

OMTA MUSIC NEWS

Opus 74, No. 5 · January 2020

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CONTACT & CONNECT

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UPCOMING EVENTS

Baroque Festival State Recital

March 7, 2020
Linfield College Music Center, Portland, OR

2020 MTNA Conference

March 21-25, 2020
Marriott Downtown Magnificent Mile, Chicago, IL

2020 OMTA State Conference

June 25-27, 2020
Driftwood Shores Resort, Florence, OR



MUSICLINK

Benefit Recital for Oregon MusicLink Students

Annette Demsey, NCTM, Oregon MusicLink State Coordinator



Dianne Davies, pianist, and Adam Eason, cellist

MusicLink hosted a benefit recital on October 20, 2019. The Latin-American music on the program, beautifully played by cellist, Adam Eason and pianist, Dianne Davies, was enjoyed by all in attendance and provided a lovely break from a rainy Sunday in Portland. The audience donated generously and the proceeds (which totaled close to \$1,000) will go towards funding MusicLink students in Oregon.

The event was also enhanced by the generosity of Cedarwood Waldorf School, which donated the space and by New Seasons Market, which provided the refreshments. MusicLink board members Debra Sostrin, Liz Willis, Ruth Sadilek, Amy Vanacore and Annette Demsey worked together to make this event a wonderful success. We hope to organize more events such as this one to provide additional financial support for our Oregon MusicLink students.



OREGON
MUSIC TEACHERS
ASSOCIATION



Selina Manson, OMTA President

PRESIDENT'S CORNER

New Things to Discover

Welcome to 2020! Before the holiday break, our state office was busy adding some new features to our website. I think these will be very helpful to all members and I wanted to highlight them.

The first feature is a photo/video release form. In these ever complicated days, it is important to gain parental consent for any pictures or videos we make of students. This is especially important if you want to post these online. Using the MTNA template, our state office created this form for use by individuals, districts, etc. An important note to add: the editor of *Music News* and our Marketing Chair will not accept any photos including minors if a release form has not been completed by the parents.

https://oregonmta.org/wp-content/uploads/OMTA_PhotoVideo_Release_Form.pdf

The second is an OMTA flow chart. Often members have questions and are not sure who to ask. Usually what happens is they contact their District President, or me, the State President. Unfortunately, we are not usually the best people to ask these questions. Thus we created this chart to help members find the correct person to ask. <https://oregonmta.org/wp-content/uploads/OMTA-Organizational-Flow-Chart-2019.pdf>

You will notice there are no names on the chart, because like all non-profit volunteer groups these people change every few years. Once you identify the committee chair you need, head to our committee chair page to identify the current person filling that role.

<https://oregonmta.org/about/leadership/committee-chairs/>

I hope you find these features useful. If you haven't spent any time on the website recently, I highly recommend it. Our state office is constantly updating and adding new things for our members. A big thanks to Caris and Robin for all their work!

<https://oregonmta.org/>

Sincerely,

Selina Manson



The link below connects you to your local District Associations, OMTA Board of Directors, and Committee Chairs:
www.oregonmta.org/about/leadership

OMTA Board of Directors

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Selina Manson

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SYLLABUS
Heid Evans, NCTM



CERTIFICATION



Rebekah Carter, NCTM
Certification Chair

Music Teachers of Excellence

"But couldn't anyone just teach piano out of their home? I mean, someone doesn't have to actually train in order to DO that, right?"

Recently an individual asked me this question. I stared back at them, trying not to gape in obvious inner anguish and horror. My immediate thought when asked this question was a memory of a quote I had read on the MTNA Certification website:

"[MTNA's Certification Program] serves to elevate the entire music teaching profession; it identifies for the public the essentials that define a competent music teacher and offers incentive and opportunities for professional growth." –Joan M. Reist, NCTM

To be perfectly honest, when I first learned about MTNA's Certification Program, I assumed the main benefit was toward the individual obtaining the NCTM credential. Benefits like recognition, professional growth, and an edge in marketing to name a few. But I've come to appreciate the benefit of the MTNA Certification Program toward all of us professional music teachers in the United States. Just the very fact that there is a certification program helps the public recognize music instruction as a legitimate profession with standards, training, and guidelines. It helps preserve our musical heritage by putting a stamp of validity on our work. It supports us in our endeavors to earn a living by teaching music. By drawing attention to the music instructor's professionalism and expertise, the certification program reinforces the value students receive from studying with a quality music instructor, which in turn supports the instructor's ability to charge a rate which reflects respect for their qualifications and training.

Speaking of qualifications, what exactly are the essentials that define a competent music teacher? According to the Professional Standards for National Certification, the essentials include the following:

- Knowing and performing music
- Knowing and understanding students
- Planning courses of study
- Professional business management
- Contributing to the profession
- Evaluating professional growth

The MTNA website has a wealth of information in the "Learn" section of the website related to music teaching tips, webinars, websites for kids, and other resources which would be beneficial to any music teacher. It may even help you get started on your own certification journey as you prepare to video record your lessons with students, write your own teaching philosophy, or work on any of the other Teacher Profile Projects.

The individual from the opening paragraph was simply asking a question that logically made sense to them in the context of our society's current casual approach to music learning: self-taught music method books, YouTube videos, Guitar Hero, apps to teach your favorite songs by tapping on a screen, etc. So what can you do to support a thriving professional music teaching culture? What can you do to stand out as a trained and qualified music instructor? Become a Nationally Certified Teacher of Music. Visit certification.mtna.org to get started on the Teacher Profile Projects today.



CONFERENCE



Sarah Barker Ball, NCTM
2020 State Conference Chair

You may find yourself in need of a pick-me-up as you gear up for another busy season of teaching, festivals, Syllabus and more. Why not plan to treat yourself by attending 2020 OMTA Conference, June 25-27 in Florence, Oregon?

In addition to the musical recharge and spending time with OMTA friends and colleagues, a wide variety of coastal activities await. You might enjoy bringing the family and extending your getaway!

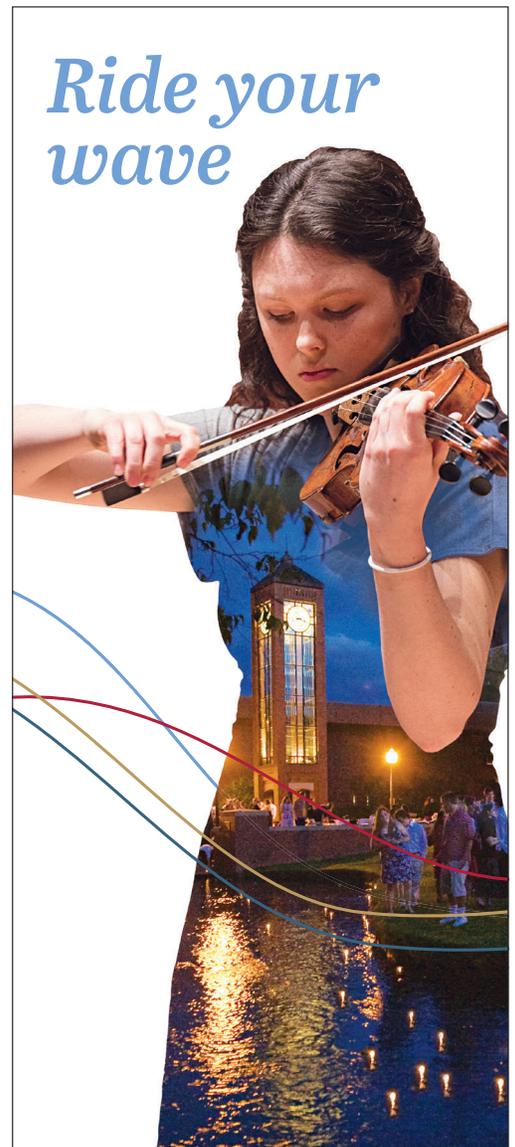
Plenty of cute shops and restaurants are in Oldtown where you can browse, find a nice meal or just watch the activity around the boats in the harbor. Attractions include the Waterfront Depot, Mo's Restaurant, Siuslaw Coffee Roasters, Kitchen Klutter, Blue Heron Art Gallery, and Books 'n Bears, and much more.

For a day excursion heading south, you might enjoy paddling a kayak on the peaceful water of Siltcoos Lake, or venture further to the Oregon Dunes National Recreation Area. It is a favorite family destination, with sprawling sand dunes to explore on foot, in dune buggies, ATVs, on horseback or on sand surfboards. Miles of beaches adjoin and might beckon you to stroll along while watching the sunset. Many campsites are available, but it's best to make reservations early.

Venturing just a few miles north, did you know there are famous carnivorous plants in a little hidden marsh called Darlingtonia Gardens? You might like to linger at Heceta Head Lighthouse, or the perennial favorite, Sea Lion Caves. Another worthwhile destination is Cape Perpetua Scenic Area and Visitor Center where miles of outstanding hiking trails beckon and ocean waves crash mightily on the rocky shore.

Simply said, a coastal adventure awaits along with another fabulous OMTA State Conference this summer. Check out our website for details as they become available.

Hope to see you there!



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Feb. 22, 2020



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willamette.edu/go/musicauditions



OREGON
MUSIC TEACHERS
ASSOCIATION

GRANTS



OMTA/OCF Nellie Tholen District Enrichment Project Programs: Teacher Enrichment for All!

Susan Todd, NCTM, OMTA/OCF Nellie Tholen District Enrichment Project Coordinator

If you haven't yet, check out the Conference page at www.oregonmta.org/teachers/conferences/omta-state-conference. Check out what Sarah Barker Ball and team have put together, and mark your calendar for a wonderful time with your OMTA Colleagues at the beach in June. Then, to while away the hours between now and the next conference,

watch the videos from the 2019 OMTA State Conference: www.oregonmta.org/teachers/conferences. The recordings, done by Eugene member David Cragun's former student, Matthew Barnhart, are of great quality. If you were at Conference, you will be transported back to that enriching time. If you were unable to attend, you can go now!

For an in-person experience, start your year off right by attending a Nellie Tholen Grant Program near you! Here is a list of upcoming workshops:

Rogue Valley District

Monday, January 13, 2020

9:00 am–12:00 pm

Grace Lutheran Church

660 Frances Ln, Ashland, OR 97520

Dr. Johnandrew Slominski

Acquiring Aural Skills: Listening Deeply

The composer and pianist Robert Schumann wrote in 1848 that, "You must get to the point that you can hear music from the page. [...] A perfect musician should be able to picture a piece, at first hearing...as though he had the score in front of him." This workshop, facilitated by Dr. Slominski (former theory and aural skills faculty at the Eastman School of Music), opens a conversation about teaching and learning through a nuanced aural curriculum.

Lincoln County District

Friday, February 7, 2020

10:00 am–12:00 pm

Oregon Coast Community College

South Beach Campus

400 SE College Way, Newport, OR 97366

Dr. Stephen Lewis

The iPad as a Teaching Aid: An Overview of Ways to Integrate Tablets into Private Teaching

Learn many useful and innovative ways of using an

iPad or other tablet in teaching. This includes creating bespoke weekly practice guides for students, playing recordings of music during lessons, managing billing and expenses, scheduling, recording performances for feedback, and designing print and web materials for your studio.

Eugene District

Monday, February 10, 2020

10:00 am–12:00 pm

First Congregational Church

1050 E 23rd, Eugene, OR 97405

Dr. Alexander Tutunov, NCTM

Master Classes

Dr. Tutunov will work with piano students and/or teachers in a master class setting while the audience is invited to learn by observing.

Umpqua Valley–South Coast

Monday, February 10, 2020

10:00 am–12:00 pm

Location To Be Announced

Cindy Peterson-Peart, NCTM

iPad Technology in the Traditional Studio

Learn new ways to improve basic skills while having fun. Find out how easy it is to incorporate iPad technology in your teaching to motivate your



students and make learning fun. We will discuss the latest apps as well as low cost ways to get started.

Looking Ahead:

- Dr. Matt Cooper will present in Salem on March 6, 2020.
- Dr. Alexander Tutunov will give a workshop in Klamath Falls on April 3-4, 2020.
- Deborah Cleaver will give a workshop in La Grande on April 10-11, 2020.

Past Workshops are available on the Members-Only portion of the OMTA website.

<https://oregonmta.org/teachers/enrichment-workshops/>

Do let me know if you have any questions.

Happy Trails,

—Susan Todd, NCTM,
OMTA/OCF Nellie Tholen District Enrichment
Project Coordinator

SOLO

THE SOLO
PIANO
SERIES

**2019 / 2020
SEASON**



DASOL KIM
JAN 25 & 26, 2020 / 4PM
LINCOLN HALL

January 25
Beethoven: Piano Sonata No. 30 in E Major, Op. 109; Piano Sonata No. 31 in A-flat Major, Op. 110; Piano Sonata No. 32 in C minor, Op. 111

January 26
Schumann: *Geistervariationen*, WoO 24
Medtner: *Chetyre skazki*, Op. 26, No. 1; *Chetyre skazki*, Op. 26, No. 2; *Dve skazki*, Op. 20, No. 1
Scriabin: Piano Sonata No. 3, Op. 23
Chopin: Scherzo No. 1, Op. 20; Scherzo No. 2, Op. 31; Scherzo No. 3, Op. 39; Scherzo No. 4, Op. 54

SPECIAL OMTA TICKETS!
Students/families of OMTA teachers can purchase SOLO Series tickets for just **\$5 each**. OMTA teachers may purchase tickets for **\$20 each**. Seats are assigned the day before the performance and tickets are held at will call. To order, please call our office at **503.228.1388**. (Regular ticket prices are \$45 / \$55.)

PORTLANDPIANO.ORG



MEMBERSHIP



Melody Morrison, NCTM
Membership Chair

Let's bring in 2020 with a warm welcome to our newest OMTA members!

East Portland

Jill Heimensen

Piano, Accompanying, Theory

Tualatin Valley

Shawn Tang

Piano

Natalya Klimov

Piano, Voice, Accompanying,
Theory, Composition

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OREGON
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Willamette University
Grace Goudy Distinguished Artists Series 2019-20 Season presents

THEO BLECKMANN, VOICE JANUARY 29, 2020, 7:00PM

JANINA FIALKOWSKA, PIANO

MARCH 11, 2020, 7:00PM

Hudson Concert Hall, Mary Stuart Rogers Music Center



GRAMMY® nominated jazz singer and new music composer **Theo Bleckmann** has collaborated with musicians, artists, actors and composers, including Ambrose Akinmusire, Laurie Anderson, Uri Caine, Philip Glass, Ann Hamilton, John Hollenbeck, Sheila Jordan, Phil Kline, David Lang, Kirk Nurock, Frances MacDormand, Ben Monder, Michael Tilson Thomas, Kenny Wheeler, John Zorn, the Bang on a Can All-Stars, and, most prominently, Meredith Monk, with whom Bleckmann worked as a core ensemble member for over fifteen years.

"Theo Bleckmann is a singer who often sounds like he's only recently fallen to earth. Using his three-and-a-half-octave range, Bleckmann is as adept at exploring new possibilities for wordless sounds as he is at delivering a sparsely elegant rendition of Cole Porter's "Every Time We Say Goodbye." His utterances can seem like an aural Rorschach of Arabic tongue clicking, Japanese, machinery noise, and bird chirping, while still remaining unaffected and accessible." - **OUT Magazine** / USA / Andrew Velez

"Theo Bleckmann is one of our most intensely creative vocal artists," said Jean-David Coen, artist-in-residence and Director of the Grace Goudy Distinguished Artists Series. "This is Theo's third performance at Willamette; we are thrilled to have him back to both enchant our audience and engage with our students" said Coen



For over 40 years, concert pianist **Janina Fialkowska** has enchanted audiences and critics around the world. She has been praised for her musical integrity, her refreshing natural approach and her unique piano sound thus becoming "one of the Grandes Dames of piano playing" (Frankfurter Allgemeine).



Born in Canada, she began her piano studies with her mother at age 4 continuing on in her native Montreal with Yvonne Hubert. In Paris she studied with Yvonne Lefébure and in New York at the Juilliard School with Sascha Gorodnitzki, experiencing the best of both French and Russian piano traditions. Her career was launched in 1974, when the legendary Arthur Rubinstein became her mentor after her prize-winning performance at his inaugural Master Piano Competition, calling her a "born Chopin interpreter" laying the foundation for her lifelong identification with this composer.

The 2018/19 season sees Janina Fialkowska concertizing in England and Poland (two London recitals and a celebration of the Republic of Poland's 100th anniversary with the BBC Symphony Orchestra performing the Paderewski piano concerto in London's Barbican as well as in the award-winning Philharmonic Hall of Szczecin, Poland). She will also perform several recitals and orchestral concerts in Germany, Switzerland, Austria and Spain. In spring of 2019 she will return to her native Canada for a tour in the provinces of Manitoba and Ontario as well as later that year for a tour of summer festivals. A new recording of French piano music will appear in October on the ATMA Classique label. In September she will continue with the 6th edition of her own "International Piano Academy" in Bavaria and will be once again acting as a juror of the world's most prestigious piano competitions.

Please join us for both events.

MASTER CLASS — free and open to the public. Hudson Concert Hall
Wednesday, January 29, Time TBD Wednesday, March 11, Time TBD

CONCERT TICKETS — general admission seating. Purchase tickets at Willamette.edu/go/goudy

Two-concert Adult Season \$40; Single Adult \$25; Seniors \$5; Willamette Faculty & Staff \$10;

Free to Students with I.D. and Children Oregon Trail Card \$5 at the door only

For questions, contact the Willamette University Music Department, 503-370-6255, music-info@willamette.edu

MTNA COMPETITION

State Level Composition and Performance Winners

Selina Manson, OMTA President

Congratulations to our Oregon Winners!

The winner of each category will continue to the NW Division round. There are two exceptions, Senior Voice and Young Artist Voice are heading directly to the MTNA National Conference in Chicago during March. Congratulations!

Elementary Composition

Winner: Skye Neal, student of Grace Waites
Honorable Mention: Alejandro Belgique, student of Michael Johanson

Junior Composition

Representative: Isaac Dryfuse, student of Daniel Brugh

Junior Piano

Winner: Nolan Tu, student of Renato Fabbro
Alternate: Steven Wu, student of Renato Fabbro
Honorable Mention: Haoyang Jiang, student of Rachelle McCabe
Honorable Mention: Anisha Dasgupta, student of Renato Fabbro & Paula Watt
Honorable Mention: Alexis Zou, student of Renato Fabbro & Paula Watt

Junior String

Winner: Hanami Froom, student of Carol Sindell
Alternate: Josiah Price, student of Carol Sindell
Honorable Mention: Sabine Voelker, student of Lillian Manis

Junior Woodwind

Representative: Joseph Baik, student of Hyeyoung Jeong

Senior Composition

Winner: Grace Miedzziak, student of Larry Rauch
Honorable Mention: Matthew Kaminski, student of Michael Johanson

Senior Piano

Winner: Joshua Hahn, student of Julia Lee
Alternate: Sunny Wang, student of Renato Fabbro
Honorable Mention: Eric Lian, student of Renato Fabbro
Honorable Mention: Jacob Nenow, student of Renato Fabbro

Senior String

Winner: Ian Song, student of Carol Sindell
Alternate: Nate Strothkamp, student of Carol Sindell
Honorable Mention: Hailey Kang, student of Hyun-Jin Kim
Honorable Mention: Joseph Kim, student of Carol Sindell

Senior Voice

Winner: Athena VanDyke, student of Vanessa Nelson
Alternate: Ashley Kilian, student of Eugenia Enslow

Senior Woodwind

Winner: Joshua Arce, student of Sandy Norman
Alternate: Eric Kim, student of Hyeyoung Jeong

Senior Piano Duet

Representative: Yilan Shao & Maya Joiner, students of Ashley McCullar

Young Artist Piano

Winner: Michelle Sulaiman, student of Claire Wachter
Alternate: Hieu Nguyen, student of Momoko Muramatsu

Young Artist Voice

Representative: Ian Schipper, student of Elizabeth Caswell

Young Artist Woodwind

Winner: Amanda Chan, student of Sean Fredenburg
Alternate: Esther Kwak, student of Wonkak Kim



SYLLABUS



Heidi Evans, NCTM
Syllabus Chair

Determining Syllabus Repertoire Levels

I received a request to write about how the Syllabus Repertoire Committee determines what level a repertoire selection is placed. Since this is a fun topic to discuss with any teacher, here are some thoughts from my years on the Syllabus Repertoire Committee.

The first thing we do is research. We look for a score and play it through. If no score is available, IMSLP or YouTube are good possibilities, with the University of Iowa Pedagogy Project being one of the best resources available in this area. Another place we all check is our bookshelves. There are many leveled repertoire lists available, from Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature* to a number of fine collections of leveled pieces spanning all five eras of classical piano repertoire. Examples of leveled books include The Royal Conservatory's *Celebration Series* and collections edited by Keith Snell, Helen Marlais, and the Fabers.

Interestingly, one specific piece may be leveled differently from one series to the next. For example, Attwood's *Sonatina in G Major, I*. Allegretto can be found in Faber's *Piano Literature Book 1*, Marlais's *Festival Collection Book 2*, and *Celebration Series Book 3*. Magrath places this piece at a Level 3, and it is not listed in OMTA's Syllabus Repertoire List. So with all this conflicting information, including whether or not a given series

includes one or more preparatory levels, how does the repertoire committee go about determining the level of the piece?

We take into consideration the key signature, in this case G major, which would usually remove Level 1 from consideration. Next, we might consider length. At two pages, this is probably as long or longer than many Level 2 pieces. Tempo is also a consideration. This piece is variously unmarked, or given a metronome suggestion ranging between 126-152 beats per minute, depending on the edition. This might be faster than a teacher would expect for a Level 2 student to handle with the technical considerations.

Speaking of technical considerations, we look at the following:

- Meter (common time)
- The number of voices (mostly two-part or two-note intervals/chords in the LH)
- Octaves (none) and large chords (interval of a 7th in the LH with no additional notes)
- Ornaments (grace notes)
- Range (each hand moves less than an octave in total)
- Harmony (primarily diatonic—contained within the key signature)



- Accidentals (few)
- Voicing (easy to voice the busy RH part over the mostly thinner LH line)
- Phrasing, timing, pedal, musical interpretation (very few markings indicated)

So putting this all together, including the limited measures of LH Alberti bass, this piece would not rise to a Level 4, but is entirely appropriate for Level 3.

What about every student's favorite, *Für Elise*? Definitely a Level 7 piece given its pressing need for sweeping phrasing in the A sections, fast 32nd notes in LH's Alberti bass in the B section (which also creates difficulty in voicing), and the quick repeated notes in the C section with delightfully complex chords in the RH. Could a Level 6 student stretch for this piece? Yes! Have I heard good performances of it below Level 6? Not normally. Students who aspire to perform this piece too soon play with uneven touch, little grasp of the downbeat, and lack a sense of phrasing or pathos. So in this new year, the year of Beethoven's 250th birthday, consider assigning this enduringly

popular piece to a student who has the skills in place to do it justice, and to inspire the next round of students (instead of avoiding it like the plague)!

If you have a question about the level of a piece, it's helpful to include as much information about the piece as possible to aid our research and discussion. Include the title, opus, composer, collection, and the level you are hoping to assign it to. This cuts down our research to a much more focused amount of time. Nothing is more frustrating than trying to find a minuet without a key signature. The Syllabus Repertoire Committee consists of Ellen McQuilkin, Geneva Wright, Carol Ratzlaf, Liz Willis, Linda Rodgers, and Heidi Evans. A quick email to any one of these members will open the discussion and we try to respond within days if it is straightforward or a week if it is a more complicated discussion.

Send me your questions for future Music News articles and don't forget to communicate dates clearly to your piano families, register early, send in your checks on time, and to thank your chairperson for all the work they do in putting this important OMTA event together!

DISTRICT NEWS

BLUE MOUNTAIN DISTRICT

Lea Emerson, Blue Mountain District Publicity Chair

The Blue Mountain District hosted workshops presented by Dr. Diane Baxter on November 8, 2019. The workshops were *Stepping into the Light: Thoughts on Performance Anxiety* and *The Body Always Wins*. Dr. Baxter introduced some of the causes of performance anxiety and offered some tips on how to do your best under duress. On November 9, Dr. Baxter adjudicated our District's annual Baroque Festival. Twenty-six

students participated, representing six teachers in four separate recitals. Most participants were non-competitive. Winners of the competitive division were **Lainey Stice** for the lower division and **Ambrose Greif** for the upper division, with honorable mention going to **Mimi Smith** in the upper division.



CENTRAL OREGON DISTRICT



Helen Jones, NCTM,
Central Oregon District
Secretary



Kathy Gault and Margaret Littlehailes

Kathy Gault and Margaret Littlehailes will present our program on January 10 titled *Pages from a Teacher's Notebook*. This program will be held at the home of Kathy Gault. Kathy and Margaret would love to hear some tips on teaching from other Central Oregon District teachers.

Grace Miedziak was the Oregon winner in the MTNA High School Composition Competition for 2019. Next, her piece will be evaluated at the Northwest

Division level. Grace is a senior in the Baker Early College program at Central Oregon Community College in Bend. Her teacher is Larry Rauch of Central Oregon District.

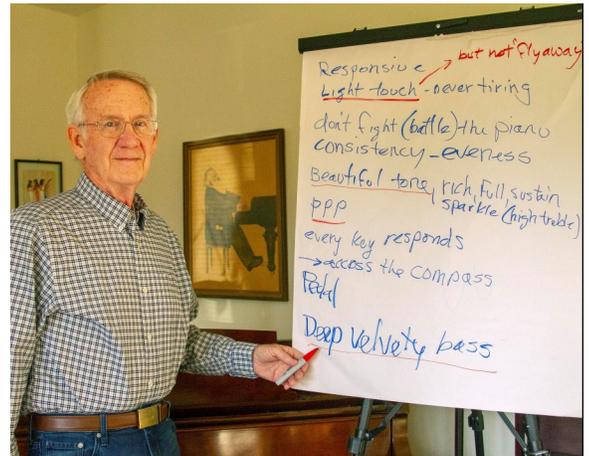
Grace has been commissioned for an orchestral piece through The Authentic Voice program. This program is a partnership between Metropolitan Youth Symphony (MYS in Portland) and Fear No Music's Young Composers Project that launched last year. Her

composition, *Sea Journey*, will be premiered at the MYS concert at the Arlene Schnitzer Concert Hall on March 8. This performance is part of the MYS's 2019-2020 season.

Our program on December 13 was *Piano Touch and Tone — What Pianists and Teachers Should Know*. It was presented by John Rhodes, RPT from Vancouver, WA. Our annual holiday potluck was held after the program.



Grace Miedziak



John Rhodes, RPT

EUGENE DISTRICT



Alexis Gibbons, NCTM
Eugene District Correspondence Secretary

The Eugene District had a wonderful potluck at Lucy Clevenger's home on December 9. Lucy was a gracious host and even provided homemade waffles! Aside from enjoying tasty food and wonderful company, we discussed plans for the upcoming year.

On December 7 and 8, we had our annual Barnes and Noble Play-a-

Thon. This event was a fundraiser for the Soule Scholarship. This scholarship is open to high school juniors and seniors with awards going to first and second place winners. Twenty teachers participated and presented recitals that were planned back to back over the course of Saturday and Sunday.

In 2020, we are looking forward to hearing from presenter Jennifer Wright who will be presenting *Playing Perfectly: What it Takes to Practice and Perform Completely Without Mistakes (or fear of mistakes)*. This presentation will be held at 10 a.m. on January 13 at the First Congregational Church in Eugene.



Eugene District Members Jane Young, Delores Tiktin, Sandy Hull, Nobuko LeBeau, and Nick Rieser



LINCOLN COUNTY DISTRICT

Mary Morganti, Lincoln County District Member

Our District met on December 6 to plan for several upcoming events.

Heading into 2020, our group will host Dr. Stephen Lewis on February 7, 2020 at 10 a.m. in Newport. The workshop is open to all and will be held at the Oregon Coast Community College, South Beach Campus at 400 SE College Way. We will hear a presentation titled, *The iPad as Teaching Aid: An Overview of Ways to Integrate Tablets Into Private Teaching*. We will learn many useful and innovative ways of using an iPad or other tablet in teaching including creating weekly practice guides, managing billing and expenses, scheduling, recording

performances for feedback, and designing print and web materials for your studio. This should prove to be a wonderful workshop!

Also in February, we will have our next Spotlight Teacher Concert. This will be on February 23 at the Performing Arts Center in Newport. The theme for this concert is "Broadway, Movies and Pop." A wide selection of repertoire will be performed by OMTA Lincoln County members Jessica Treon, Rita Warton, Cathy Champion-Predmore, Mary Lee Scoville, Leatrice Lily, Christine McKenney, Mary Morganti and more. There will be guest performers included as well. Some

of the repertoire to be performed includes a Wizard of Oz medley, Gershwin's Prelude No. 1, Cole Porter's Night and Day, a Billy Joel medley, Puttin' on the Ritz and many more. This event collects funds for our scholarship program.

Planning for the Ribbon Festival has begun! The Ribbon Festival is a fun event held in our District and this will be the 32nd Annual Ribbon Festival. The theme chosen for this year is "2020: What's Your Vision?" Students enter several events which may include a solo performance, ensemble performance, composition entries, and art work. Each year, an artistic rendering of the theme is chosen to go on a T-Shirt. Last year the theme was "Music To the Moon and Back." This is a fun, non-competitive event that always proves to be popular among our studios. It is to be held at the Oregon Coast Community College in Newport.



Jessie Treon, Rita Warton, Grayson Schlosser, Leatrice Lily, and Cathy Champion-Predmore



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| | |
|------------------|--------------|
| January | December 15 |
| February | January 15 |
| March | February 15 |
| April | March 15 |
| May | April 15 |
| June | May 15 |
| September | August 15 |
| October | September 15 |
| November | October 15 |
| December | November 15 |

Upcoming Deadlines

January 15, 2020
February 15, 2020



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