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## Message from the Editor

Did you see this e-mail in your inbox from MNTA on October 4th? We are surrounded by so many opportunities to grow. As teachers who encourage students in this way every day, let us remember to do the same for ourselves. We deserve it!

— Natalie Gunn

Applications for the MTNA Teacher Enrichment Grants must be received by January 3, 2014, to be considered by the selection committees. All applications and supporting materials must be submitted online through the MTNA Foundation website:  
<http://tinyurl.com/qbdw2c4>

Teacher Enrichment Grants may be used for private study, college-level course work or special projects in performance, pedagogy, music theory and composition. The grant is not intended to be used to pursue course work toward a degree, for travel funds or for ongoing projects. However, a grant may be approved for one additional year at the discretion of the Teacher Enrichment Grant Evaluation Committee. The number of grants awarded in any year is determined by the number of qualified applicants and available funds.

For more information or to apply, click here:  
<http://tinyurl.com/pwc2tgg>



# President's Corner



## *Time to Learn Something New: Study Grants*

Did you hear about Alan Rusbridger, who set for himself the goal of learning Chopin's *Ballade No. 1 in G minor*? At the time, Rusbridger was editor-in-chief of the *Guardian* and was guiding his newspaper through the WikiLeaks revelations and the British phone hacking scandal. Although he was under great stress and a heavy workload, Rusbridger decided to set aside 20 minutes a day to practice. He also took lessons, and discussed his project with several notable pianists who gave him advice. He eventually wrote a book about his experiences titled, *Play It Again: An Amateur Against the Impossible*. (1)

At the conclusion of his challenging project, Rusbridger said, "It's a funny thing to discover about yourself in your mid-50s — that you spent the previous forty years not doing something on the assumption that you couldn't do it, when all along you could." (2)

Isn't that an interesting bit of self-discovery? Wouldn't it be great if, like Rusbridger, this year, we each expanded our self-image by learning to do something we thought we couldn't do or by learning something new we didn't think we had the time to learn? Maybe we just have to make a little space for it in our life, as Rusbridger did.

If you do decide to learn something new related to music or teaching, OMTA might be able to help. Check out the OMTA web page under Information for Teachers/Grants. You will find study grants that provide financial assistance for learning how to integrate composition into your studio, for attending conferences, and for further study, such as college courses or private lessons. Maybe this is the year!

To see a video of Rusbridger talking about his experience and playing bits of the ballade, go to the first article listed below.

*Bonnie*

Dr. Bonnie Esbensen  
President, OMTA

(1) Burnside, Iain. *Play It Again* by Alan Rusbridger — Review. *The Observer*. January 19, 2013.  
<http://tinyurl.com/khzsg3u>

(2) Beyer, Gregory. How high-powered editor Alan Rusbridger taught himself to master Chopin by practicing just 20 minutes a day. *The Huffington Post*. October 14, 2013.  
<http://tinyurl.com/od3fl3l>



# State News *Membership*

Liz Willis  
Membership Chair



*OMTA is delighted to welcome the following new members  
to the Portland District!*

Irena Burkett  
Mary Kidd  
Diana Logvinenko  
Valdine Mishkin  
Andrea Pauly  
Sophia Tegart  
Melissa Terrall



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# State News *OMTA Member Highlight — Jill Hickenlooper*

Linn-Benton District Features:  
*Jill Hickenlooper*



My name is Jill Hickenlooper. I live in Jefferson, which is between Salem and Albany, which is why I have students and OMTA membership in both Salem and Linn-Benton Districts.

I was raised in Central Oregon. Geneva Wright was my piano teacher through high school. Her generous spirit and encouragement left a lasting impression, and introduced me to the OMTA Syllabus program. My family was always supportive of whatever musical adventures I embarked. The piano was foundational, but I sang in school and church choirs, had several major roles in musical theater productions, led songs at youth group, played in concert and marching band, and sang in a rock band(!). This kind of musical activity is what I know to be termed “musical cross-training.”

I attended George Fox College as an undergraduate and received solid training. I met my husband, solidified my faith, and set my course on life’s journey. And because it was a small college, I still enjoyed a broad base of musical experience.

So, even now, I am involved in and inspired by a wide variety of musical activities and genres. I have a full studio, lead worship with my husband at church, adjudicate, play in a jazz combo, and accompany—you name it. Obviously, collaborative music is a staple in my musical journey.

My musical listening habits are almost embarrassing considering the current audience reading this article. But I have a suspicion that there are others such as me. At this moment, I am listening to the Choral Music Channel on Pandora. I clean the house to Black Gospel (Kirk Franklin is my favorite), I methodically listen to great pianists on YouTube, idolize Hiromi’s jazz piano style (another Pandora channel), and I channel surf in the car ... Contemporary Christian, Jazz (89.1), Classical (89.9 and 91.1), and sometimes Rock.

The challenge for an extroverted music lover such as me is that practice can be a lonely activity. I have come to realize that I practice best when I am motivated to somehow share what I am playing with other people. Passing on skills to my students and being a solid player in a group are important and motivating for me. If my students leave my studio as true pianists, I have succeeded. They should read well, play with understanding, and identify themselves as pianists.

I pay my students to practice. I’m not kidding. I read in a *Clavier* magazine about a student that had a goal to practice 100 days in a row. I thought, “How can I get my students to make that goal?” Money ... and candy! I have a program that I call “Paying the Price.” Candy is earned every six consecutive days, and \$5 every 30/60/90/100 consecutive days. Nearly all of my students practice every day. My sign-off motto on every e-mail and letter to students is: “Keep practicing.”

I must include a personal note about my family. I not only have a husband, but

*(Continued on next page)*



I have three children who are nearly grown. My middle daughter is 21 years old and has Rett Syndrome. She requires full-time care and will throughout her life. She keeps me grounded and realistic in my expectations of myself, and the people around me every day. My wonderful husband and I are a team, so I can teach, play, and still enjoy my family (blessed am I). Juggling life is the greater challenge. The truth is that we all have challenges. I am convinced that nobody's life is as perfect as it may look to someone else.

It should be mentioned here that the great teachers in OMTA have shaped and refined my teaching and commitment

to students. Whenever I am at a teacher gathering, I am thankful to be among the people there. (I want to name names ... but the list is too long.) We are independent and strong. But we are even stronger because we work together. It is my hope and belief that OMTA will continue to reinvent itself to serve the needs of students still to come.

My advice to teachers is to do what is best for your students. Music is a powerful tool. Students are people. Bringing them together in a meaningful way is a high calling, honor, and privilege. I am passionate about music, and I really love people. The combination is a taste of heaven. 🍷



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Dr. Jill Timmons, NCTM



Grant writing is something you can learn to do! It's not a special talent and if you have ever written a senior thesis or even the ubiquitous term paper, you already have the basic writing skills needed. What may be new to many musicians, however, is the style of persuasive writing that is required. You can learn this along with how to prepare a budget, build a consortium of support, and search out the most promising sources for funding.

For most musicians, the idea of asking for money for their professional projects or for ongoing support can be at times daunting, given the fact that there is the possibility of rejection. For some artists, it can also appear to be not worth their time. It's true, we are living in trying times and uncertain economic conditions. But as history shows, the boom and bust economic cycles occur as a natural ebb and flow of the free market system. Economic circumstances, nonetheless, sculpt how we search for funding support, requiring strategic, focused, and honest proposals. There is money out there for the arts and in fact billions of dollars in the government and non-profit sectors. Be-

coming a skilled grant writer can amount to literally, money in the bank. A number of things, however, have to be in place if you are going to succeed in landing the support needed for your projects.

There are several general principles that govern all successful grant proposals. Before you begin your project development and funding search, you will need an "artist's statement." For arts organizations seeking grant funding, this is the "mission statement." Each of these narratives is usually around one to two hundred words and gives the reader a sense of who you are, your artistic vision, whom you help, and what you bring to society that is distinctive. Be prepared to persuade your reader as to why anyone should care about you or your work.

In addition to the artist or mission statement, you will also need a four hundred-word "project title and abstract" that succinctly describes your project, its importance and sustainability, and why you are qualified to launch it. Altruism is a central theme in all successful grant writing. Ultimately all grant writers need to answer these questions: Why should they (the funders) care enough about your project to give you (and not someone else) money? What is the difference you are making with your project? How many people does your project serve? What are the lasting effects of your project long after it has concluded? If you can answer these questions, then you are well on your way to writing a successful proposal.

Lastly, you will need to have in place a detailed (and defensible) budget. Your budget will need to provide evidence of the support that is already in place for your project. A consortium of partners that supports your project gives concrete evidence in your budget that there are already professionals on board with your ideas. Money attracts money. In a way, your project becomes "juried" by the support of other financial entities. Your consortium of sup-

*(Continued on next page)*



port can have in-kind services (for example: free printing, donated office space, etc.), cash donations, underwriters for a specific item (providing a concert grand piano for a performance), volunteers who work on your project (their time is worth money), and even partners in fundraising events (sharing the proceeds with, for instance, a local non-profit). There are an infinite number of simple ways to build project support through a consortium. It is the single most important component of a superb budget and also serves as the gateway into creating a winning grant proposal.

Whatever your project, remember that it is an act of collaboration and networking with your funders. You are joining with others to bring a project to fruition. The most effective consortiums are those in which all partners benefit from the collaboration. As a skilled grant writer you will be keenly aware of bringing together diverse partners to your project and demonstrating how it will benefit all. In all successful grant proposals the sum is truly greater than the parts. Once you develop a well-honed proposal with all the detailed supporting evidence, that proposal can be submitted to many funders. Remember, grant writing is something you can learn to do. And as you become successful in finding funding you might even have fun along the way! \* 

\* Excerpts reprinted from *The Musician's Journey: Crafting Your Career Vision and Plan* (March 2013), by Jill Timmons with permission from Oxford University Press © 2013 Oxford University Press.

*Jill Timmons and John O'Malley (O'Malley International Associates, Pasadena) will present an all-day grant-writing workshop for musicians on Saturday, January 11, 2014, at Lewis and Clark College. Workshop information and registration opens online November 1 at:*

<http://www.omalleyinternational.com>

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Jan Mittelstaedt, NCTM



ESMAR, in its fourth year, is an educational program that gives advanced high school, adult students, and teachers a challenging goal for raising their piano skills to a higher level. The study program culminates in a non-graded 90 minute individual assessment/master class with a college teacher who has a doctorate in music. Students also plan a group recital. Forms explaining curriculum requirements are available on the website.

It appears that there is some interest in an informative ESMAR workshop for teachers who expect to have future ESMAR

students, and for college level teachers who would like to become assessors for the program. If you would like to attend such a workshop, please contact either Jan or Fern.

If you have students working on the ESMAR program this school year (2013 – 2014) please send their names and contact information to Jan Mittelstaedt or Fern McArthur. Our 2014 Portland area assessment will be held on May 3 and 4, 2014, and Dr. Jill Timmons will be our Assessor. If there are interested students in the eastern parts of the state, we will make arrangements for an Assessor in that area. 

General Chair and Portland area:

Jan Mittelstaedt  
503-645-2066  
[janrm@frontier.com](mailto:janrm@frontier.com)

Central and Southern Oregon Chair:

Fern McArthur  
541-484-1567  
[fernmcl@comcast.net](mailto:fernmcl@comcast.net)



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# District News *Calendar of Upcoming District Events*

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Saturday, November 23

Umatilla-Morrow District *presents*

Margaret Littlehales

Pendleton First Presbyterian Church

10:00 am Presentations

“Albums for the Young: Four Centuries” and after a short break,  
“The Pedagogical Wheel of Fortune.”

1:00 pm Master Class

*District Leadership:*

*Please regularly submit the details of upcoming District events (not more than 3 months at a time) that are open for OMTA members to attend.*

*Thank you!*



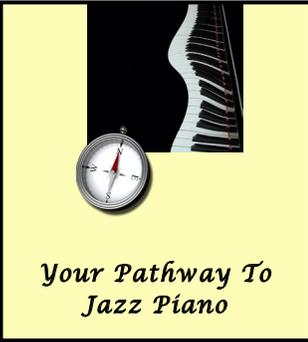
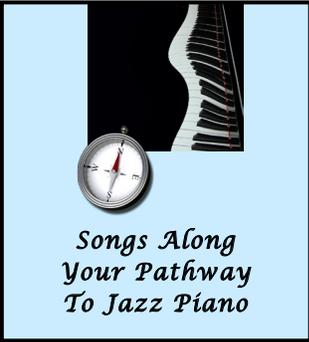
Liz Cooper



## *Gary Ruppert in La Grande*

Blue Mountain District enjoyed an expanded version of Gary Ruppert's Jazz presentation at its Fall Workshop on Saturday, October 12. Because we were able to meet in the keyboard lab at Eastern Oregon University, all attendees got to try everything that Gary presented to us. We practiced naming the notes in various chords, moving from one chord to another chord, playing melodies in different styles along with recorded accompaniment, trying different ways to vary the melody, trying an accompaniment pattern while tapping the rhythm of the melody, working with partners, working

alone to play both the melody and accompaniment, and many other skills. Gary used several original tunes from his recent publications "Your Pathway to Jazz Piano" and "Songs Along Your Pathway to Jazz Piano" and allowed us to try a Gentle Path, a Moderate Path, and a Challenging Path on these tunes. Gary did an excellent job of encouraging us and accepting our efforts. As we each had different reasons for being there, and different backgrounds, we were a diverse group. However, judging from the smiles on our faces throughout the day, our Fall Workshop was very successful. 

 <p><i>Your Pathway To Jazz Piano</i></p>	 <p><i>Songs Along Your Pathway To Jazz Piano</i></p>
--	---

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# District News *Central Oregon*

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Helen Jones, NCTM



Our October 11 program, 'Technology — You Don't Know What You're Missing!' was given by Robyn Pfeifer NCTM. She gave a useful overview of three broad topics: Websites, Social Media Marketing, and Creating Teaching Videos. We felt she struck a perfect balance between information and encouragement, without overwhelm. She inspired every teacher present to try one new thing at whatever level of technological expertise they were currently at. We highly recommend this program to other districts!

Central Oregon district recently invited area private music teachers not affiliated with OMTA to an information and recruiting coffee at the home of Kathy Gault. Membership co-chair Sharla Graves, President Kathy Gault and publicity chair Helen Jones gave overviews of the many opportunities available to OMTA teachers as well as their students including Syllabus and various Central Oregon district activities. Guests were enthusiastic about all the activities and friendliness of our group. 



Robyn Pfeifer during her presentation.



Stella Meinzer



We thank outgoing President and Treasurer Arthur Baines, Vice-President Lucy Watts, and Secretary Joy Byers for serving the past two years. We welcome incoming President Stella Meinzer, Vice-President Mary Ann Guenther, continuing Secretary Joy Byers, and Treasurer Lucy Watts.

September started off with a bang — 20 listeners came to our first meeting to hear OMTA President Dr. Bonnie Esbensen present a fascinating and inspiring talk on *Cognitive Aspects of Talent*. Three prospective members also came.

On October 15 we look forward to soprano Amy Hansen Nelke's presentation: *Musical CPR Using pulse and breath to bring expression to life*.

In November our speaker is Matt Goodrich: *The Whole Performer: Intention and Movement in Musical Performance*.

We will be hosting the Junior Bach Final Event, with Craig Hanson as District Chair, on Sunday, March 2, 2014, at the First Congregational Church of Christ in Corvallis.

On Sunday, March 16, 2014, we are co-sponsoring with Good Samaritan Episcopal Church a dramatic organ and multimedia live presentation of the well-received Bach and Sons by Dr. Jeannine Jordan and Co. It is free and open to any member and students of all other OMTA districts.

Dr. Esbensen has given our district's website a complete makeover, rendering it more attractive and appealing to the user: <http://omta-linnbenton.org/>. 



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Kathy Turner



## *Presentation and Master Class*

Umatilla/Morrow Chapter of OMTA is hosting a presentation and master class by Margaret Littlehales on Saturday, November 23, 2013. The event will be held at the First Presbyterian Church, 201 SW Dorion Avenue, in Pendleton, Oregon. Mrs. Littlehales will begin at 10 a.m. with “Albums for the Young: Four Centuries” and after a short break, “The Pedagogical Wheel of Fortune.” Master classes will begin at 1:00

p.m. She will be working with five students at various levels.

Mrs. Littlehales has a wealth of knowledge to share with everyone. All students and their parents are encouraged to attend the presentations and master classes. From 12:00 – 1:00 there will be a brown bag lunch for discussion and sharing ideas. If parents and students want to attend, please remember to bring a lunch and something to drink. 

For additional information contact:

Kathy Turner

541-720-0607

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## Submit Articles in *Music News*

Please send articles and accompanying graphics in TIFF, EPS, JPEG or PDF format to Natalie Gunn via e-mail: [natalie@nataliegunn.com](mailto:natalie@nataliegunn.com). MS Word attachments are best.

## Advertise in *Music News*

Please send ads and accompanying graphics in TIFF, EPS, JPEG or PDF format to Rhonda Ringering: [rhondaringering@hotmail.com](mailto:rhondaringering@hotmail.com).

1/4 column ads (and articles about events which require an admission fee or tuition):  
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Publication dates and deadlines are listed below.  
Submitting material before deadlines is always helpful and appreciated.

### Issues Deadlines

Jan	Dec 15	June	May 15
Feb	Jan 15	Sept	Aug 15
Mar	Feb 15	Oct	Sept 15
Apr	Mar 15	Nov	Oct 15
May	Apr 15	Dec	Nov 15

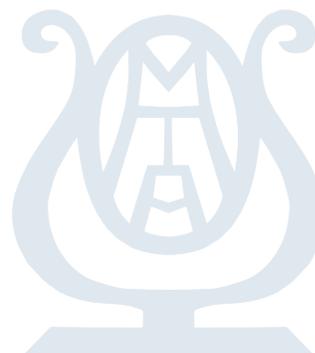
The link below connects you to your local District Associations, OMTA Board of Directors and Committee Chairs:

<http://oregonmta.org/contact/>

## Let Us Know

If you have changed your e-mail address please contact the office so you don't miss any OMTA News.

[office@oregonmta.org](mailto:office@oregonmta.org)





## Music News

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## State Website

[www.oregonmta.org](http://www.oregonmta.org)

Please visit our Website to find any further information you need. We encourage you to explore the pull-down menus under *Information for Teachers* and *Programs for Students*. Complete listings of State and District leadership are found in the pull-down menu under *Contact*.

## Upcoming Music News copy DEADLINES:

*November 15, 2013*

*December 15, 2013*

*January 15, 2014*

