levels of creativity. But what makes her truly unique is her ability to demystify the road to artistry into practical, easy steps. One workshop from her is worth a year of regular lessons. ...!" We are extremely fortunate to get THREE workshops—read on:

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ARTICLES:

- must be submitted no later than the 1st day of the month previous to publication month.
- must be in the form of MS Word documents attached to email messages.
- must contain no special formatting, other than normal tab, and carriage returns.
- Please do not use any custom tabbing or indents.
- Please use single line vertical spacing only.
- Please double space between sentences.

IF YOU HAVE ANY QUESTIONS, CONTACT THE EDITOR

ADVERTISING:

- Advertising Request Forms are available from the WSMTA Executive Office.

Conference Fee Waivers 2009 Conference in Yakima

WSMTA would like to help if cost is a factor. Yes, you planned to set aside funds monthly, but health issues interfered, or the refrigerator just couldn't make it another day and there went your savings. It is a very simple process to apply, and you don't have to be destitute to qualify. Don't stay home if a fee waiver can make the difference in your going or not.

To apply for a waiver of the conference registration fee, contact:

Kaycee Groom
16219-132nd Place SE
Renton, WA 98058
julevamar@aol.com

E-mail is the preferred method. The application Deadline is May 1st, 2009 to allow for processing time before the conference.

MEMBERSHIP

Welcome New Members!

Eastside Chapter
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Gary Donald Panek
Tamara Bell Steensgaard

Edmonds Chapter
Malya Resnik Muth

Gig Harbor Chapter
Heather N. Hayes

Snohomish County Chapter
Barbara Mehl Liggett

South King County Chapter
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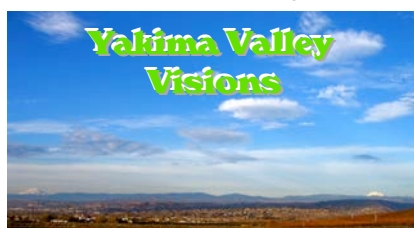
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Kyndal Sarah Meister
Rourke O'Brien
Claire E. Smith
Margo Thibodeau

FUTURE EVENTS

(Continued from Page 1)

WSMTA Conference 2009

(Continued from Page 1)



Mt. Rainier - Yakima Valley - Mt. Adams

Ms. Clarfield's first workshop, "Road to Technical and Stylistic Mastery" is based on the premise that inspiring artistic performance should be an integral part of all piano study, beginning with the first lesson. She will demonstrate exercises, etudes, and repertoire from beginning through advanced levels that show how to link technique and musicality. Suggestions will be given for encouraging critical listening skills with appropriate vocabulary for the young beginner, which will help develop good practice habits that continue to improve as their repertoire becomes more advanced.

Her next presentation, "Keys to Artistic Performance: Color, Choreography, and Characterization" will provide teachers with useful information on how to develop greater artistry by guiding students in these 3 "key" areas. Teachers and students can apply these principles to all their repertoire to achieve a higher level of artistic performance, to sound and look like a concert pianist. Repertoire will be performed and discussed from Professor Clarfield's unique series with composer, Dennis Alexander, Keys to Artistic Performance Books 1-3 (Alfred Publishing Co.), as well as other music from upper elementary through advanced levels.

Concluding Ms. Clarfield's time with us, she will discuss "Teaching Rubato: Bend It, But Don't Break It" providing teachers with ideas on when and why we use rubato, as well as techniques for teaching students to play with rhythmic freedom beginning at an early age. Professor Clarfield will perform, with the assistance of Patti Robertson, playing the left hand, and provide an extensive list of repertoire from early intermediate to advanced levels that are effective in teaching rubato.

Master Classes at the Conference

In addition to her workshops, Ms. Clarfield, will conduct master classes for students age 7 and older and levels, Early Intermediate to Advanced. Please submit name, age, repertoire and timing to me by email: dccross@kvalley.com. Ms. Clarfield will select those she thinks will make up an interesting class and says it is fine to submit "works in progress" and not just competition winners. Each teacher is entitled to three submissions. **The deadline is April 10th, 2009.**

Hotel Reservations

It's time to make your hotel reservation for the 2009 WSMTA Conference! A block of rooms is being held for WSMTA at the Red Lion Hotel at 607 E. Yakima Avenue. All Conference sessions and concerts will be held at the Hotel, or at the Seasons, a short block away. Single rooms are \$92 and are furnished with two queen beds or one king bed, thus suitable for sharing. Double occupancy is \$102; triple and quad occupancy is \$112. Remember, you must contact the Hotel directly by calling 509-248-5900 or toll free at 1-800-733-5466 by May 30th and identify yourself as with the WSMTA Conference in order to get these rates. Hotel amenities include free high-speed wireless Internet access, telephone data-ports, in-room coffee and plentiful Yakima sun at two outdoor pools! Your Conference registration fee includes the Red Lion's fabulous, freshly prepared lunch buffet.

Directions to the Conference

From I-82, take exit 33B to merge onto E. Yakima Avenue. The Red Lion is on the right at 607 E. Yakima Ave. Parking is free in the hotel lot.

Wine Tasting At the Conference



As an additional treat for Conference attendees (and their spouses and friends), a walking wine tour has been arranged for late Wednesday afternoon. Five wineries, featuring the best of Washington State wines, will be pouring between 4:30 and 6:30 PM, leaving time for dinner before the evening concert. Fee for the event is \$20, which entitles the participant to a map and a pass to the wineries and tickets for the tasting. Look for the "Walking Wine Tour" line on the registration form!

Clock Hours to be Offered at WSMTA Conference

In collaboration with WMEA, we are happy to announce that clock hours will be available and free for WMEA members. Non-members pay \$1 per hour plus a \$5 processing fee.

Carol Cross, NCTM
2009 Conference Chair
Yakima-Ellensburg Chapter President

EDUCATION

CERTIFICATION CORNER

Revised Certification Program

By the time you read this, a newly revised program for certification will have been introduced at the MTNA Conference in Atlanta. Some major changes have been made! For details, log on to the MTNA certification website at:

www.mtnacertification.org

Certa Faye Cation Answers Your Certification Questions

Dear Miss Cation:

I have been teaching for many years and my studio is always full with a long waiting list. My students are successful in our local competitions and do extremely well with university auditions. And I already have an advanced music degree. What possible benefit could certification have for me?

Just Wondering

Dear Wonder:

Congratulations on your success! I am sure you are already a role model for the younger teachers in your chapter. You are just the kind of teacher we want to be certified! Certification is a tangible way of verifying what you already have. It would identify you, at a national level, as a professional.

Part of the mission statement of MTNA includes supporting the professionalism of music teachers. We all would like to have the same respect as other professionals, such as accountants, lawyers and public school teachers, who all go through some sort of validation process. The more of us who become certified, the more visibility we have in the community. As an experienced AND *certified* teacher, you would provide an even stronger role model to the teachers in your chapter and to your community at large.

I hope this answers your question.

Certa Faye

Application Fee Grants

At the June 2008 meeting, the WSM TA Board of Directors voted to reimburse one half (\$100) of the Certification Application Fee for the first ten teachers who apply. Documentation of submitting an approved certification application and fee must be sent to the WSM TA Certification Chair before reimbursement is made. About half of the grants are still available. Please email me if you have any questions.

Grants have been awarded to the following teachers:

Chelsea Bloomberg - Sultan, WA
Kathryn Horntvedt - Puyallup, WA

*Diane Stober, NCTM
WSM TA Certification Chair*

✧ Ethically Speaking ✧

Can a Student Serve Two Masters?

Sometimes a student comes up with the idea that while studying with one teacher, it would be beneficial to also take lessons from another at the same time. Double education, right? A scenario might be a college student who wants to also continue with the previous teacher from high school. Or perhaps a college student would like to resume regular lessons with the previous teacher during the summer away from campus.

It all sounds fairly innocent and harmless. But let me propose possible problems. It isn't unusual for a college student to find piano studies with a new teacher to be very different from earlier studies. That teacher will have approaches and theories about technique that are new to the student. That is to be expected; that is what college is all about. Suppose the student returns home for the summer and wants to study with the previous teacher using the same repertoire that the college professor has chosen for specific purposes. The results of the summer study could be disastrous, or at least confusing. With a different approach the summer teacher, not knowing the long-term goals of the college teacher, could really mess up the repertoire plus undo the technical development achieved so far in college.

I have even heard of high school students taking regular lessons from two different teachers, sometimes without the teachers' knowledge. If, and when, they find out, it could help explain some difficulties each was having with the student.

This is not to suggest a student should never take any lessons from someone else. A teacher might even suggest it, especially prior to Adjudications or some other performance, to get fresh ideas. These sessions should be looked upon as a coaching or consultation time to help the student refine his/her pieces.

Ethically speaking, a second teacher should approach the situation tentatively by expressing concern as to what is best for the student. Students are naïve and don't fully understand the educational process, so they may not think about it as a

problem. If it is still to be considered, it would be wise for the second teacher to contact the primary teacher for a discussion about it. Any arrangement involving two teachers will work only if one of the teachers is viewed by both as the primary teacher, that is, the teacher who is in charge of the student and who plans his/her development and overall progress. Absolutely, let the student's learning be expanded through master classes and coaching sessions with other professionals, but not at the expense of the student's well-being.

*Kathy Strickland
WSM TA Ethics Chair*

🎵 MusicLink 🎵

The Big Question!

The most popular FAQ about MusicLink is whether or not there are matching funds for the amount MusicLink teachers expend in a scholarship. The answer is no with a minuscule amount of yes mixed in.

A common understanding of "scholarship" likely comes from education where scholarships are a form of financial aid provided to students on the basis of a range of criteria set by the donor. It's like a gift. Perhaps it is this understanding that leads us to think there is a donor who will underwrite the scholarships we offer to our MusicLink students.

But there is another meaning for "scholarship" more accurate for MusicLink cases. At its basis, an academic scholarship is an award of access to an institution for an individual student scholar for the purpose of furthering their education. This is the sense of the MusicLink scholarship. It awards an individual student access to music lessons for the purpose of furthering their education and enriching their lives. It's like a gift. This is a bona fide scholarship and in no way demeans the scholarships you offer just because they are not funded by an outside donor. You are the donor!

That's the "no" part. Here's the "yes" part. You can apply for reimbursement from the Foundation for resources expended on behalf of your MusicLink students. (Reimbursements do not include payment of teacher tuition fees.) The Founda-

tion's Teacher Reimbursement Program provides grants of up to \$150 per year to assist teachers who have paid for student music, materials, and event fees when there is no state program support (and there is not in Washington). For information on how to apply for reimbursement, documentation and deadlines, go to www.musiclinkfoundation.org and sign in. Click on Coordinator Toolkit, scroll to Extras, then click on Teacher Reimbursement Program.

The MusicLink column in the next issue is about what every music teacher has — "Files and Piles!" We will discuss how to build up the music on file for MusicLink teachers' scholarship students, involving every music teacher in the state!

Call me, text me, email me, I'm available! 425-254-3931, 425-208-6288 cell, mail@tedrowstudio.com

Valerie Tedrow,
WSMTA MusicLink Chair

ENRICHMENT

Arts & Awareness



Teaching with Pride

In the past months I have noticed that I've learned more about teaching music from *Business Week* and *The Wall Street Journal* than from *American Music Teacher Magazine*. It seems that as I read the last several issues of AMT from 2008-2009, I could just change the dates back to 2007 and it would work just fine. There are helpful and energetic articles on performance anxiety, conference artists, always something on how to use computers in the studio, wellness, and more competitions and so on. Great. But what I need is how to survive in the current economic situation. Yes, many of us are busy with nicely filled studios and are in the midst of adjudications, festivals, and performances. But for how long? We can't hide behind cozy studio walls and just hope that all of our students' parents keep their jobs or make their children's music lessons a continuing priority over other necessities. I would love to have answers to those problems in the AMT but for now I have to look for them in the other sources.

In reality, as it was briefly mentioned in the November issue of AMT, only 41% of music majors answered "yes" when asked if a profession of a music teacher is valued by society. 37% said "no" and 22% didn't have an answer. This is disturbing if even music majors are not sure of themselves.

As many well-established stores are closing, and companies are downsizing, the status of self-employed individuals becomes increasingly vulnerable. The pressure of rising costs means more work and less much needed vacation and rest. So where can we find the strength and confidence necessary to teach our students?

First of all, we always need to remember that our students are looking up to us. The professional pride and confidence in your leadership goes far and beyond the studio walls. The personal pride of a teacher's own experience, education, and, yes!, MTNA and WSMTA membership, is contagious and will lead your students to be proud of being a part of it.

Second, in these times especially, let's be proud of being musicians. Your passion and desire to share the power of music with your students will stay with them for their entire life. They will be proud to be your students because of the musical bond and the unforgettable music journey that you lead them on.

Third, stay connected with events in your students' lives even though knowing their concerns and problems is challenging at times. Often, we can help by offering creative solutions to scheduling, financial, family problems. Even the most organized and talented students have "ups" and "downs". You might be just that one needed person to remind them that for every "down" there is a coming "up".

Finally, the most energy, inspiration, and support always come from our friends and colleagues. Reaching out to fellow teachers and music lovers recharges and feeds our confidence, an exchange of new ideas stimulates our creativity, and believing in the music teachers' community elevates our spirit. The WSMTA conference in Yakima is a great opportunity to reach out, to connect, and to strengthen our own motivation. I am looking forward to seeing old friends

and making new ones. I am proud to be a Music Teacher.

Dr. Yelena Balabanova
WSMTA Arts Awareness
and Advocacy Chair



IMTF Corner



A Piano Teacher's Nightmare

Let me introduce you to a piano teacher's nightmare of a grade school student. Me! I hated counting, no, let's go one step further, I refused to do it. My attitude (and words) were "Just play it for me teacher." Then I would go home and try to copy what I thought I remembered. I could see no reason for fingering....'I'll just use my own fingering'. Not said, but done. I could never see any purpose for learning key signatures and their scales, chords and arpeggios. Practice? What's that? Something I did about ½ hour before my lesson each week. I'm sure by now you have the picture, right? As a teen I did what was asked just to please the teacher, but still without understanding it. Theory was just as foreign to me as another language. I had no idea why I needed to know the circle of 5ths. What is it anyway?? So, of course as a teacher these are the things I insist my students know. Is that Karma or what! One of my teaching goals has been to try to plug these holes for students with ways to learn them as easily as possible and to help them understand why. I need to make sure you understand that my lack of knowledge was not poor teachers, it was my own attitudes and stubbornness!

Counting was especially difficult for me partly because I refused to allow myself to learn, and partly because I feared anything that had to do with numbers and this seemed to me to be right up there with math. My solution may seem a bit unorthodox and even goofy, BUT it works! It works for all who need more understanding, but specifically for those who struggle with any other method of learning to count, and for those who are the visual/tactile learners. I'm sure you have picked up by now that I am that type of learner.

I use plastic Easter eggs. One egg represents one quarter note, two for half notes, three for dotted half notes,

and four for whole notes. When it comes time to learn eighth notes, it is readily seen that when we separate the egg, we have ½ count AND the other ½ count. Students can easily see and count 1&2&3&4&. First I model the counting so the students know what to do. Then I have the students do all the separating when it is called for and they touch each part of the egg as they count. Next, I arrange the eggs in patterns and have them clap as I touch each egg. We move from that to using a rhythm flash card which has both quarter and eighth notes. I have them set up the eggs to represent what they see on the card. We repeat the touching and counting, clapping and counting, playing the rhythm on a single note, finding that rhythm on their music and finally playing it with the written notes. I use a different color egg for each count so they can see exactly which count they are on. It really helps when we get to the dotted quarter notes as the students get a visual picture when they separate an egg and put only 1½ for the dotted quarter note and the other ½ for the eighth note. They can see by the color that the egg (note) has been separated but it is the same count. We continue with all the same steps again. Of course not every student needs such an in depth method, but for those who do it really works. Later on I can just ask them to write in the counts as if they were doing the eggs and they can mentally visualize it. If not, we just go back to physically setting them up.

I also bought some mini-sized eggs to use if students have difficulty relating to 16th notes. There are way fewer students who use this, and for those who do, it takes less time. I have a new student who cannot keep a steady beat AT ALL. I had tried all the tricks I knew and one day I thought I would just give the eggs a shot. It worked! She still does not “feel” rhythm but she can count and play it now.

Because of the month these plastic eggs will be readily available should you choose to try out this unorthodox method. Feel free to e-mail me if you have any questions about this article, or if you have any ideas for teaching & providing the ‘whys’ of some things they need to learn.

*Doreen Slaugh, NCTM
IMTF Chair*

NEW MUSIC

Twister by Wendy Stevens (Late Elementary Solo, published by Hal Leonard, \$2.99)

The tempo indication for this lively piece is “Dizzying” and it offers something that is rare for the late elementary pianist—the pulse of one beat per measure. The meter is in three, but the metronome suggestion is to the dotted quarter. So within the protective, straightforward quarter note environment, the student gets to play FAST. Complete with hand over hand arpeggios, this piece makes an exciting recital piece, and will appeal to students who like to speed (who doesn’t?) Includes accidentals, moving of hands from octave to octave.

Clarinet Clair by Erika Paul Carlson (Late Elementary Solo, published by Kjos, \$2.95)

This charming solo includes “long-short” eighths and is a great introduction to the syncopation of jazz. But what I just LOVE is the lyrics, which include “Who plays the coolest clarinet, and leads in her school band? It’s Clarinet Claire, with her screamin’ red hair...” In MY studio (land of the poor practitioners) I would consider this a Lower Intermediate solo and know a lot of students who will really enjoy playing it.

Clean Your Room (To the Trumpet Tune!) by Erika Paul Carlson (Elementary Solo, published by Kjos, \$2.95)

This clever solo starts with Rev-eille and continues with variations on that rhythmic motif. Again there are wonderful lyrics “Wake up, get up, clean your room, to the trumpet tune! Here comes mother, with a broom...” Usually I hate lyrics in elementary solos. I think Erika Paul Carlson has a gift for them! This solo includes work with dynamics (lots) and two note phrases, also lots of snappy staccato.

Jazzy Sonatina by Jane Smisor Bastien (Late Elementary Solo published by Kjos, \$4.95)

Jane Bastien has a wonderful story she tells about a four year old student who asked her “when do I get to

learn Sonatina.” And ever since she has written sonatinas approachable by younger students. *Jazzy Sonatina* meets the criteria for a “real” sonatina with three movements (fast-slow-fast) with sonata-allegro form (marked by the composer) in the first movement and rondo form (again carefully shown) in the last movement. The one page second movement is in a “slow blues tempo” and includes “swingin’ eighths”. A gifted teacher and pedagogue, Jane Bastien includes many instructional elements, including legato left hand melody with staccato right hand, lots of accidentals, and syncopation. This is a piece that will appeal to a student who wants a “big piece”...seven pages! The Rondo has a very exciting ending, making this a great recital piece!

*Robin Chadwick, NCTM
New Music Chair*

PEDAL POINTS

What’s in it for us?

As organ teachers, we are naturally frustrated if a church is reluctant or refuses to allow us teaching privileges. If we are also piano teachers teaching in our own studios, we are not accustomed to asking permission or giving a rationale in order to teach music. As organ teachers, however, we are dependent on the institution that houses the musical instrument we wish to teach. Perhaps we would meet with greater success in having a church say “yes” to organ instruction if we were prepared to answer these questions: How does teaching organ fit in with the mission of this particular church? How can organ lessons enhance the life of this particular congregation? If we consider organ lessons from this perspective, perhaps we might have more success when approaching church leadership for teaching privileges. Following are some questions that may provide food for thought as you prepare to make your case for teaching organ in a particular church.

- Will the organ lessons contribute to religious education of those taking lessons? It would be impossible to receive a thorough training in organ without playing music that was written for the church.

- Thus, learning this religious organ music can contribute to the student's spiritual growth.
- Will the organ lessons train musicians for service to the church?
- If organ lessons are offered, will there also be time when the organ students get together for organ class? Organ class would not only provide time to further discuss topics such as the religious significance of the music studied, but it would be an opportunity for fellowship.
- Would organ lessons be offered to non-members of the church? This might be viewed by the owner of the organ (that is, the church) as a tool for evangelization.
- Does the church have as part of its mission outreach to troubled populations? For example, it is not unusual for churches to sponsor athletic programs in order to provide youth with a wholesome outlet. Organ lessons could also be part of this outreach.
- How does the church minister to its retirees? Organ instruction can provide a wonderful ministry to people who finally have the time to pursue lessons. In addition to keeping minds mentally alert, a weekly organ lesson can help alleviate the isolation felt by some senior citizens.
- Could an organ youth group be started as an outreach to young people who might not be attracted to a traditional youth group, or to those who would like to have a different type of musical experience in addition to the music typically associated with church youth activities? Individual lessons could be supplemented by a weekly or monthly time when these students could have a different kind of "youth group" experience at church.
- Could organ lessons be tied in with Sunday school? For example, capable organ students could help out with music for vacation Bible school or during Sunday school.
- Does the church have an affiliated elementary, junior high, or high school? If so, then organ lessons could be offered as a music elective.
- Are you willing to give presentations or teach classes to church members who are not studying

organ? Examples might include: the history of favorite hymns; how to better know your hymnal; music references in scripture; learning unfamiliar hymns; and the like.

In previous Clarion articles, I discussed that there may be legal and administrative details that might have to be worked out in order for organ instruction to take place within a church. Church leadership may be more inclined to take the time to work out these details if there is a clear understanding of how the organ instruction you intend to provide can assist them in furthering the mission of their church. Hopefully, considering some of the aforementioned questions will help you formulate a rationale for organ instruction so you can be better prepared when the church asks: "What's in it for us?"

*Joann Richardson, NCTM
WSMTA Organ Chair*

DISTRICT NEWS

District I & II Conference Preview

The theme for the October 10, 2009 District I & II Conference is *Collaborative Piano*. Teachers in these districts please consider sending an ensemble to Master Lessons. The ensemble must include a student piano accompanist. Early, intermediate or advanced levels all OK. Contact me at 360-856-4938 or ctk@wavecable.com.

Sally Kirk, District I Vice President

LOCAL CHAPTERS

Cowlitz Chapter Creativity for All Workshop

A workshop for piano teachers and musicians will be presented by Forrest and Akiko Kinney, April 18th, 1 - 5 p.m. at St. Stephen's Episcopal Church, 1148 22nd, in Longview (\$30.00 for WSMTA Members) for more information, contact Karla Dudley 360 - 577-1366, kcplano@comcast.net.

Lynden Chapter Member Passes

Martha Helder, 92, went home to be with her Lord on November 25, 2008. Her desire in life was to praise and glorify her God. Her most memorable passion was to pass on to her piano students the same love of music that God had given her.

Following her marriage to John Helder in 1952, she no longer taught in the classroom at Lynden Christian School, but began teaching piano lessons in her home, which she did faithfully for 52 years. On April 30, 1968 she became a charter member of the Lynden Chapter of the Washington State Music Teachers Association. Martha had almost perfect attendance during her 40 years of leadership and involvement with the Lynden Music Teachers. She will be greatly missed.

Dedicated to her students, she is remembered by many of them with great thanks and admiration for her high standards and expectations. Many of her students have become music teachers themselves and others professional musicians. Martha continued teaching through her 89th year. In 2002, Martha was in the very first group of teachers inducted into the newly formed WSMTA Hall of Fame.

Memorials are suggested to be given to the Martha Helder Student Scholarship Fund, c/o Lynden Music Teachers, 1519 Van Dyk Rd., Lynden, WA 98264.

BRAVO!

(Continued from Page 1)

Yakima-Ellensburg

Student/Teacher

- Rep.** 1. Caleb Groves / Danene Knudsen
2. Amanda Way / Junghee Spicer
Alt. 1. Tyler Zirker / Spicer; 2. Joseph Sheih / Anne Schilperoort
H.M. Anna Willson / Knudsen

Snohomish County

Student/Teacher

- Rep.** 1. Sarah Hall / Tonya Siderius;
2. Laura Everett / Judy Baker;
3. Joshua Lim / Baker
Alt. 1. Jeanette Ojala / Baker; 2. Christopher Chalaka / Gail Tremblay;
3. Karen Snare / Baker
H.M. R: Hyejin Kim, Katrina Overgaard / Baker; Todd Hollenhorst / Rick Seifert; Rebecca Delacruz Gunderson / Baker; Stephanie Lam /

Tremblay - UR: Liezl Fernando/
Tremblay; Rose Halcomb/Baker;
Ransom Cutshall/Tremblay; Eric
McElroy/Maria Sier

Spokane

Student/Teacher

- Rep. 1. Natasha Black/Mary Simpson;
2. Ling-bo Tong/Barbara Miller;
3. Alex Zhu/Miller
Alt. 1. Elise Kinne/Judith Schoepflin;
2. Janet Hong/Miller; 3. James McCord/Janice Smith
H.M. Helen Yuan/Miller; Janae Olson/
Wafia Kinne; Alek Black/Simpson

Walla Walla

Student/Teacher

- Rep. Zhong Jidong/Leonard Richter;
Alt. Margaret Kim/Richter

BULLETIN BOARD

New MTNA Officers

President Elect: Benjamin Caton
Vice President: Sigrid Luther
Sec./Treasurer: Cheryl Pachak-Brooks

Free Musikgarten Workshop Preview in Seattle

On Saturday, April 25th, Musikgarten is sponsoring a FREE Workshop Preview from 2:00 until 5:00 at Prosser Piano. This is a chance for teachers and prospective teachers to gather in order to get an overview of all that Musikgarten offers, in terms of curricula, teacher training, and business support.

Musikgarten is a wonderful way for piano teachers to establish a built-in feeder program for their studios, ensuring that potential students will have the musical foundation neces-

sary for succeeding in future musical endeavors. Musikgarten gives you appropriate ways to deal with children who are not yet ready for the rigors of private study.

To register call Musikgarten: 1-800-216-6864

Summer Keyboard Explorations at WSU

Interested in an exciting summer program for your middle school and high school piano students? WSU's award-winning piano faculty will lead Summer Keyboard Explorations (SKE) for the 19th consecutive year. Held from June 28 to July 3, SKE will offer students the opportunity to work with each faculty member individually. This year's guest artist is Dr. Corey Hamm from the University of British Columbia. Students will also be able to participate in masterclasses, ensemble playing, organ, and a variety of other keyboard activities. Applications are now available on SKE's website at <http://libarts.wsu.edu/music/camp/ske/>. You may also contact Rosanne Chandler at rchandle@wsu.edu (509-335-7696) or Dr. Jeffrey Savage at jrsavage@wsu.edu or (509-335-3991) for more information.

Portland International Piano Festival

The highly regarded Portland International Festival will be held at the World Forestry Center in Portland, Oregon, July 12-19 this year. The festival includes a rich variety of art and artists. Famous names include Greg Anderson, Gail Berenson, Jeremy Denk, Soheil Nasser, Paul Roberts, Elizabeth Joy Roe, Andrew

Russo, and this year's Van Cliburn International Piano Competition Silver Medal winner.

Pianists of all ages--intermediate through professional levels--are invited to participate in master classes. The Young Pianists Institute will also conduct master classes. There will also be a Piano Marathon, art exhibits, and films featuring such greats as Arthur Rubenstein and Martha Argerich.

For brochures, more information and registration forms, write to:

Portland Piano International
PO Box 6469
Portland, OR 97228

Or, go to:

www.portlandpiano.org

Or, call: 503-228-1388

2nd Annual Seattle International Piano Competition

SIPF encourages the individuality of each performer, from the earliest ages, making it possible for the youngest ones to compete for a debut in Benaroya Hall. Applications are available online for the competition, which will take place in Nordstrom Recital Hall (at Benaroya Hall) on Oct. 10, 2009. Competition categories include: Youth, up to age 9; Youth, 10-13; Youth, 14-18; Amateur (no upper age limit); Collegiate and Professional. Application deadline for the first round is June 1, 2009.

The Festival will open with a piano duo concert featuring Ivona Kaminska, Christopher Bowlby, Peter Mack and William Chapman Nyaho. For more detailed information, go to:

www.seattlepianocompetition.org

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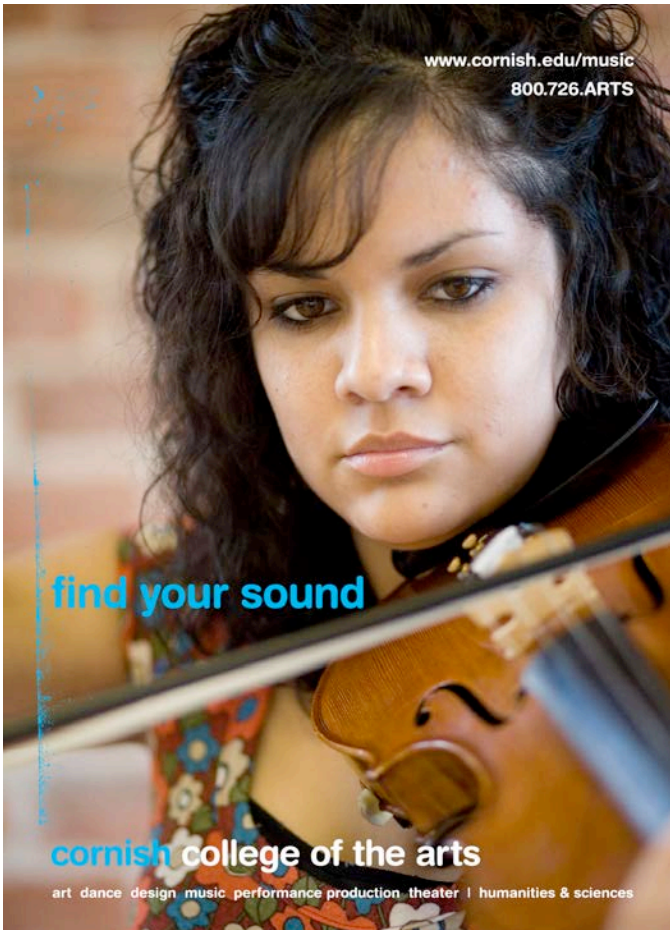
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Available from Singing101.net

MTNA National Certification Classes

Classes will prepare participants for MTNA National Certification under the 2009 revision.

Instructor - Dr. Jeanine Jacobson

University professor; MTNA certification evaluator; independent piano teacher; author: "Professional Piano Teaching", Alfred pub.

Location: Olympia, WA

Class Size: 12 participants

Number of Classes: 20 Saturday classes over a 2-year period

Tuition: \$975.00 for complete series of classes

Deadline for Registration: June 1, 2009

Send for complete information by emailing: mewsic@comcast.net.

The University of Washington School of Music presents

Triple Play

a recital by

Robin McCabe, Rachelle McCabe, and Craig Sheppard



Piano virtuosity by three of the Northwest's finest.

Thursday, April 30, 2009

7:30 p.m. **Meany Theater** \$10-\$15

www.music.washington.edu

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Chickering 7'4" phenomenal sound! Belonged to large church, new hammers, restrung, refinished. Gorgeous stately instrument for home or hall. Only \$26,500!

The Piano Connection: A Music Teacher-Founded Service. For photos and information see www.thepianoconnection.com, email [WSMTA/OMTA member esther_warkov@comcast.net](mailto:WSMTA@OMTA.member.esther_warkov@comcast.net) or call 971-255-0388

SHORELINE COMMUNITY COLLEGE

2008-2009 Piano Series

Final Recital of the Season!

April 19, 2009

"To Vienna and St. Petersburg with Two Pianos"

Nancy Matesky and Gloria Swisher

All Recitals are on Sunday at 3:00 p.m. - Campus Theater
16101 Greenwood Avenue N., Shoreline, WA 98133

Recitals benefit the Shoreline Piano Scholarship Fund

Ticket Prices:

General.....	\$15.00	Tickets available at the door
Discount.....	\$10.00	and through Brown Paper
SCC/Children.....	\$5.00	Tickets, (800) 838-3006 or online
		at www.brownpapertickets.com

Questions? Contact Nancy Matesky, (206) 546-4618

For maps and driving directions go to:
www.shoreline.edu/CollegeMaps.html
Parking on campus is free on Sundays

Shoreline Community College does not discriminate on the basis of race, color, national origin, sex, disability, sexual orientation, or age in its programs and activities.



www.shoreline.edu

Waterland Music Series

Main Attraction

Vocal Musicians



Tuesday, April 21, 2009, Building 7
Highline Community College

Doors open @ 7:00p

Performance starts @ 7:30p

Tickets: \$15/General Public \$5/Student

Call (206) 870-6527 for information.
For upcoming arts event information visit
www.desmoineswa.gov/artscommission

Sponsored by the Des Moines Art Commission and the
Highline Community College Music Department.

2009 WSMTA CONFERENCE REGISTRATION FORM

"Yakima Valley Vistas" at the Yakima Red Lion Hotel, Yakima, Washington -- June 21 - 25, 2009

Name: _____ email: _____

Address: _____ Phone: _____

City: _____ Zip: _____ Chapter: _____

NOTE: The Red Lion Hotel is completely accessible to persons with disabilities. Also, meal service covers most dietary needs.

Members, students, or non-members with any other special needs, please note them here. _____

FULL-TIME ATTENDEES

The special discount registration fees listed below are valid only for full-time attendees whose registration form is post-marked on or before May 15, 2009. Full-time attendees registering after May 15, 2009 must pay full registration fees.

Full-time registration fees include buffet luncheons (Mon., Tues., and Wed. - June 22, 23, and 24).

Full-time Attendees	On or before		Amount
	May 15	After May 15	
WSMTA member	\$170.00	\$200.00	\$ _____
WSMTA member-first time	\$120.00	\$140.00	\$ _____
Non-member	\$200.00	\$245.00	\$ _____
Students	\$120.00	\$140.00	\$ _____

BANQUET - Sunday, June 21, 5:00 - 7:00 p.m.

A gala occasion to be enjoyed by all!

Banquet meal choices cover a variety of preferences, including vegetarian.

Meal Type	Price	Amount
Buffet	\$35.00	\$ _____

OPTIONAL EVENT: DOWNTOWN YAKIMA WALKING WINE TOUR

Taste samples from 5 different wineries within an easy walk from the hotel.

Wed. June 24, 4:30-5:30 p.m. Price \$20 Amount: \$ _____

ONE-DAY ATTENDEES

A buffet luncheon is included if registration forms are received on or before June 15, 2009. One-day attendees who do not register before June 15 will pay the same fees and may register upon arrival.

One-day Attendees	Fee	Amount	Arrival Day & Date
WSMTA member	\$93.00	\$ _____	_____
Non-member	\$105.00	\$ _____	_____
Students	\$42.00	\$ _____	_____

TOTAL AMOUNT ENCLOSED: \$ _____

Please complete this form and mail it with your check
made payable to WSMTA, to Conference Registration Chair:

Marilyn Wilbanks
404 N. Sampson St.
Ellensburg, WA 98926
509-962-2977- mwilbanks@elltel.net

Note: Written requests for refunds, minus \$10 handling fee, must be received by June 1.

Dates & Deadlines

April 18: Cowlitz Chapter Creativity Workshop.

April 19: Last day for Adjudications.

April 19: Competition recital results due to Honors Recital Chair, Clarion Editor, & Executive Manager.

April 25: FREE Musikgarten Workshop Preview in Seattle.

May 1: Deadline for Student Study Grant Applications.

May 1: Adjudication Chapter Report due. Adjudicators' expenses due.

May 15: Deadline for Special Conference Rates.

June 20: Education Board meeting in Yakima.

June 21: Board of Directors meeting in Yakima.

June 21-25: WSM TA Conference in Yakima.

June 28-July 3: Keyboard Explorations at WSU.

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Visit your WSM TA website at : www.wsmta.net & see *The CLARION* in full color!