

OMTA MUSIC NEWS

Opus 76, No. 2 · October 2021

UPCOMING EVENTS

2021 Syllabus Adjudicator Retreat

October 2, 2021 from 10:00 am to 3:00 pm
Virtual

2021 Sonatina Festival

October 9, 2021 from 12:00 pm to 4:00 pm
Virtual

2022 MTNA National Conference

March 26-30, 2022
Minneapolis, Minnesota

2022 OMTA State Conference

June 23-24, 2022
Driftwood Shores Resort, Florence, OR



IN THIS ISSUE

State News

President's Corner	1
Membership	2
2021 OMTA State Conference	3
2022 OMTA State Conference	4
Marketing	5
Certification	6
Masterclass	7
Grant Programs	10
Humoresque	12
Website Update	13
Petri Scholarship	14

District News

Central Oregon District	15
Tualatin Valley District	16
West Portland District	17

CONTACT & CONNECT

office@oregonmta.org
www.oregonmta.org
PO Box 5335
Portland, Oregon 97228



@OregonMTA

PRESIDENT'S CORNER



Sarah Ball, NCTM
OMTA President

Adapt and Thrive

Although we share a proud legacy, please consider that OMTA is not a time capsule. It is impossible to continue doing things the "old way" and survive as an organization. To paraphrase MTNA CEO Gary Ingle in a recent and inspiring leadership talk, "we must balance our current situation with our treasured traditions." (To watch his full talk, please visit:

<https://tinyurl.com/MTNASurviveThrive>.)

Our vision, "Musical Growth for All," can serve as a North Star as we navigate through our present circumstances. As we chart the course, adapt to prevailing winds, and circumvent hidden shoals, our activities will most likely not look the same as they did ten years ago, but we can still move forward. We have the resources we need to thrive. We can adapt. It is even possible we might like the new ways better! Our events and meetings might be reconstituted as hybrid events that combine in-person and virtual activities, or perhaps shifting to one or the other. For example, the OMTA Board had planned a hybrid fall meeting but has shifted back to Zoom. If you would like to read the OMTA COVID Policy which includes helpful resources, please click here: www.oregonmta.org.

I am confident that we will successfully navigate today's challenges and continue our journey together as a healthy and vibrant organization.

Sarah Ball, NCTM
OMTA President



OREGON
MUSIC TEACHERS
ASSOCIATION

MEMBERSHIP



Mary Morganti
State Membership Chair

I am happy to announce the following new members. Welcome to OMTA!

Central Oregon District

Laura Earley—Active Member

Eugene District

Dr. Anson Sin—Collegiate Member

Dr. Grace Ho—Active Member

Victoria Mora—Active Member

Eunhye Choi—Active Member

Rogue Valley District

Deborah Pratt—Active Member

Anna Streletz—Active Member

Tualatin Valley District

Amy Fairchild—Active Member

Erin McCarthy—Active Member

Lynn Mendoza-Khan—Active Member

East Portland District

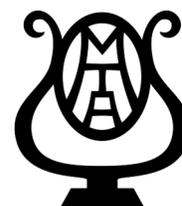
Yena Lee Halsel—Collegiate Member

Sister Mary Delaski—Active Member

Diane Gadbaugh—Active Member

Laura Beals—Active Member

We extend a most gracious welcome to OMTA, and we look forward to meeting and working with each of you!



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

PRESIDENT

Sarah Ball, NCTM

PRESIDENT-ELECT

Liz Willis, NCTM

SECRETARY

Amie Belisle

TREASURER

Fern McArthur, NCTM

RESTRICTED FUNDS TREASURER

Susan Todd, NCTM

PAST PRESIDENT

Selina Manson

BUDGET

Selina Manson

CERTIFICATION

Rebekah Carter, NCTM

COMPETITIONS

Dr. Julia Lee

CONFERENCE

Selina Manson

EDUCATION

Dr. Janet Pollack

FINANCE

Fern McArthur, NCTM

MARKETING

Angela Kelly

MEMBERSHIP

Mary Morganti

PARLIAMENTARIAN & LEGISLATIVE

Dr. Bonnie Esbensen

PERSONNEL & CONTRACTED SERVICES

Sarah Ball, NCTM

PUBLIC RELATIONS

Ashlee Young, NCTM

PUBLICATIONS

Alexis Gibbons, NCTM

SYLLABUS

Heid Evans, NCTM



2021 OMTA STATE CONFERENCE



Selina Manson
2021 State Conference Chair

Videos from the 2021 OMTA State Conference Now Available!

If you were unable to join our hybrid conference in Bend this year, no problem! Our videographer captured all the action and created a video of each session and concert.

Beginning in September, one new video was added to the website each week. Here are the releases for October:

October 1

Cindy Peterson-Peart: *MTNA—Navigating the New Normal*

October 8

Artina McCain: *Intersections Concert*

October 15

William Chapman Nyaho: *Concert*

October 22

Artina McCain: *Intermediate Master Class*

October 29

William Chapman Nyaho: *Advanced Master Class*

To watch these amazing sessions and others from the 2019 and 2020 Conferences, simply follow this link:

<https://oregonmta.org/teachers/conferences>. You will need to log in with your own unique username and password.

 Corvallis-OSU
Piano International

Steinway Series
2021-2022 Season



OCT. 17. Joyce Yang
“poetic and sensitive pianism”
Washington Post



MAR. 6 Yeol Eum Son
“a model of clarity and fleetness”
The Times



MAY 8 Sergei Babayan
“consummate technique and insight”
N.Y. Times

- • All Concerts at 4:00 PM • •
- LaSells Stewart Center
- Oregon State University
- 875 SW 26th St., Corvallis
- \$25 in advance, \$28 at the door
- Go to: CorvallisPiano.org

Students admitted free

Face Coverings & Vaccinations Required



2022 OMTA STATE CONFERENCE



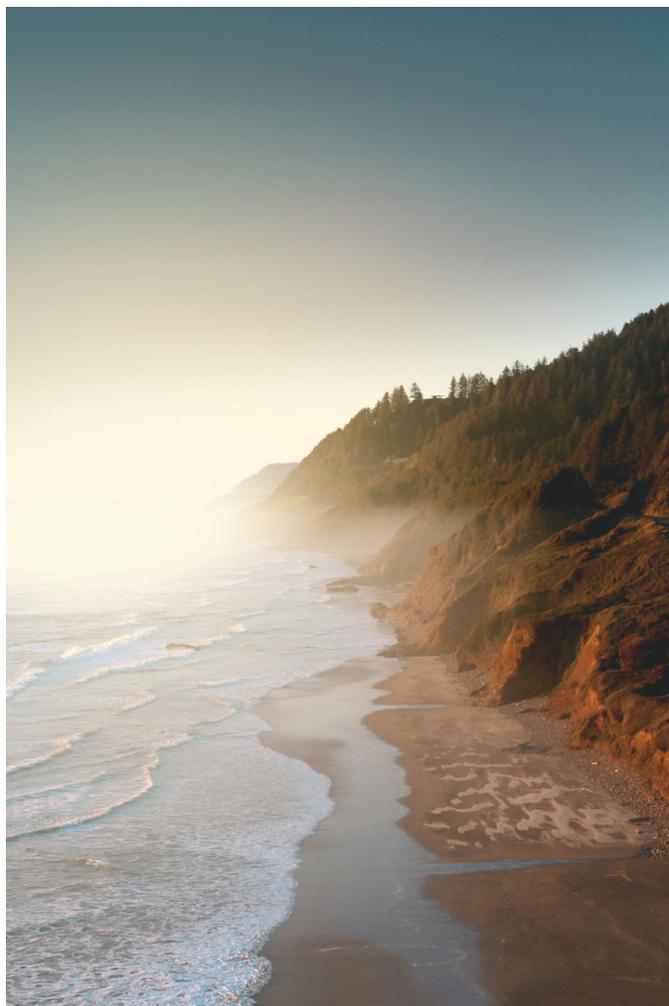
Liz Willis
2022 State Conference Chair

Interested in historic town centers, long walks on beautiful beaches, exciting dune buggy rides, sandboarding, or fresh seafood? Reserve June 23 and 24 on your calendars for the 2022 OMTA State Conference!

We are heading to Florence, and planning another great hybrid experience. The hope is that more of us will be gathering in person, but the Conference will be streamed again for those not able to travel.

Lodging will be available at the Driftwood Shores Resort, a unique hotel right on the beach with every room having an ocean view. Room choices range from single queen rooms with half refrigerators, microwaves, and coffee makers, to king rooms and double queen rooms, both with full kitchens. There are even three-bedroom condos with a living room and full kitchen! Our Conference sessions will happen at the Florence Events Center. With so many fun activities available in and around Florence, extending a few days on either side of the Conference dates sounds like a great idea.

More information will be coming to you in the next issues of *Music News*, so stay tuned!



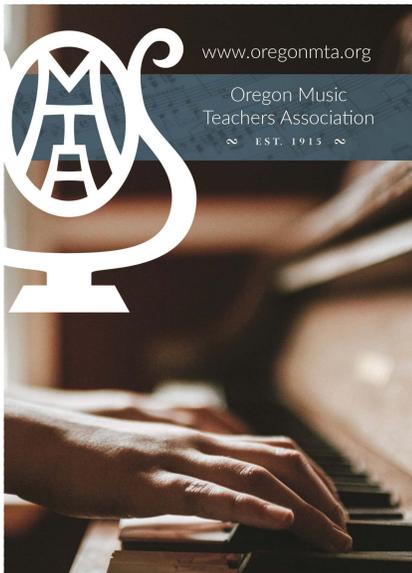
MARKETING

Angela Kelly, State Marketing Chair

OMTA Marketing Materials Available!

Help us promote interest in OMTA by distributing these beautiful postcard-style brochures and posters throughout your community. Some great places to share them would be colleges, music stores, piano retailers, community centers, your local piano technician, etc.

To request materials to be sent to you, please contact Angela Kelly, State Marketing Chair, at social@oregonmta.org.



Postcards



Posters

The Oregon Music Teachers Association is a vibrant community of music teachers with expertise in music theory, instruction, and performance. OMTA teachers are competent and dedicated to excellence in music education. We are music mentors passionate about learning. We encourage creativity. We believe in music’s power to free your mind. Through music festivals, competitions, scholarships, recitals, master classes, and our renowned Syllabus Evaluation Program, we celebrate your accomplishments – large and small.

If you’re a music teacher, OMTA is committed to becoming your professional partner. Join like-minded professionals for workshops and conferences designed to help you continue to grow as an educator. OMTA membership includes membership with the Music Teachers National Association, which provides access to legal advice, insurance, webinars, e-journal, American Music Teacher magazine, special member discounts, and more.

Let us give you rhythm. Let us help you find your voice. Let us empower you with the skills you need to turn your musical dream into a reality.



@OregonMTA

CERTIFICATION



Rebekah Carter, NCTM
Certification Chair

Melissa Barker, NCTM recently became a Nationally Certified Teacher of Music. She shared about her experience in the following interview:

What inspired you to become a Nationally Certified Teacher of Music?

I had been thinking about working toward National Certification for quite some time, but it felt a little overwhelming to do on my own. When I applied to become a Tholen Fellow this past fall, I decided that this was my chance to challenge myself and include certification as a goal to accomplish during my fellowship. Having a professor working with me to prepare a piece to perform, and checking in to see if I needed any feedback on my Teacher Profile Projects, was very helpful. Being Nationally Certified has helped me feel more confident in my teaching abilities, feel like I can charge a little more for lessons, and has been helpful for my studio organization to truly work through my teaching philosophy, studio policies, and ethics.

Which project did you enjoy completing the most, and why?

I enjoyed *Project #2: Analyze Four Teaching Pieces* the most because it challenged me to think through every aspect of a piece before I give it to a student. I have not spent time truly analyzing music in that way since college, many years ago. It opened my eyes to so much more that is on the page than I typically notice, which can then help my student perform the piece more successfully.



Melissa Barker, NCTM

If you or someone you know is interested in becoming a Nationally Certified Teacher of Music, please contact Rebekah Carter, NCTM.



MASTERCLASS: THOUGHTS ON THE IDEA, CONCEPT, AND MERIT OF THEM



Dr. Alexander Tutunov

Note from the Editor: *I'm delighted to present this enriching article by Dr. Tutunov to the readers of Music News. Because Dr. Tutunov has presented so many masterclasses for our OMTA Districts, I asked him to write an article about the masterclass to help teachers around the state who might find this article full of tips that help them prepare their students for masterclasses. Thank you Dr. Tutunov for the time and effort you put into this article and for your expertise on the subject!*

Throughout my career, without a doubt, every opportunity to present a masterclass has proven to be a major highlight for me as the instructor and, hopefully, for many involved. Since I have been blessed with an impressive number of such opportunities, I have written down some thoughts and observations and would love to share those with you today.

So, what is a masterclass? A masterclass, as the name suggests, can be defined as a class led by someone who possesses mastery in a discipline. Masterclasses have been a staple in learning since the late 1860s. Their invention is attributed to Franz Liszt. Since then, masterclasses have been held by professionals ranging from experienced instructors to legendary performers, for aspiring pianists of all ages and all over the world.

I personally feel that the term masterclass can be somewhat intimidating. Instead, I prefer to use another common term for it, an "open lesson."

Often, I start a masterclass and use this explanation as an icebreaker. I do feel it is more fitting than the more common "masterclass."

Considered to be a very effective means of musical education and musician's development, they are most often catered to students and audiences with prior knowledge of the instrument. During these classes, the participants will perform some piano works. The instructor then will provide constructive comments on the performances, thus creating a great learning opportunity for everyone in attendance.

It is very important to understand that one does not need to perform at the class. Everyone in attendance will learn! Very often, I see people who are afraid to attend a masterclass just because they think someone will make them "get up and play."

While these sessions often provide a priceless opportunity to hone one's skill, much depends on the presenter. The very public nature of the masterclass will augment the emotional aspect of performing, adding the peer pressure and perhaps some anxiety into the mix. Therefore, it is extremely important for the presenter to make sure that such classes are entertaining but tactful. They must also be encouraging, inspirational, and educational while very engaging. They have to appeal to everyone in the audience—students, parents, AND teachers—as well as to the performer. What a sensitive balance!

Naturally, it is very important for a presenter to sense, in each individual student, what kinds of issues to tackle in the limited time they get on stage. There's no point expecting a student to develop a full understanding of the architecture of a sonata form in twenty minutes, all the while struggling with nerves and pedaling! Yet, the same twenty minutes with the same student could prove very helpful and even life-changing (I did witness some fantastic transformations at masterclasses given by colleagues).



Personally, I often like to break the ice by asking if there's someone who would like to go first (for "extra points"). Before they begin, I suggest they play their favorite chord or a passage, "to make friends with a piano." Often, it starts a very interesting and productive discussion. How do you develop a connection with the instrument? What goes through your head as you are about to perform a piece for us? How do you focus? Breathe? There are many options!

I love the creative aspect of masterclasses for the teacher. Such events provide a great opportunity to discuss a vast variety of topics and skills: the tone production, or a wide range of technique: in addition to the obvious, "loud and fast," scales and arpeggios, there is a room to talk about memorization, phrasing, pedaling, analysis of harmony and structure, imagination, colors, even sight reading (!), as well as an overall interpretation. How you strike your first note is already an element of the technique!

It also includes an element of touch. Masterclasses pose an additional, and unique, challenge for the piano student; they have to perform on an unfamiliar instrument, whose touch (response) may be unfamiliar. Professional keyboard virtuosos face the same issue, because they can't take their favorite instrument with them. In every city, artists must spend extra time getting to know the piano they will be performing on later that day in public. Students at masterclasses don't get that opportunity. In front of the audience that day, they have to plunge right in. For some, that can be an additional source of intimidation in addition to the presence of the expert teacher.

In masterclasses, the teacher's feedback and interaction will normally focus on only salient aspects of each performance. It is up to the presenter to choose the most pertinent and fitting topic for discussion for each performer.

Here's another way to open up a discussion with the performer, "Is it a song or a dance?" I feel it is also a substantial creative stimulation for the teacher who leads the masterclass. And we all live for those experiences!

It is time to mention another, very important moment: one does not need to be completely

prepared in order to participate in a masterclass. The opposite is true, at least for me: the less polished the piece, the more opportunity for discussion there will be! I often joke when a student plays very well: I compliment their performance, but then say that "this is not my favorite stage in the learning process, as I wished they'd brought a piece that's less prepared, which would give me more to talk about!" I feel it's more valuable to have a student play for me when the piece is still being formed/molded in their mind, ear, the heart and the fingers, as it is a much better time to suggest ideas, changes, options. Their interpretation is not yet set in stone!



And, finally, I always hope for what I call, a WOW moment, when an immediate and very evident improvement is made by the student right in front of the audience! Of course, it has to be carefully staged, based on a realistic assessment of the student's current ability, but every performer is capable of experiencing and producing that WOW moment! I have seen everyone's eyes light up, there's spontaneous yet well-deserved applause, and, at the end, students leave the room inspired and itching to practice!

Masterclasses are not only about the technical aspects of piano playing, but also about the overall experience of music making. In addition to learning a wealth of beneficial information, it is the "up close and personal" experience with an expert, or sometimes, an eminent artist, which is always a great inspiration for attendees. Those students who get to perform during the session, despite the pressure, often report significantly increased motivation and confidence after the memorable experience



obtained from the valuable performing exposure.

I have come across a very interesting article on the subject titled, "Conservatoire Students' Perceptions of Master Classes" by Andrea Creech. It was published in 2009 in the British Journal of Music Education (Issue 26, pp. 315-331). It is well written and worth reading, as there's hardly any research on this subject. Such a contrast to the copious literature on the role of a teacher in general learning. I will be happy to share the entire article with anyone interested, just email me at tutunov@sou.edu.

I feel that for all musicians, these "open lessons" are a wonderful resource of fresh ideas and ways to approach both the interpretation and technique. Additionally, the very setup for masterclasses frequently creates an environment conducive for young performers to find and understand their place

within their music community. Therefore, such events help them form their own identities and eventually contribute to the whole piano industry.

The content at a masterclass always varies depending on the performers, audience, and of course the presenter, which means that each and every one is a distinct, unique event. I truly hope I managed to inspire you to attend the next Masterclass in your community! Thanks to the generous Nellie Tholen District Enrichment Project, the people behind it and the excellent, receptive OMTA Districts, there are multiple opportunities to experience some great "open lessons" right here in Oregon!



Winter Grand Scholarship Competition

Presented by the Piano Santa Foundation

The winner of the 2022 Piano Santa Foundation Winter Grand Scholarship Competition will receive the use of a **brand new Yamaha grand piano** courtesy of Classic Pianos and Yamaha Corporation of America. This scholarship is for 2 years, and includes moving costs, annual tuning, and maintenance. The competition is open to all students, ages 12–16, who have passed at least syllabus level 6 (or equivalent) and live in the Portland Metro area.

Applications are available at www.pianosanta.org or contact us at info@pianosanta.org or (503) 245-6269 for more information.



Applications Due: January 7, 2022

Auditions: February 5, 2022



GRANTS

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



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

We have a very active fall schedule with a variety of presentations intended to help enhance your continuing teacher education. Do note the programs below, as all members are welcome to attend any virtual presentations!

We will be following current CDC and OHA guidelines, so be sure to check with the District President a few days in advance of any live program you'd like to attend, to see if it is indeed live or has been moved online.

We will try to keep up-to-date information on the OMTA website, and you are always welcome to email me with any questions.

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

Additionally, videos from the 2021 OMTA State Conference are now posted on the members-only part of the OMTA website. Whether you went to the Conference or not, this is a great resource!

Upcoming Grant Programs for Fall 2021:

OCTOBER 8



Lisa Marsh

Salem District via Zoom

Friday, October 8, 2021
10:00 AM-12:00 PM

Lisa Marsh

*Teaching Coordinate
Movement Principles to the
Young Pianist*

Explore posture, healthy movement, scales, leaps, pedaling and more through intermediate and early advanced piano repertoire.

OCTOBER 12



Dr. Andrew Slominski

Umpqua Valley—South Coast District via Zoom

Tuesday, October 12, 2021
11:00 AM-12:30 PM

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.



OCTOBER 23

Blue Mountain District via Zoom

Saturday, October 23, 2021

Programs at 10:00 AM-12:00 PM and 1:00-3:00 PM

Dr. Stephen Lewis, NCTM

10:00 AM: *Nuts and Bolts of Writing Music Down: A Guide to Help Your Students' Compositions Look and Feel Professional*



Dr. Stephen Lewis, NCTM

We will explore the nuts and bolts skills of writing music, from notation to instruments to model composition. Teachers will leave having the skills and knowledge to confidently teach

composition to their students.

1:00 PM: *Engaging Story and Narrative in Performance*

In this two-hour presentation, we will explore the idea of musical "topic," or reference, and how composers use topics to create uniquely musical stories and narratives. Teachers will come away with more knowledge about how to inspire their students to be expressive in their playing.

NOVEMBER 5

Lincoln County District via Zoom

Friday, November 5, 2021, 10:00 AM -12:00 PM

Rebekah Carter, NCTM

Lions and Tigers and...PARENTS!... Oh My!: Constructive Communication With Parents



Rebekah Carter, NCTM

This workshop will use humor and interactive activities as well as practical tools and help, and includes: a handout of useful phrases for common "sticky situations," interactive role-playing, exploration of your studio's communication style, other not-so-obvious forms of communication you use every

day, helpful apps, and a practical look at the MTNA Code of Ethics for professional guidance.

NOVEMBER 6

Umatilla-Morrow District via Zoom

Saturday, November 6, 2021, 10:00 AM-12:00 PM

Dr. Stephen Lewis, NCTM

Nuts and Bolts of Writing Music Down: A Guide to Help Your Students' Compositions Look and Feel Professional

See description for the program on October 23 for Blue Mountain.

NOVEMBER 8

Rogue Valley District, Location TBA

Monday, November 8, 2021, 9:30-11:30 AM

Rebekah Carter, NCTM

Lions and Tigers and...PARENTS!... Oh My!: Constructive Communication With Parents

See description for the program on November 5 for Lincoln County.

Eugene District via Zoom

Monday, November 8, 2021, 10:00-11:30 AM

Deborah Cleaver

The Taubman Approach



Deborah Cleaver

Musicians utilizing the Taubman approach can improve technique, prevent fatigue and injury, and maximize their ability to express music. This presentation will focus on the practical aspects of the Taubman approach that can be incorporated without a lot of training. Teachers will learn the most advantageous physical relation to the

keyboard, how to successfully perform leaps, polyrhythms, chords and octaves, and improved tone production.



Linn-Benton District via Zoom

Monday, November 8, 2021, 10:00-11:30 AM

Dr. Thomas Otten*Style Forum: Music of the Romantic Era*

Dr. Thomas Otten

How do we effectively handle the complexities of Romantic music? This session will look at how to approach such elements as tone, rubato, pedal, as well as layers of sound/complex accompanying figures. Music of Grieg, Chopin, Schubert, Liszt will be examined, with an eye to pieces that are more effective, as well as those to potentially avoid.

Looking ahead:

- Deborah Cleaver will present to Lincoln County on December 3 and 4.
- Thomas Otten will present to Mid-Columbia via Zoom on December 4.

Other Resources:

- Programs from the 2019 and 2020 OMTA State Conferences: <https://oregonmta.org/teachers/conferences>
- Past District Workshops: <https://oregonmta.org/teachers/enrichment-workshops>

Videos to help teachers adapt to teaching online, created Spring 2020, are still available on the following sites:

- OMTA Facebook page: <https://www.facebook.com/oregonmta>
- OMTA YouTube channel: <https://www.youtube.com/c/oregonmta/videos>
- OMTA Vimeo channel: <https://vimeo.com/showcase/6946123>

HUMORESQUE

What did the robbers steal from the music store? The lute!



WEBSITE UPDATE



Selina Manson
Website Chair

Unique Username and Password

On Friday September 10 at 6 PM, the State Office sent an email to the entire general membership titled *Set Your Password for Your OMTA Website Login*. If you did not receive this important email, we suggest checking your spam folder.

The new personal login gives you access to our new and updated online member directory as well as other helpful resources for Syllabus and recorded Conference content available only to active members.

To complete your account creation, find the email that was sent to you and follow the instructions within it to set up your password. Your username will be the email address your invitation was mailed to.

When you click the link in the email, it will tell you the link is no longer valid. That's okay! Enter your email address that you received the initial invitation at and click **Get New Password**. Then check your email inbox again, and click the new link that was just mailed to you to complete the process.

If you are an OMTA member without an email address, but would like access to the members-only portions of the site, please contact your District President. They can forward your information to the state where we can set up a unique password for you. We hope you are enjoying the updated and more secure OMTA website.



2021 PETRI SCHOLARSHIP COMPETITION WINNER

Dr. Julia Lee, Competitions Chair

The Benton Community Foundation awards a scholarship from the Lillian and Paul Petri Music Study Fund every two years to a talented young musician. Applicants must be a resident of Oregon or an Oregon high school graduate and desire to pursue a musical career. The scholarship provides \$10,000 for a winner toward advanced study within the United States or abroad for the two years following the award. The determination of whom shall be granted a scholarship from the Lillian and Paul Petri Music Study Fund is made on the basis of a musical performance competition judged by notable professionals in the field. BCF partners with Oregon Music Teachers Association (OMTA) to plan and facilitate the competition.

Savannah Panah, *Soprano*, was announced as a Petri Scholarship winner of 2021. She will receive \$10,000 for her graduate study at Boston University.

Savannah Neda Panah is a graduate student studying Vocal Performance at Boston University. She recently sang Susanna in *Le nozze di Figaro* and will be performing the role of Little Sister in Missy Mazzoli's

opera, *Proving Up*, this coming fall at BU. She has also performed leading roles in other operas including *La finta giardiniera* and *Les Mamelles de Tirésias*. Among a few summer institutes, Ms. Panah has participated in the Astoria Apprentice Young Artist Program and Student Opera Association of PSU. Grants and competition accolades include Boston University's School of Music Student Life and Honors Committee Award, vocal winner of the Van Buren Concerto Competition, and 1st place winner of the Oregon Music Teachers Association Lina Belle Tartar Voice Competition. Savannah has had numerous performances with the Oregon Symphony, participated in the San Juan Canta International Choral Festival in Argentina with the world-renowned Portland State Chamber Choir, and is a featured soloist in PSU Chamber Choir's album, "Translations," featuring pieces by award-winning composer, Eriks Ešvalds. Along with performing, Savannah is a collegiate member of the Music Teachers National Association, teaches piano and voice, is an aspiring composer, and when inspired, writes poetry.



CENTRAL OREGON DISTRICT



Helen Jones, NCTM
Central Oregon District
Secretary

We are excited to present *Bring Imagination to Life with Music* to all OMTA members and the public on October 9 from 10:30 AM-12:15 PM. *Imagine Symphony Live* is a seven-minute musical fantasy composed by Chris Thomas and produced by Evan Sigvaldsen, both of Bend, and it premiered back in 2019. The film features the excellent musicians of the Central Oregon Symphony and conductor, Michael Gesme. It was filmed amidst the gorgeous scenery of Central Oregon. All aspects of technical production were accomplished by local professionals.

Film composer Chris Thomas evokes imagination in film with specific instrumental and orchestration



Chris Thomas



Evan Sigvaldsen

techniques. Learn how his score with locally-inspired Imagine Symphony Live (HMMA-winner "Outstanding Original Score") works with each scene, and how musicians and composers can use these methods in their own projects.

This program is free and appropriate for music teachers, students, parents and music enthusiasts and is being offered to the public via Zoom. If interested in attending virtually, contact Janet Smith at jstrekkie@gmail.com.

You can watch the film in advance on YouTube by following this link:
<https://www.youtube.com/watch?v=-MdDe6tdA8E>.



TUALATIN VALLEY DISTRICT



Kristen Cichoski
Tualatin Valley District President

Hello from the Tualatin Valley District! It was wonderful to make connections with our members at our September meeting. Not only were we able to get updates about upcoming events and meetings, but District members shared teaching tips, resources, and business practices that were both fun and informative. Thank you to each chair and member who presented information and shared it at our meeting!

After surveying our members, we decided to offer our fall meetings via Zoom and our festivals online. Our District presentation on Friday, October 8 will start at 9:30 AM and will be given by Joseph Hoffman on *Training the Ear and the Eye from the Start*. Drawing on his Kodály training, Joseph Hoffman (M.M.) will be sharing his innovative method for teaching piano to young children. We're looking forward to drawing on his expertise and improving our effectiveness with this demographic.

In October, we will be starting up our *Play, Listen, Teach, Learn* teacher development classes, hosted by Lilin Chen, on the fourth Friday of each month. Students will also have the opportunity to participate in Syllabus the last weekend of the month. November brings our annual Festival of Ribbons via online video submissions. We are opening up the festival to both solo and ensemble entries, because we have postponed our competitive Ensemble Festival until 2022.

For a complete list of our meetings, festivals, programs, and deadlines, please visit our website at www.tvomta.org. Our calendar will continue to be updated as we make adjustments and decisions throughout the year.



WEST PORTLAND DISTRICT



Elizabeth Caswell, NCTM
West Portland District President

Greetings from the West Portland District!

Along with all of you in our State, we have been deliberating and discerning the best way forward during this time. We are doing a mix of virtual, and some limited in-person events as we follow the guidance of local health authorities.

We are looking forward to our meeting on Monday, October 25 with presenter Ashlee Young about *A Seat at the Piano*. This talk explores this new resource for musicians, pedagogues, and curious music appreciators that advocates for the inclusion, study, and performance of a more equitably representative body of piano works. We are hopeful this meeting will be able to be held in person as conditions are projected to improve to hold gatherings responsibly.

We very much enjoyed a Presidential visit from Sarah Ball, NCTM at September's virtual meeting. Sarah's presentation, *How Do Children Learn?*, was an exploration of constructivist teaching principles and samples of how they can be put into action in the

music studio. We were also treated to a discussion of Syllabus led by our very own MTNA Vice President, Cindy Peterson-Peart.

We are looking forward to our District Ensemble Festival happening October 16. This Festival will be held online. Many thanks to Fen-Fang Tsao for chairing this!

Our very popular Classical Festival will be here before we know it on November 6-7 and 13-14. At this time, we are planning for the festival to be in person at Portland Piano Company. Depending on the level of COVID-19 cases, we will either run miniature recitals or have students perform for adjudicators one on one. If there is a need to transition to online format, that decision will be made three weeks prior. The registration deadline for the Classical Festival is October 8 at 11:59 PM. Many thanks to Natalya Klimov and Marla Hansen for co-chairing this event!



ABOUT *MUSIC NEWS*

Submit Articles for *Music News*

Please send articles and accompanying graphics in TIFF, EPS, JPEG or PDF format to Alexis Gibbons via email: musicnews@oregonmta.org. MS Word and Google Doc files preferred.

Related imagery is encouraged to be submitted along with your article. Images must fall into one of these categories:

- Your own work—i.e. you took the photograph
- Freely Licensed or Purchased Licensed
- Public Domain
- Fair Use

Attach images to the same email as your article submission. Include a short (one sentence/phrase) caption of each image.

If a photo includes a student that is a minor, please send a completed photo release form. Here is the link:
www.oregonmta.org/wp-content/uploads/OMTA_PhotoVideo_Release_Form.pdf

Advertise in *Music News*

Please send print-ready ads in TIFF, EPS, JPEG or PDF format to Caris Power or Robin Power: office@oregonmta.org. Ads must meet specifications listed below.

Half Single Column	\$25	2.6" W x 4.375" H	300 ppi (no bleed)
Full Single Column	\$35	2.6" W x 8.75" H	300 ppi (no bleed)
Half Double Column	\$45	5.4375" W x 4.375" H	300 ppi (no bleed)
Half Page	\$70	8.5" W x 5.5" H	300 ppi (no bleed)
Full Page	\$140	8.5" W x 11" H	300 ppi (no bleed)

Visit www.oregonmta.org/publications to order ad space.

Publication dates and deadlines are listed below. Submitting material before deadlines is always helpful and appreciated.

Submission Deadlines

The submission deadline is always the 15th of the month preceding the date of publication.

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



Music News Acknowledgements

EDITED BY
 Alexis Gibbons, NCTM
musicnews@oregonmta.org

PUBLISHED BY
 Oregon Music Teachers Association

AFFILIATED WITH
 Music Teachers National Association

GRAPHIC DESIGN BY
 Samantha Yeung
www.samanthayeung.com

ADMINISTRATIVE ASSISTANTS
 Robin Power & Caris Power
office@oregonmta.org

Ways to Support OMTA

- Select OMTA on Amazon Smile
www.smile.amazon.com
- Contribute to one of our Scholarships or Grants
www.oregonmta.org/scholarships
- Participate in fundraisers for OMTA/ MTNA Foundations
www.oregonmta.org/foundations
- Advertise in Music News or other OMTA publications
www.oregonmta.org/music-news
- Donate directly to OMTA
www.oregonmta.org/donate

CONTACT & CONNECT

office@oregonmta.org
www.oregonmta.org
 PO Box 5335
 Portland, Oregon 97228



@OregonMTA

