



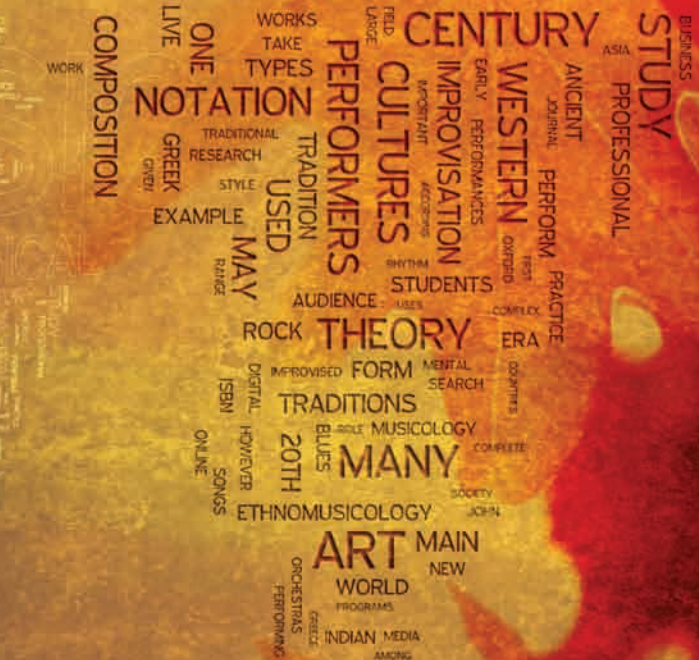
TEXAS MUSIC TEACHER with Student Affiliate

Official Publication of Texas Music Teachers Association and Texas Music Teachers Educational Foundation Affiliated with Music Teachers National Association

Fall 2011



MUSICAL



The State Contest of the MTNA Performance Competitions will be held at Baylor University in Waco November 19-20, 2011.

The Division Auditions for the MTNA Performance Competitions will be January 14-15, 2012 at the University of Texas in Austin.



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TEXAS MUSIC TEACHER

2011-2012 Editorial Staff

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Questions or concerns should be directed to the TMTA Office, the Officers or the Editor.

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Texas Music Teachers Association, organized in 1886, is a non-profit educational organization dedicated to the promotion of a high quality of individual and group instruction in the field of music. TMTA is affiliated with Music Teachers National Association.

Student Affiliate is a program of the Texas Music Teachers Association, established June 14, 1951, to provide for the students' wider musical experiences than are usually afforded in private music study with recognition for achievement in various phases of musical education and activity. All student awards of Student Affiliate are funded through the Texas Music Teachers Educational Foundation.

The *Texas Music Teacher* with Student Affiliate is published using Q's Printing & Design, San Angelo, Texas.

Support Our Advertisers:

McKinney Musical Arts	22
Metroplex Piano Warehouse	20
MusicBag Press.....	3
MU School of Music.....	IFC
Pro Media Training.....	24
Theory Time.....	21

TABLE OF CONTENTS

Publication of Texas Music Teachers Association and Educational Foundation

Affiliated with Music Teachers National Association

Fall 2011

TMTA Leadership 2010-2011	2	Student Affiliate Section	
Advisory Council of Past Presidents	4	VPSA's Message	19
TMTA Leadership		Original Composition Coordinator	19
President's Message	3	Ensemble Coordinator	19
Immediate Past President	4	Performance Contest Winners	20
President-Elect	4	Performance Coordinator	21
Vice President for Business Activities	5	Publication Contest	21
Articles of Interest (Board & Chairs)		Student Affiliate Booth	22
Best of State	7	Publication Competition Winners	22
TMTA Trustee Chairman	7	Theory Coordinator	23
TMTEF Trustee Chairman	7	World of Music Coordinator	23
Activities Director	8	Participation Award Recipients	24
Public Relations/Marketing Chair	8	Whitlock Memorial Scholarship	24
College Forum Chair	8	Chamber Ensemble Clinic	25
Certification	9	All-Star Festival	25
Technology Chair	9	Convention Projects	25
IMTF Chair	10	Digital Keyboard	25
IMTF Moment	10	Chamber/Ensemble Music Contest	264
Teacher Recognition Awards	11	SA Winning Publication Articles	26
Commissioned Composer Chair	11	In Memory Of	16 & 17
MTNA/TMTA Performance Competition	12	Tips and Techniques	18
Collaborative Arts Chair	12	Materials Order Form	32
MTNA Secretary/Treasurer	12	Local Association	
TMT Editor	13	Presidents 2011-2012	IBC
Webmaster	18		
Collegiate Activities & MTNA News			
MTNA Foundation	14		
MTNA Foundation Fellow for Texas	14		
MTNA Composition Competition Chair	15		
Looking Ahead to the 2012 Conference	15		
Arts Awareness and Advocacy	15		

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FROM THE PRESIDENT'S COMPUTER

Sharon Callahan, TMTA President

Vince Lombardi, a well known and very successful NFL football coach, has been quoted as saying: "The price of success is hard work, dedication to the job at hand, and the determination that whether we win or lose, we have applied the best of ourselves to the task at

hand." Each TMTA member can achieve that same success!

Hard work and dedication to the job at hand is really the "American way of life." We should want to spend many hours researching, poring over rack after rack of music trying to find just the right repertoire for each of our students. Yes, this takes time and it really is hard work but it is so worth the effort when we see our proud students and hear them perform your selections beautifully! In a word, you have achieved SUCCESS.

It also takes dedication and hard work to study and become very familiar with all of the opportunities for advancement for our students. Many activities are available from TMTA: playing in a Convention **Ensemble** (perhaps being one of 20 performers in a group), earning a medal on the **Theory Test** (bronze, silver or even gold), writing an **original composition** ("musical" of course!), writing a **publication** article about a musical subject (see topics in the 2011-2012 *TMTA Handbook* on the TMTA website), earning a medal on the **World of Music test** (and also learning loads about music history in the process!), competing in a **performance** environment (whether it be on piano, flute, violin, clarinet, trombone or even voice), participating in a **chamber music** ensemble at the annual convention (either in a contest, clinic or workshop setting), performing in the Convention **All-Star Festival** (receiving positive comments from collegiate adjudicators), producing a creative **Convention Project** to display at the Convention (poster, game, puppets, etc.) and sight-reading fun and innovative music in the Convention **Keyboard Orchestra Reading Session**. Your students will also be eligible to receive many monetary awards for their hard work and dedication to many of these programs. Stay abreast of all of these opportunities by visiting the www.TMTA.org and reading the *TMTA Handbook* for the rules and guidelines.

Perhaps your local association provides even more opportunities for musical advancement (duet recitals, Sonatina Tournaments, Jazz Festivals, Hymn Festivals, solo performance contests and others)? Take advantage of these too! Study your association yearbook and review the many varied activities available for your students. You will need to discern which activities are "right" for each student – try to not over extend any student by having them participate in everything available; find that right balance. Here is where the hard work and dedication to the job at hand comes into play – using wise discernment and knowing what to offer each of your students. By finding the appropriate niche for each student, you have achieved SUCCESS.

Let's focus on you, the teacher, for a moment. Lombardi talks about applying the best of ourselves to the task at hand. Are you actively enriching yourself? Attend a local symphony concert and "soak in" the beautiful music performed by these wonderful, professional musicians. Seek out workshops to attend – many music stores frequently receive brochures from esteemed pedagogues about upcoming seminars or clinics. Better yet, "surf the web" and find something that piques your interest (improvisation, teaching

concerti, group lessons, wellness seminars, etc.). You may even want to enroll in a community college course related to advanced music theory or music history, etc., for a semester. There's nothing wrong with being a "life-long learner"

Have you always wanted to complete your undergraduate degree? Consider applying for a TMTA Teacher Enrichment Grant to help with this effort. Another wonderful resource for filling your brain with more musical knowledge is to attend the MTNA Conference in March in New York City and the TMTA Convention in June in Grapevine. Many amazing sessions conducted by qualified presenters are given. Plus, this is a terrific way to network with other teachers across the state and country who are also trying to enrich their lives and learn more. Visit those websites for more details. Have you considered attaining NCTM status? By applying yourself and working hard to meet these standards, you will learn much more about the teaching profession and even become a better teacher through the process. For more information about the MTNA certification program, contact Roy Wylie at certification@tmta.org. Applying yourself and becoming more enriched achieves SUCCESS!

To reiterate, Coach Lombardi said: "The price of success is hard work, dedication to the job at hand, and the determination that whether we win or lose, we have applied the best of ourselves to the task at hand." I wish much SUCCESS for each TMTA member!

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From the Desk of Immediate Past President

Janelle Schlaudt, NCTM



So another year has begun, and most of us have started out with excitement and enthusiasm. I hope that your association has planned a year that will be encouraging, helpful, educational, and informative for your members. By now TMTA members should be aware of the challenge EACH ONE REACH ONE that was issued at our Convention. Part of my job is to keep you informed of a

few policies that might encourage teachers to join in and help associations reach the challenge.

Did you know that there is a one-time 50 percent discount on state dues when changing status from collegiate to active membership? That is a savings of \$17.50. Some associations are using the mentoring process, where more established teachers provide financial assistance to new teachers by helping with the payment of national and/or state dues. Sometimes a friendly

call from a member is all the encouragement needed to recruit a new teacher. Your association might consider planning a “meet and greet” social activity, where prospective members could experience fellowship, sharing, and explanation of the many advantages to be gained by becoming a member of TMTA.

This past June our TMTA Board of Directors voted to offer half price early Convention registration to new members who renew their membership for the second year. This will amount to \$40.

These are just a few suggestions for associations to consider as the new year begins. Our growth as a professional organization depends on the fresh energy and ideas that can be gained from new members. If EACH local association would REACH out and gain ONE new member, TMTA would increase membership by over three percent, and in this day and age, that’s progress!



Another Great Year for TMTA!

Debra Hadfield, NCTM, President-Elect



It’s time to be sure your calendar for 2012 includes the 98th TMTA Convention June 14-17. I appreciate all the dads last year who said they didn’t mind having the Convention on Father’s Day because this year’s Convention will also include Father’s Day. Several proud fathers told me watching their children perform after a year of practicing in preparation

for Convention was the best way they could think of to celebrate Father’s Day.

There will be lots for teachers, parents, and students to enjoy at the 2012 Convention. Our theme is “Over the Rainbow.” Although there may be some emotional “thunderstorms” during the year when students or teachers are challenged preparing new repertoire, and some “cloudy” days of “stormy” practicing, we can look forward to the promise of a “rainbow” and the “pot of gold” – our TMTA Convention and listening to the rewards of a year of preparation!

Everyone attending Convention is invited to the Guest Artist Recital featuring Arsentiy Kharitonov. He is the winner of numerous competitions including the 2003 Slavic Music Competition in Ukraine, Beethoven Piano Sonata Competition in Memphis, and Franz Liszt International Piano Competition in Los Angeles. He has performed recitals and with orchestras in Russia, Ukraine, Poland, Hungary, Netherlands, Germany, Finland, Sweden, and the United States. Kharitonov is currently studying with Professor Joseph Banowetz at the University of North Texas and completing his

Master’s in Music.

Another guest who is sure to motivate and challenge us as teachers is Dr. Bill Moore, a performance psychology coach who has helped thousands of individuals effectively execute the mental skills necessary for sustaining optimal performance in work and life. Dr. Moore will give a two-hour workshop on Friday afternoon.

The Fargason Concert featuring our Texas winners in the Division and National levels of the MTNA Performance Competition will be on Thursday evening this year. Hopefully, many of our SA Performance Contest participants in the Thursday semi-finals will want to attend the concert with their families.

Thank you to everyone who makes our Convention a success! The Convention Steering Committee works all year to assure that each Convention will be worth attending. Each of our state presenters in June 2011 could have presented nationally. If you would like to be considered as a Convention presenter, please complete the Session Proposal Form at www.TMTA.org under Convention.

As the TMTA Officer responsible for the *TMT*, I work closely with our *TMT* Managing Editor, Roberta Gober. Each article in this issue has information intended to help you understand the many opportunities and benefits TMTA offers you and your students. This issue and past issues of the *TMT* are now posted on www.TMTA.org under Publications.

My wish for you in your musical life of teaching is that at the end of this studio year there will be a rewarding “pot of gold” awaiting you, and that each day you may enjoy the process of reaching for that reward.

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Dollars and "Sense"

Lydia Bratcher, NCTM, TMTA Vice President For Business Activities



The TMTA Convention this summer was wonderful – full of inspiring sessions and fabulous concerts. As VPBA, one of my most exciting responsibilities is writing the student award checks to our deserving Texas students. Those checks were presented to hundreds of TMTA-SA members at the annual Convention this past June in Arlington. Several of those activities for which they receive awards culminated at the Convention – Performance and Student Recognition. Be sure to read the articles throughout this magazine telling of the exciting things happening in each of those activities. Take a look at what your students earned and were awarded this summer!

Ensemble awards: \$3,400 - given for 9, 10, 11, 12, and more years of participation in the SA Ensemble programs at the Convention. There was one Morris Award (\$300) presented to a deserving senior student. Plaques and bars totaled \$477.00.

SA Original Composition Contest awards: \$3,000 – given for writing winning musical compositions. These winning compositions were performed at the SA Original Composition Contest Winners recital. Thirty-three plaques increased the amount by \$460.35.

Performance Contest awards: \$6,800 – presented to students at the various SA Winners Recitals held after the state finals. Winners included participants from grade 7 through Young Artist levels in piano, piano concerto, voice and orchestral instruments. Plaques awarded came to \$776.25.

Publication awards: \$480 – presented to the winner of each level of the SA Publication Contest. These students received their checks and a bound copy of the winning and outstanding essays for 2011 at a special award ceremony during the convention.

Student Recognition Awards are comprised of SA Participation and SA Whitlock Scholarship Awards.

- **SA Participation, \$3,550** – given to graduating seniors for their active participation in various TMTA student activities during their SA career. Plaques totaled \$82.25. Honorable mention checks were awarded to 29 seniors.
- **SA Whitlock Scholarship - \$6,940** - given to graduating seniors for accumulating points for earning medals and winning competitions during their high school years. Honorable mention checks were awarded to 48 seniors. The plaques added \$51.75 to this amount. Each student who qualified with the minimum number of points for each student recognition award received an honorable mention check for \$100.

Theory awards: \$9,700 - given to SA graduating seniors for their achievements on the theory tests during their SA career. These awards reflect our students' dedication to the theory testing program. There were 17 Mansfield awards (\$200 each) and 21 Loving/Mansfield awards (\$300 each) presented. Plaques came to \$857.75.

World of Music awards: \$1,600 - given to SA medal winners in Grades 4–12 tests (six McGaughey awards - \$200 each) and for medal winners for Grades 1-12 (four Campbell awards - \$100). Plaques totaled \$134.50.

June Leondar Chamber Music/Ensemble Contest: \$750 – presented to the top three places in piano duet and duo/mixed chamber groups in grades 7-9 and grades 10-12.

Collegiate Award: \$2,000 - presented to Edna Langoria to help further her musical studies at the collegiate level.

Awards are also given to MTNA Performance Competition state and division winners and MTNA Composition Contest state and division winners. Many of the performance state winners received travel stipends to aid in transportation to Division and National competitions. Here are this year's awards:

- **MTNA Performance Competition Texas/Division Winners - \$1,550**
- **MTNA Composition Competition Texas/Division Winners - \$600**
- **Travel Awards for Division and National Competitions - \$3,150**

All-Star Festival medals were awarded to students receiving a "Superior" or "Excellent" rating (bought in bulk in 2009). Also, a beautiful rosette was given to each one of the fabulous **Convention Projects** (\$169.80).

As I mentioned before, it's very exciting to be able to write each of those checks! Now - drum roll, please! - the grand total cash award amount presented to students this year was **\$43,520!** (Costs of plaques were not included.)

However, these awards need to be funded. For many years, several people - TMTA members AND nonmembers - have made contributions to our Texas Music Teachers Educational Foundation. Because of the wise management by our Trust Fund advisor at Frost Bank and the careful decisions of the TMTEF Trustees, these funds continue to grow. However, the five percent interest that the TMTEF trustees have allocated for us to use only totaled \$24,350 this year. You may have already figured out that the awards were actually \$19,170 over the allocated amount. So the big question is, "What can we do?" Many members have already been helping out by making generous donations to these Foundation funds:

- **General Trust Fund:** funds Original Composition awards, some of the Performance awards, Publication awards, Senior Recognition Awards, and World of Music awards
- **Fargason Fund:** helps support the Fargason Concert at the Convention
- **Johnson Fund:** funds a portion of the MTNA awards
- **Morris Fund:** funds the Ensemble awards
- **Ruth Pitts Travel Fund:** provides financial assistance for travel expenses to Division and National competitions.

Donations have ranged from \$5 to \$2,500 – no gift is too small or too large! If you have been contributing to TMTEF, thank you! If you have not been making regular contributions, now is the time! If your students have been recipients of these awards, please do your part to help fund the awards for other students. As you can see from the figures above, the Trustees are doing good things with the interest from our funds. *Won't you become part of the group of TMTA teachers who support the Foundation?* You may use the donation form included in this magazine and send your tax-deductible donation to the TMTA Office. Better still, go to www.tmta.org and complete the online donation form today!

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*May - September 2011

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DEVELOPMENT CHAIR, TMTA
BOX 1962, BELTON, TX 76513

DEADLINE NOVEMBER 1, 2011

ALL VOLUNTEER HOURS WILL BE COMPILED AND USED AS DOCUMENTATION IN GRANT PROPOSALS THAT WILL BE SUBMITTED IN JANUARY OF 2012.

HELP TMTA RAISE FUNDS TO PROVIDE ENRICHMENT OPPORTUNITIES FOR OUR TEACHERS AND ACTIVITIES FOR OUR STUDENTS!

Donations

Donations are currently being accepted by TMTA. These donations will help in the funding of awards and scholarships given to the hard working students of Student Affiliate. Read the VPBA article on page 5 of this magazine to see the number of students and the amount of money they received at the last convention.

These students are well deserving of these awards and honors. Their parents and their hard working teachers should be proud of them.

You may give a donation "just because", or you may give to honor someone or in memory of a friend or family member who has died. What a beautiful way to honor a person.

Donations may be sent to the TMTA office. A Donation form is below. Just so you won't forget, take care of your donation today.

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Donations may also be made by credit card online at www.TMTA.org.

ARTICLES OF INTEREST BOARD & CHAIRS

TMTA 2011 Best of State EAST TEXAS MTA!

Rick Valentine
Best of State Chair

We have the strongest State Association in the country (and believe me, I have traveled all over the U.S. and exhibited at MANY state conventions as well as the MTNA Conference. **No one** holds a candle to Texas!)

The Best of State Award is a chance for every local association to brag a little and let everyone else know how great you are. It is always a privilege to review the applications and add up all of the points. Each Association receives points for things you already do. It is an easy application to fill out, and it is now online at www.TMTA.org. I know that YOUR association is the best, but unless you apply we won't know. I am challenging every association in Texas to apply for this prestigious award in June when the applications are due.

This year's award went to **East Texas MTA**. ETMTA is an association that has applied every year since this award was created. They exemplify the values and standards of TMTA and I am proud to have them as another strong link in the TMTA chain.

This Association not only retained 100 percent of their membership, but they actually increased in size by 23 percent! They have an active membership and play a vital role in the musical life of their community. They always send delegates to the Convention and assist with various Convention duties.

Congratulations to East Texas MTA. You make us all proud!

Awards, Grants and a New Program for Teachers

Elise Russell
TMTA Trustee Chairman

What an honor it was to bestow two Texas Teaching Fellow Awards at the 2011 Convention in Arlington. A check for \$1,000 each was donated to the TMTA Foundation from the TMTA Executive Board and the Conroe/Cypress Creek MTA's for Roberta Gober, Austin and the late Diane Delk, NCTM, Conroe/Cypress Creek. We congratulate both recipients.

There were no applications for the Teacher Enrichment Grant. The Trustees enjoy giving money to those in need! Please visit www.TMTA.org and see if you qualify.

It is with great pride that the TMTA Trustees will be sponsoring a new program for all TMTA Teachers and Collegiate Student Members. The Trustees brought a proposal to the TMTA Board of Directors wishing to sponsor a "Teacher Enrichment Conference" to be held annually each Fall. The Board approved the motion and we will have our first conference in November 2012. This conference will be held over a long weekend - Friday afternoon to Sunday morning, and will be comprised of three to five sessions. It will be of little or no cost to attendees; however you will be responsible for your meals and lodging. I will report in greater detail in my next update.

If you have any questions or need additional information concerning either of these programs, do not hesitate to contact any of your Trustee representatives. We are working hard for our TMTA teachers.

Did You Know?

Ruth Ann Griffin, NCTM
TMTEF Trustee Chairman

If each TMTA Association donates \$5.00 per member to the Foundation Funds, 25 percent of the awards given to deserving students would be funded for the year. Every member would take part in funding awards.

The TMTEF Trustees challenge each TMTA Association to donate \$5.00 per member to the Foundation Funds. Congratulations to the associations that met the challenge for 2011:

Abilene MTA	East Texas MTA
Arlington MTA	El Paso MTA
Bay Area MTA	Independent MTA
Brazos Valley MTA	Lubbock MTA
Central Texas MTA	Metroplex MTA
Coastal Plains MTA	Mid-Cities MTA
Conroe MTA	Midland MTA
Corpus Christi MTA	Waco MTA

Join these associations and meet the challenge in 2012. Remember you choose the designation of your donation.

Foundation Funds

- **General Trust Fund** funds Original Composition Awards, some of the Performance Awards, Publication Awards, Senior Recognition Awards, Theory Awards and World of Music Awards.
- **Fargason Fund** helps support the Fargason Concert at the annual Convention.
- **Johnson Fund** funds a portion of the MTNA awards.
- **Morris Fund** funds the SA Ensemble awards.
- **Ruth Pitts Travel Fund** provides financial assistance for student travel expenses to the Division and National Competitions.

A little over \$46,000 worth of cash awards, plaques, and certificates were awarded this year to students. Your association can be a part of rewarding deserving young musicians in Texas. Let's make it 100 percent association participation in 2012. **Thank you for all of your donations that make the awards possible.**

Help! I'm Confused!

Lauren Puckett, NCTM
Board of Directors, Activities Director III

When I moved to Texas in 2004, I remember being quite confused about the performance contests. It seemed that they were taking place at various times throughout the year and in various locations – sometimes at the Convention, sometimes in other cities. There were local contests, district, regional . . . It took several years before I understood that there were two DIFFERENT performance contests with separate guidelines! And in addition to those two contests, organizations may also hold their own local contests! It can be confusing, for sure, and I'm guessing there are others who might appreciate clarification.

There are currently TWO performance contests available to MTNA/TMTA members:

1. TMTA-SA Performance Contest: In this contest, participants compete locally and proceed to state semi-final competitions. Local competition dates vary, and the state competitions are held at the Convention in June. Contest categories include orchestral instruments, organ solo, piano (solo and concerto), and vocal solo. All categories include divisions for grades 9-10, 11-12 and collegiate. Orchestral instruments and piano include grades 7-8 as well. With the exception of collegiate contestants, participants in the SA Performance Contests must have passed the appropriate State Theory Test. For more information go to www.TMTA.org. Click on Forms, look for Performance (SA)/For All Contests, and click on Performance Student Guidelines for a complete list of guidelines and more information.

2. MTNA/TMTA Performance Contest: The MTNA/TMTA Performance Contest consists of three levels: State Competition, Division Competition and National Finals. This year the State Competition will be held on November 19-20 at Baylor University in Waco. The deadline for applications was 12:00 midnight September 13, 2011.

The areas of competition currently are Piano, Senior Piano Duet, String, Voice, Woodwind, Brass, Chamber Music and Composition. General guidelines for the 2011-2012 MTNA Student Competitions are listed at www.MTNA.org. There is a wonderful area on the website entitled "Competition Connections". It is sure to answer any questions you may have.

The purposes of MTNA Performance Competitions are to provide educational experiences for students and teachers and to recognize exceptionally talented students and their teachers in their pursuit of musical excellence. The state competitions are considered the primary educational level with the division and national levels showcasing outstanding performance and honoring significant pedagogical achievement.

3. Your local organization may also offer a contest to give a competition opportunity to students who don't wish to participate in the TMTA-SA or MTNA/TMTA Performance Contests. Organizations would then have their own set of requirements.

"The TMT Magazine would welcome articles of interest about your association. If you have a special project or program you are planning, let us know about it for the Spring issue."

Marketing?

Sherry Frush, NCTM, TMTA Public Relations/Marketing Chair

Marketing?

Yes! Marketing is simply promoting your business and keeping it successful. In today's economy, some studios are incredibly successful while others are losing students at a rapid rate. Why such extremes? Value and quality of service.

Create value for your patrons; satisfied families will share the word with their friends. Define what your studio offers and what makes it distinctive and exceptional. Promoting your studio includes keeping current customers of your service satisfied. A simple tool such as a studio newsletter keeps patrons informed about events, what you are doing to maintain professional development, practice tips, resources, and student recognition. Word of mouth is the most powerful method of advertising, so make sure your effect is positive. *"Do what you do so well that they will want to see it again and bring their friends."* - Walt Disney

Interact. Be active in associations and organizations. Maintain positive and effective relationships with colleagues and peers. Contact public school and preschool teachers, offer services to them as well as ask if they will refer you to students needing instruction.

Be visible. Take action to be remembered, talked about and successful. Know your focus and promote it to your patrons and the general public. Be seen in public performances, community events, and activities. Have a web presence that is updated often. Be creative and use inexpensive ways to promote your studio such as online sites, teacher references, Google places, Facebook, Craig's List, Twitter, and blogs. Include pictures, videos and recordings of you and your students. Send articles or offer interviews to newspapers, websites, media and television.

"Here is a simple but powerful rule - always give people more than what they expect to get." - Nelson Boswell

Extra effort is always noticed and appreciated.

College Faculty Forum

Kasandra Keeling, NCTM, College Faculty Forum Chair

The College Faculty Forum had a very successful session this past June at the TMTA convention. I would like to thank our impromptu panelists: Kiyoshi Tamagawa (Southwestern University), Brian Marks (Baylor University), Courtney Crappell (University of Texas at San Antonio), and Richard Fountain (Wayland Baptist University).

Panelists shared their musical backgrounds and experiences and gave valuable advice to young musicians considering a career in music. It was an interactive session with several opportunities for those in attendance to ask questions or add their own comments. Ultimately, the session succeeded in giving attendees a real life look into the lives of professional musicians in academia and an opportunity to begin thinking about the path they hope to carve for themselves.

We hope to have an equally fruitful session at the 2012 convention. I welcome any suggestions for a topic and hope that all of our college and university faculty will join us. Their presence has proven to be a truly valuable resource for the young musicians of TMTA. Please email any ideas to me at collegefaculty@tmta.org.

Certification

Dr. Roy Wylie, NCTM

Please help me congratulate these two teachers who have just received their Nationally Certified Teacher of Music designation: Kevin Gunter, NCTM of Dallas and Crystal Wallace, NCTM of McAllen.

As you know, this designation is indicative of a high level of teaching and dedication to the profession. Please let them know of our pride in their accomplishment. I also would like to thank Crystal for her help with the Certification session at this past TMTA State convention. As our first member to receive certification under the new process, she was uniquely acquainted with the ins and outs of application. I know she provided great insight into this new procedure to all those in attendance.

For the few of you who have applied for certification under the previous system, you still have time left to get it completed! However, this must be done by December 31 of this year. If you need any help to get this accomplished, please don't hesitate to contact me. I will be willing to aid you in any way I can. Should you desire to switch to the new plan, I can help you do that also. Please don't let this opportunity slip past you.

For those of you thinking of possibly applying for certification,

let me encourage you to take the first step. One of our recently certified teachers, Jan Foreman, NCTM, wrote me what becoming certified meant to her. She said that it "says this person has taken the steps necessary to go through the process of certification. They have made the effort to evaluate their teaching, working on weak areas to get them up to par to be able to pass an examination to prove they know what they are doing. Certification sets you apart as a person who takes their teaching seriously." Thanks, Jan, for that insight into the process and meaning of certification.

The newly instituted path to certification consists of five projects to be completed within one year of submission of your application. In a nutshell, the projects are:

1. Write your teaching philosophy
2. Analyze four teaching pieces
3. Present your teaching
4. Share information about your teaching environment
5. Discuss your studio policies and business ethics

Detailed information regarding the new process is available on the MTNA website or by emailing Dr. Roy Wylie, NCTM at certification@tmta.org.

iPad Apps: An Interactive Learning Experience to Enhance Music Lessons

Lesley Sisterhen McAllister, TMTA Technology Chair

Today's independent teacher has access to a new form of mobile technology that contains an almost unlimited array of options to enhance student learning. The Apple iPad (now available in the second-generation iPad2, which starts at around \$499) is a mobile device that allows you to bring the web, email, and video everywhere that you go. Falling somewhere between the smartphone and the laptop, this tablet device can present content such as music, movies, magazines, newspapers, websites, games, or e-books at the touch of a button, all with the potential to become interactive by using the touchscreen for navigation and exploration. Students can use it during lessons and for at-home assignments, and its educational tools allow for hands-on, fast-paced learning that targets the needs of the net generation.

Most children are familiar with the technology of the iPad, which uses a touch screen similar to that of the iPhone, but with a larger keypad and a larger display. In lessons, you can use it for all of the tasks that previously required a computer, such as quickly accessing video recordings on YouTube, for example. Yet, the iPad contains an even larger number of what are referred to as "apps" (short for applications), or individual programs that can be used on a mobile device. Some apps are free, while others cost more, but the majority are under \$10. Using the App Store icon, you can search for a variety of apps to suit your students' needs. Most of these apps can also be downloaded on an iPhone, so you can recommend them to any students or parents who own their own iPhone or iPad. Many parents will find that they can use time spent in the car, in line, or during other waiting periods to supplement their child's music learning while passing the time. The following are just a few examples of the many apps that can be used by music students:

PianoVirtuoso: A free app with a keyboard that allows you to hear the keys as you play them.

MagicPiano: Another free app that helps you play well-known songs from a catalog by following beams of light.

Nota: This \$2.99 app allows you to make instant notations of notes, chords, and scales.

ForScore: A \$4.99 sheet music app that lets you import and annotate music in a PDF format.

MusicFlashClass: A flash-card application designed by a piano teacher that is highly customizable and available for \$3.99. You can choose notes on the grand staff to drill, as well as letter names, keys, or even solfege syllables.

In addition, several metronomes, tuners, and note-taking apps can be easily found through a search on the App Store. More expensive ear training and theory tools are also readily available, such as KarajanPro for \$9.99. You can even download an iPad version of GarageBand for \$4.99, which allows you to quickly make multi-track recordings. One of the biggest differences between the iPad and its newer version is that the iPad 2 has a camera, which enables you to record lessons or performances on video.

With a crisp visual display, a longer battery life than most laptops, and built-in wireless connectivity, the iPad is changing the face of student learning both inside and outside the classroom and music studio. The capabilities of this new technology are limited only to the teacher's imagination, and more apps are becoming available every day. User-friendly, fun, and readily portable, the iPad is truly a smart and useful purchase for any music studio.

Independent Music Teachers Forum

NEW BEGINNINGS

Betty Bassuk, IMTF Chair

Fall – for teachers & students – symbolizes the time for new beginnings: setting instructional goals as well as personal ones!

Going forward together, we must give credence to those promoting new materials for our use. Our many composers and all our music publishers are commended for added literature. It is time we address all three modes of learning in our instruction: Visual, Auditory & Kinesthetic!

Many teachers experienced conflicts and were unable to attend many Convention Sessions. We were encouraged to purchase the recordings that were made. Information on how to get these recordings is available on the TMTA website.

Take advantage of the “Tips & Techniques” (*TMT* magazine) by pulling out the page and placing it into a special folder to be reviewed periodically. You will find many “aha” moments as generous teachers share their ideas! Thanks to those who contribute.

Balance your personal needs. Student perspectives are improved whenever the teacher’s physical and emotional needs are met:

- Significant exercise
- Diet supporting personal goals
- Personal practice/study
- Family/friends

Take care of yourself to assist others! The serendipities of teaching are enjoyed more by reaching out! Remember our MTNA goal: “Each One Reach One” spreading the joy and enlarging our membership (Texas should be one of the recognized states at the 2012 MTNA Convention.)

BEST WISHES on your “New Beginnings”!

IMTF Moment

Sherry Frush, NCTM

Tax Tips

Keep very good records: Unlike a large company in which someone is hired to maintain records of all income and expenses, it is up to you to keep very good records, save all receipts and be able to support your deductions. If an expense might be deductible, get a receipt or at least note it in a log in a simple notebook.

Document mileage to and from meetings, events, to the bank for deposits, to purchase or pick up music.

Have a separate checking account and credit card for the studio. “doing business as” is a simple process to set up and works well for checking accounts.

Keep meticulous proof of payment. Make sure either your receipt or credit card statement itemizes purchases and reflects its business purpose, be it office.

Set aside 40 percent of your net income. (information from the CNBC site)

A good rule of thumb: Whenever you earn a dollar, put 60 percent in checking, and 40 percent in savings.

Stephen Furnari, managing partner of law firm Furnari Scher LLP: “Set up a business tax account, and deposit that 40 percent into. Tap into that 40 percent to pay taxes and business expenses.”

Deduct all business expenses. Every drop of toner you buy for your printers, reams of paper, shipping expenses, business meals, postage, software, pens and pads, and anything else used or contributing toward your business is an expense that can be deducted. Be sure to save every receipt to back up your claimed deduction. Also be sure that you can justify the claim that the items or services purchased were used directly for your business. Again, a well-documented journal or daily record of these expenses is particularly helpful when it comes to claiming entertainment expenses like meals. Keep receipts and good records of business travel and other expenses including office supplies, postage and shipping costs, dues, subscriptions, and anything else business-related, including computer software for your business and upgrades to your system. Deductions are often overlooked such as cleaning supplies, tissues, lightbulbs, even toilet paper. Purchase supplies separately for easier record keeping. Other deductions to consider are repairs, painting, utilities, internet membership sites (such as classicalarchives), roofing, etc.

If you utilize internet and your phone for business, you can typically factor these in as business expenses.

However, if you utilize your internet personally 10% of the time, then you would deduct 90% of your monthly internet costs. The same goes for your cell phone or business phone.

A full 100% of health insurance costs for you and your family is now deductible if you’re self-employed and you don’t have a spouse working at a company that offers coverage. But the deduction is limited to your self-employment income less certain adjustments.

According to Forbes.com Instead of taking depreciation over many years, new laws allow you to deduct on day one as much as \$500,000 spent for new property—even if put in service on Dec. 31. This can include a car used for business purposes. The immediate deduction, however, is generally limited to the amount of net income from your business for the year.

Take advantage of equipment purchase tax deductions.

Here’s a new tax perk: If you’re considering buying a piece of equipment for your business, such as a computer, fax machine or printer, software, etc. If your business is profitable, you can [now] purchase that item and deduct it in the year in which you bought it.

Office space: Whether you have a separate office facility or are using a portion of your basement or a converted den, you can deduct the percentage of your home used exclusively for business purposes. Take this percentage off of your mortgage or rent payments as well as your utilities. If you have a phone exclusively used for business, deduct those phone bills. If you have space used exclusively for your new business (a home office or a garage turned over to storing merchandise) you usually can deduct a proportionate share of home expenses beyond mortgage interest and taxes. Deductible items can include property insurance, utilities, house fix-up, landscaping, maid service and even depreciation.

Child care costs: There are allowable deductions for daycare, nanny care, babysitting and any other type of childcare provided while you are working. Take the deductions allowable.

Set up a retirement plan: You should consider setting up a self employed qualified retirement plan (i.e. SEP IRA) not only for tax purposes but for the same of saving money for your retirement years. You can opt for a Keogh plan, which allows you to put away more into tax-deferred savings for your retirement.

Plan well. Defer income if necessary: Being self-employed, you can alter your billing slightly to defer income if you see yourself heading into a higher tax bracket.

Teacher Recognition Awards

A.J. Collins-Thompson, NCTM

Like many people I get too many forwarded emails. Most of them I do not read but every now and then I find one that makes me glad I did. One was the philosophy of Charles Schultz, the creator of the Peanuts comic strip. It asked: Can you name the first five Presidents of the United States? How about five winners of a Nobel or Pulitzer Prize? Can you name five explorers who were the first to experience a place no one else had? These are all people who literally changed the world as we know it and yet how easy it is to forget them.

Now try this one. Can you name five friends that you can depend on? Five people that you enjoy spending time with? Five teachers that guided, challenged or believed in you? The point of course is that the people in our lives who end up meaning the most are not the ones who change the world. They are the ones who change YOUR world.

The Teacher Recognition Awards recognize the kinds of people who touch those around them on such a deep level. There are three categories: Pre-Collegiate Teaching Achievement, Collegiate Teaching Achievement, and Teacher of the Year given for service to TMTA.

The nominees for **Outstanding Pre-Collegiate Teaching Achievement** were Lynn Bethel Badlwin (Abilene), Ruth Ann Hoffman (Dallas), Margaret Faye Miller, NCTM (East Texas), Sohyoung Park (Independent), Marilyn Smith (Central Texas) and George Variames (Plano).

The winner was Ruth Ann Hoffman. Ms. Hoffman received a degree in Piano Performance from Southern Methodist University. She was honored twice as the Outstanding Music Student. A winner in many competitions including being a TMTA Division Winner, Ruth Ann has also given concerto performances with the Dallas, Houston, Amarillo, and SMU Symphonies. She has taught in the SMU Preparatory Department but currently teaches privately at her home studio in the Dallas area. Her students have won many top honors in local and state level competitions and

have performed as soloists with orchestras. She frequently judges competitions and gives master classes throughout the state. Ruth Ann Hoffman has been a member of TMTA since 1965, has served as President of the Junior Pianists Guild and is currently President of Dallas MTA.

The nominees for **Outstanding Collegiate Teaching Achievement** were Lisa Clement (Central Texas), Dr. Robert Roux (Independent), Dr. Luis Sanchez (Plano) and Marylyn Wright (East Texas).

The winner was Dr. Robert Roux. Dr. Roux earned his Masters and Doctorate degrees from UT Austin. He has taught not only in the United States but also Belgium, China, Italy, Russia, Germany, and the Czech Republic. As a performer Robert has toured as a recitalist and concerto soloist in 16 countries. His students have been frequent prize winners and award recipients internationally. His other honors include the Julia Mile Chance Award for Excellence in Teaching at Rice University where he is currently Chair of the Keyboard Department at the Shepherd School of Music.

The nominees for **TMTA Teacher of the Year** were Sonia Carpenter (East Texas), Glenda Lanier, NCTM (Plano), Heather Hearn Rathnau, NCTM (Independent), Tricia Romriell (Austin District), and Athalie Southard, NCTM (Central Texas).

The winner was Heather Hearn Rathnau, NCTM. She earned her Bachelors and Masters degrees from Baylor University in vocal performance, pedagogy and literature. Heather has served TMTA on its Board of Directors and also as MTNA/TMTA Composition Chair, Theory Test grader and World of Music grader. She has been a member of several local associations including Independent, Houston, Forum and Katy and has served as President of Independent and Forum as well as the Houston Federation of Music Clubs. Her students have won several TMTA awards for Theory and she is the author of the *Theory Time* series.

Congratulations to all the nominees and winners!

ATTENTION ALL LOCAL ASSOCIATIONS!

Dr. Brad Beckman, Commissioned Composer Program Chair

It is once again time to collect nominations for the *Texas Music Teachers Association Commissioned Composer 2012*. Please consult with your association at the first opportunity to determine whether you will endorse a nominee for this award. The postmark deadline for local nominations is **October 24, 2011**. Note that each nominee must be a current, Texas resident, and that the selection process is completely anonymous.

TMTA is committed to contributing to the body of finer music literature in America. We encourage and support our composers to produce their best possible work by providing an exciting venue for their premieres. Please join us in this effort by nominating a talented Texas composer for this prestigious award.

Applications forms and instructions should be done online at www.TMTA.org, then click "Forms" and scroll down to Commissioned Composer. All CD's can be mailed to me at:

Dr. Brad Beckman
6531 Longfellow Dr.
Dallas, TX 75230

Your participation in such a worthy endeavor will be greatly appreciated by TMTA, MTNA, performing musicians and music lovers everywhere.

With best musical wishes to you and your organization.

2011 MTNA/TMTA Performance Competition

Christina Chen and Sara Miller, NCTM

The 2011 MTNA/TMTA Performance Competition will be held on November 19 and 20, 2011 at Baylor University in Waco, Texas.

The Music Department at Baylor has granted us permission to use their beautiful facilities. Our appreciation goes to the university and to Dr. Brian Marks for all his efforts that have made this arrangement possible.

This competition is the stepping stone for talented young musicians seeking national recognition, as the winners from this November competition will represent Texas and compete in the Division Competition to be held at the University of Texas on January 14-15, 2012. The winners of the Division Competition then advance to compete in the National Competition, which will be held this year in New York City on March 24-28, 2012.

Texas has always been very well represented throughout the competition, with many students advancing to and winning at the National level. In the 2010-2011 National Performance Competition, Michael Williams, student of George Variames, was the Winner in the Senior Voice category, Angela Yoon, student of Robert Best, was the 2nd place winner in the Young Artist Voice category and Kyle Stec, student of Eric Nestler, was the 2nd place winner in the Young Artist Woodwind Category.

The registration deadline is usually the middle of September, and the competition begins in November. We encourage all the teachers to visit the MTNA website and check all the details. Better yet, please consider joining us at Baylor and experience the competition first hand. The competition is open to the public, so you and your students can enjoy listening to all the performances.

Also, we are always in need of competition monitors. If you can assist us in this regard, please contact me at MTNA performance@tmta.org and we will put you in the "best seat in the house."

Collaborative Arts

Dr. Roy Wylie, NCTM
Collaborative Arts Chair

Do you have some special way you combine the Collaborative Arts into your regular teaching curriculum? If so, please let us know about it. We would like to start some kind of database to share these ideas with TMTA members. Be as specific as you can about what it is you do, and what the benefits of these activities are to your students. Just email them to me at collaborativearts@tmta.org. I think this will be a great resource for all the teachers in TMTA.

In addition, if you have any ideas on topics or presenters for next June's Convention in the area of Collaborative Arts, please send those on as well. I gave a presentation at a previous convention on what studying collaborative arts could mean for the younger piano student. That is the kind of session I think would be of interest to the vast majority of members. Best of luck with this year of teaching.

From the MTNA Secretary/Treasurer

Celinda Hallbauer, NCTM

The Board of Directors reviewed the finances of MTNA and approved the budget for 2011-12. Reports from the Executive Director and CEO, the Officers, the National Forum Chairs, the Division Directors, and the MTNA Committees were received. There was also a report from the working group that was established to explore a program of credentialing for teachers of Recreational Music Making. Two certificate programs will be developed: the Certificate in Recreational Music Teaching and the Certificate in Group Piano Teaching. Development of these programs continues with the launch expected at the MTNA Conference in NYC. The President's appointments were approved including the appointment of TMTA's President, Sharon Callahan to the Affiliate and Grants Committee and TMTA Past President, Sherry Frush, NCTM, to the Studio Teacher Fellowship Award Committee.

Each member recently received a detailed letter from the MTNA President about the changes in the Performance Competitions. A copy of this communication is on the MTNA website.

I encourage your comments about this action. As you consider your comments, be mindful that the national student competitions serve a small number of members (approximately 4.7 percent total members and 2.1 percent non-piano members), and a small number of students (775 in 2010-11). The Texas Music Teachers Association Student Affiliate Competitions for non-pianists as well as other local association festivals and competitions are not affected by this decision.

The non-piano competitions also produce a hidden cost that is even more troublesome for many of our members. The additional conference space required to have the non-piano competitions virtually assures that our national conference must be held in a large hotel and a convention center in a large city.

MTNA is working on a plan that will develop and implement programs that will be attractive and beneficial to a much larger percentage of non-piano teachers and a greater number of non-piano students than just those five percent who are currently interested, or would even be interested, in national competitions.

This is a change and change is always difficult.

Ask yourself: 1) Do I enter students in the MTNA competitions (remember these are not your local or state student affiliate competitions or festivals)? 2) Why did I join MTNA? 3) If there are no MTNA competitions for strings, woodwinds, brass, or voice, will I give up my local association, TMTA, and MTNA memberships?

MTNA is committed to its mission as the association for all music teachers, not just piano. For piano teachers, MTNA has a broad and vital program for the 95 percent of members who don't enter competitions. On the other hand, MTNA does not have the same benefits for the 95 percent of non-piano teachers who do not enter their students into national competitions.

I look forward to hearing from you and will forward your comments to MTNA President Benjamin Caton and Executive Director and CEO Dr. Gary Ingle. Celinda.hallbauer@ctcd.edu

From the *TMT* Editor

Roberta Gober

The thought of writing a "letter from the editor" article has often come to mind, but never have I taken the time to write one. Someone encouraged me to do so in this edition of the *TMT*.

Are you a member who upon receiving the *TMT* magazine just tosses it to one side and forgets it ever came? If so, you are missing a lot of information that might be very useful to you on many occasions. Some people use the *TMT* as a reminder of deadlines, and activities to come. Others enjoy reading reports of student winners and teacher awards. The leadership of TMTA, through the years, felt that a magazine was a necessary addition to our communication with others of like interests. Whether the magazine is in print form, as is this one, or if it comes electronically, it brings many things to you.

While I hope you have already read and absorbed most of the reminders, and the interesting information in this issue by the time you get to this article, I have a few suggestions.

Whether or not your students participate in Student Affiliate, you will find the articles concerning those activities, the lists of winners, and the opportunities that are available for your students very interesting and often helpful. You and your students do not have to participate in all of the activities, but you should check out

the different options. There are activities for group performance, solo performance and contests, creativity, and things that are just fun.

Take time to look at the informative and encouraging articles by the officers. In some of their writing, you can hear the excitement they have for the activities of TMTA. You can read about the achievement of teachers and the programs that are available to teachers. There are articles that "explain" how some program works, how you can better your teaching, and find up-to-date ideas in the electronics field. Did you know that?

You can also find information on operation of your studio. You can read about the collegiate chapter activities as well as the local association activities. In addition, you can read about the death of some of our members whom you might know. In this fall issue you have the wonderful opportunity to read some of the writings of our budding authors.

All in all, you can find a world of information in the *TMT*. And, before the next deadline gather your thoughts and write a teaching tip or an article of interest. We would welcome them. The *TMT* is YOUR magazine....make it so.

--Roberta

EXERCISE YOUR OPPORTUNITY and RESPONSIBILITY AS A TMTA TEACHER

Be a nominee to celebrate the successes and help plan the future of this vital organization. Nominations and Elections committee are accepting nominees for these positions:

Two-Year term:	President Elect.
Two -year term:	Vice President for Student Activities.
Three-year term:	Vice President for Business Activities.
Three-year term:	Two Directors to be elected.

Local Association Presidents will send nominee names and biographies, using the applications on the TMTA website, to the Chairman of the Nominations and Elections Committee. Reviews of the officer's and Director's responsibilities are defined in the TMTA By Laws. Names will be published in the Spring issue of the magazine and members will be able to vote on line or on site at the June Convention.

Nominations and Elections Chairman: June Leondar

Members: Sherry Frush, George Variames, Teresa Crawford, Brian Marks and Tena Hehn

TEXAS MUSIC TEACHERS ASSOCIATION

Membership –September 2011

1882 members

If you haven't yet paid your dues make plans to do so soon
in order not to miss out on any publications or information.

Collegiate Activities and MTNA Information

MTNA Foundation

Ruth Pitts, NCTM
MTNA Foundation Chair

I am delighted to be able to share with you that Janelle Schlaudt, NCTM, our Immediate Past President, has been selected as our MTNA Fellow for 2012. Janelle has done so much for TMTA for many years. She has chaired many committees and has held every office at both the local and state levels. And I know that you will want to express your love and appreciation for her by sending your contribution to the MTNA Foundation, noting that it is in honor of our Texas Fellow, Janelle Schlaudt. Contributions to the MTNA Foundation totaling \$1000 or more are required to be able to honor an individual in this way. The individual receives the honor and a plaque from MTNA, but the money goes into the Foundation.

Many thanks to all of you who purchased homemade cookies at our convention! Some of you and your students visited my table several times! We were able to send the MTNA Foundation \$400 from our cookie sales! I hope that you received special enjoyment from eating the cookie, knowing that you were also benefitting the MTNA Foundation.

As you know, the MTNA Foundation provides awards to individual students, composers, teachers, performers, and local and state associations. Many Texas students, teachers, and local associations, as well as our state association have been the beneficiaries of these funds. As recipients of these benefits it is our privilege and responsibility to give to the Foundation.

It was wonderful to have had Joy Finley, NCTM, as our 2011 MTNA Fellow. We were thrilled to hear her name called and see her receive a plaque at the MTNA Gala in March. Thank you for helping to honor Joy by sending your contributions on her behalf to the MTNA Foundation.

You would want to know that TMTA has sent \$1000 to the Alabama MTA to help with the great losses many of the music teachers and students have suffered from the recent floods. The MTNA Foundation is matching the funds sent by state associations.

Thank for you allowing me to serve as your MTNA Chairman for these past three years. Elise Russell will do an excellent job in this position for the next three years.



Janelle Schlaudt Named MTNA Foundation Fellow for Texas

Janelle Guthals Schlaudt, NCTM, is an active teacher of piano, music theory and history, composition, ensemble performance, and accompanying. She is a nationally certified member of Music Teachers National Association, Texas Music Teachers Association, and a member of the National Federation of Music Clubs. She is currently finishing her term as Texas Music Teachers Association Immediate Past President, having held all offices in both local and state organizations.

Her educational background includes St. Louis Institute of Music where she received certification in Beginner, Intermediate, and Advanced levels of Piano Pedagogy and Piano Performance, studying with Dr. and Mme. Leo Sirota and Professor Lyndon Crawford. She pursued graduate study at the University of Texas in Austin, and Washington University in St. Louis, Missouri.

Janelle's students have won honors throughout the state and have performed as soloists with the local San Angelo Symphony. Many of her former students are professionally engaged in music, serving as teachers, performers, therapists and conductors.

Her awards include 1995 Teacher of the Year for San Angelo Music Teachers Association and 2000 Pre-collegiate Teaching Achievement Award for Texas Music Teachers Association.

In addition to enjoying her five children and nine grandchildren, Janelle is the organist/pianist for her church and is the owner of the Janelle Schlaudt School of Music.

Check it out!

www.mtna.org

TMTEF Collegiate Award

\$2,000

New Application Deadline: April 1, 2012

**Ruth Ann Griffin, NCTM
TMTEF Trustee Chair**

The TMTEF Collegiate Award is available for a college junior or senior active in MTNA and TMTA Post-12 student activities.

An applicant must be a music major or minor.

Application forms are available at www.TMTA.org. Click on College or Forms for more information.

Congratulations to Edna Longoria, recipient of the TMTEF Collegiate Award for 2011.

Edna is a Music Composition major at the University of Texas at San Antonio.

MTNA/TMTA SHOULD GET YOUR ATTENTION!

Heather Rathnau, NCTM, MTNA/TMTA Composition Competition Chair

The MTNA/TMTA Composition Competition is underway. The significance of this competition is the "MTNA" that precedes "TMTA" in the title of this event. Not to be confused with the TMTA SA Original Composition Competition, the MTNA/TMTA Composition Competition begins with a state contest in four levels: Elementary, Junior, Senior and Young Artist.

Three judges adjudicate the Texas entries and choose a first place winner in each level. The state winners then proceed to Division, where they compete against other state winners in the South Central Division - from Arkansas, Oklahoma and Louisiana. The first place winners at the Division level advance to National where they compete with the other Division winners from across the United States. Any student who makes it to this level is

considered a National Finalist.

The deadline for entry this year was Tuesday, September 13, and the compositions are now in the hands of the state judges. The deadline is always the second Tuesday after Labor Day.

The winning MTNA/TMTA composers are invited to perform their winning composition at the TMTA Convention in June on the TMTA/SA Composition Recital. I'm very anxious to let you know who our three outstanding judges are this year! Watch future issues of the *TMT* to find out.

Congratulations, in advance, to all the outstanding teachers and student composers! Good luck to all of our state entries and I look forward to hearing the MTNA/TMTA winning compositions at the TMTA 2012 State Convention in Dallas!

Looking Ahead to the 2012 Conference of Texas Collegiate Chapters

Courtney Crappell, NCTM

As College Chapters Chair, I am delighted to report that the 2011 Conference of Texas Collegiate Chapters enjoyed outstanding support and participation. It featured Dr. Jane Magrath, NCTM - noted teacher, editor, and author of the *Pianist's Guide to Standard Teaching and Performance Literature* - in a master-master class.

Student chapter participants taught beginner and intermediate piano students and then worked with Dr. Magrath in honing their teaching techniques. Chapter members also presented 20-minute workshops introducing various topics including working with shy students, creating narratives for classical music, and group teaching. The sessions enjoyed standing-room only attendance by student chapter members, college faculty, and independent music teachers.

Looking ahead to 2012, planning is in full swing for the next conference and a call for participation will soon be distributed through the chapter advisors. Dr. Scott Donald is scheduled to discuss ideas for effective pre-collegiate group teaching. Dr. Donald currently teaches at the Orpheus Academy of Music in

Austin and previously served as the Director of the New School for Music Study in Kingston, NJ. Mark your calendar now for the Sunday afternoon conference on June 17, 2012.

In the state of Texas, students and teachers enjoy music education and performances of the highest caliber. As active TMTA members, we tirelessly contribute to this level of quality at both the local and state level. Since our college chapter members represent the next generation of teachers and performers, we are eager to help them along their career paths. For many of our emerging new teachers, participation in a collegiate student chapter is the first stepping-stone in the road towards a career as a professional music teacher. Chapter members gain experience and build their resumes by working throughout the year in organizing teaching and service activities.

If you are a student or faculty member interested in starting a new chapter, the guidelines are outlined on the MTNA website (www.mtna.org). Feel free to contact me at studentfaculty@tmta.org for more information.

Arts Awareness and Advocacy

Anna Kiefer, Chair

This is a difficult time for arts education. Funding cuts to schools and statewide arts organizations means that we must fill a greater need. Now, more than ever, we need to be outspoken advocates for the arts. We need to be able to articulate the importance of what we do and how it will make a difference in the 21st century.

Many teachers wonder how they can become an effective arts advocate in their community. The first thing I recommend is to join GoArts.org, an advocacy website that is partially supported by TMTA. GoArts.org is free to join and it keeps members updated on arts education advocacy issues within the state of Texas.

In addition, there are a number of other websites that offer wonderful advice for advocates. Many of these are listed on the TMTA website. To find them, go to www.tmta.org, and click on "Programs." A menu will drop and you will see "Arts and Advocacy" listed. Click on "Arts and Advocacy." These links will connect you to pages that provide information on a variety

of topics, including the benefits of music education, advice on involving the media at your events, and suggestions for creating your own grassroots arts advocacy group.

I encourage you to continue your support of the arts in your community, not only by inspiring the next generation of musicians through your teaching, but with subscriptions to arts organizations such as performing arts groups, museums, and theaters. With the economic downturn, it has become difficult for nonprofit arts organizations to survive. They need new donors and subscribers to ensure their continued existence. Therefore, I challenge each TMTA teacher to subscribe to one nonprofit arts organization in their city or town and to encourage their students' families to do the same. This is a very easy way make a big difference.

I am happy to continue in my term as Arts Awareness and Advocacy chair. If there is anything I can do to help you and your local association advocate for the arts, please write to me at artadvocacy@tmta.org

IN MEMORY OF

Margie Marie Jenkins

Born in Port Arthur, she earned Bachelor's and Master's degrees in Music from North Texas State University and taught in Dallas before moving to Wichita Falls.

Mrs. Jenkins was an active teacher of choral music and piano music. She brought music into the lives of many children in elementary school and middle school. She also taught private piano lessons and was a member of Wichita Falls Music Teachers.

She was married to Edwin Jenkins for 41 years. After his death she moved to Dallas to be near her two daughters. She continued to share her music, playing the piano for holiday gatherings in her assisted living residence. Through the years she was active in Delta Kappa Gamma, Mu Phi, Pi Kappa Lambda, and was included in Who's Who in American Colleges and University. Mrs. Jenkins died April 22, 2011 in Dallas.

When a member of your local MTA dies, please have someone send that information to the TMT editor, Roberta Gober. You can send it via email to: tmtmagazine@tmta.org, or by postal service to 1650 County Road B, Lexington, Texas 78947. This will be very helpful. If you have access to a newspaper clipping it would be great to receive a copy. If you want to write the article, please do so. If not, just send the clipping and we will be happy to write the article.

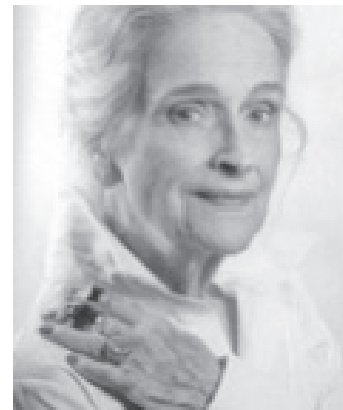


Jacqueline Maxcey, NCTM

Jacqueline Maxcey died June 27, 2011 in Lubbock. She began her study of the piano at age 8. After graduating from Wichita North high school in Kansas, she pursued her Bachelor of Music degree at Wichita State University, graduating Summa Cum Laude in 1960. Further training followed at North Texas State University. She married Freddie Maxcey in 1962. They raised a family of three children living in Clovis, New Mexico, and then in Lubbock, Texas

Jackie taught piano lessons for 57 years. She loved teaching and tried to instill the love of music in her students. As a long time member of the Lubbock MTNA, TMTA and MTNA, she served locally as President and several other offices as well as chairing the Student Affiliate Committee and Theory Committee. In 1995, she was honored as Lubbock Teacher of the Year. In 1996, she was nationally certified by MTNA. As a member of Lubbock Music Club, she served in many offices. She was an avid supporter of NFMC enrolling a large number of her students in the Pastorale Festival each year.

Jackie was recognized as one who could combine family, church work and professional endeavors very well. She was a beloved friend to all, a loyal colleague and a talented musician. Her friendly personality was enhanced by a beautiful smile and an infectious laugh. She will be greatly missed.



Louise Thompson

Louise Thompson was a long time member of Austin District MTA. She died June 14, 2011. Louise was born in Bushland, Texas on March 22, 1922. She graduated from Amarillo High School and came to the University of Texas and majored in sociology. Her husband joined the UT faculty in 1950. Louise began teaching piano under the guidance of UT professor of pedagogy Verna Harder in 1958. She continued to teach until 2 years before her death. She felt that being around students both young and not so young- kept her engaged and aware. During her 50 teaching years she opened the world of music and music theory to students who grew to understand that music makes the world a better place.

She regularly attended the symphony concerts, plays and opera. She had season tickets to the Santa Fe opera for 35 years and also to the Houston Opera. She was a founding member of the Wednesday Morning Music Club in Austin, and was also a member of Austin District MTA, Texas MTA and MTNA. She was a fine example to those in ADMTA as a teacher and always respected each one's opinion.

Louise loved playing bridge, and did so at the Monday and Friday afternoon games at the Senior Activity Center. She was a fierce competitor, but always gave others the credit.



Martha Jane Throop

Martha Jane Throop (Janie) died September 8, 2011 in Irving. She was preceded in death by her husband, Col. Douglas R. Throop and her son, Douglas R. Throop, Jr.

An accomplished organist and pianist, she was the choir director and organist for most of the chapels at the Air Force bases where her husband was stationed. She studied piano and organ at the Hochschule for Musik in Frankfurt, Germany. Later she returned to college and graduated from the University of Texas with a BFA in music. She was a member of Sigma Alpha Iota, MTNA, TMTA and Irving Music Teachers Association.

Janie was born and raised in San Antonio. After traveling to many places while her husband was in service, they returned to Austin where she became active in Austin District MTA. She was active in many of the Student Affiliate programs including the theory program. The family moved from Austin to Irving and Janie became involved with the Irving MTA where she served as President, as treasurer, and also served as a delegate to the TMTA Delegate Assembly. A Nationally Certified Teacher of Music, she served as Vice Chairman of the TMTA Student Affiliate Program 1984 - 1986 and then as Chairman of that program from 1986 - 1988.

Her friends remember her as always having a smile for everyone. She was an encourager to many. She taught piano for over 70 years. She was a member of the Military Officers Woman's Club, the Irving Symphony League and was a sixty-year member of the Order of the Eastern Star.

Donations in her memory may be made to the Scottish Rite Hospital for Children or to the TMTA Student Affiliate program.

Frances S. Zimet

Frances was a talented pianist and inspired speech therapist and diagnostician. She was born in El Paso, Texas on December 13, 1932 and she died February 6, 2011. Fran grew up in El Paso and studied piano for many years with Claude Herndon. She received a BA degree from the University of Illinois, and later her MA in speech pathology from UTEP.

Besides her work with EPISD and YISC, Fran was also active as a recitalist and for several seasons was the pianist for the El Paso Symphony. Her adult students valued her teaching talents as she developed their piano skills.

Fran was a member of the MacDowell Club, and later one of the founding members of the Music Forum. This group has monthly concerts at the El Paso Museum of Art. For a time she contributed music reviews for The El Paso Times. She was member of the Border Aids Partnership and the senior studies program at UTEP. She was also a member of El Paso MTA, Texas MTA and MTNA.

A wide circle of friends in El Paso will miss Fran's lively personality, her indomitable spirit, and her continuing interest in books and current musical events.

In addition to the donation suggestions made in some of the articles above, memorial donations may also be made to TMTEF, the Fargason, Morris, Ruth Pitts Student Travel or Johnson Funds, or to the TMTA General Trust Fund in memory of these former members. See donation form on page 6 or on the website tmta.org/forms/donations.

Jeanne Elliott

El Paso MTA

Jeanne Elliott, a former member of El Paso Music Teachers died on May 13, 2011. She was an active member of this association for many years. She served in many positions including President. In addition, she was a member of the MacDowell Club. She was an active teacher a very fine pianist and an excellent performer. She served frequently as a judge for the National Guild of Piano Teachers.

She graduated from the University of Illinois where she studied with many great teachers of the time. While living and teaching in El Paso, she also found time to study with Claude Herndon to broaden her musical background and teaching skills.

Jeanne and her husband, Jack, established a music camp in the New Mexico Mountains where they positively influenced many young musicians for many years. Jack was the music consultant for the EPISD for many years. Jeanne collected Southwestern Indian Artifacts and became an expert concerning them.

Some time after Jack's death Jeanne moved to Albuquerque several years ago allowed her to be nearer her family. After her death some family members held a memorial reception in their home to honor her memory. Several of the members of El Paso MTA were able to attend. During her time in El Paso, she was a positive influence for music not only in the El Paso Music Teachers Association, but also in the community through her contact with students and her performing career. She will be missed by her family and friends.



A Brief Tour of the TMTA Website

Andrea Warren, NCTM, Webmaster

The TMTA website is organized according to several main areas of interest for our members. The first tab on the left, **About TMTA**, includes a What's New page, and major information about the organization. The calendar is here as are the bylaws, other guidelines, and historical data.

The **Membership** tab includes information about becoming a member of TMTA and MTNA, and descriptions of the different classifications of membership.

The **Convention** tab includes the convention program, brochure and highlights from the 2011 convention. Session handouts can also be accessed from this tab. Recordings of sessions may be ordered from this area as well. As the 2012 convention approaches, new information about the upcoming convention will appear. Information on the convention hotel is already available. Convention registration is included here as well as on the forms page.

The **College** tab includes information for college faculty members and college student chapters. A list of collegiate chapters can be found here as well as information on the college faculty forum, collegiate conference, competitions, awards, and convention opportunities for collegiate members.

Only one page is included under the **Forms** tab. All current TMTA forms appear on this page. The majority of these forms are available as web forms. The student affiliate order form is here, as are forms for all the student activities sponsored by TMTA. Donation forms, exhibitor forms, printable certificates for some activities and forms for local associations are all included on this page.

The **Association** tab includes information helpful to local associations. A list of all the local associations' web sites appears under this tab. The local association presidents are included here. Information on the Best of State Award and helpful guidelines for local association presidents are found in this section.

The **Marketplace** tab allows for quick access to the Student Affiliate Order Form. Materials included on this form are usually ordered by individual teachers for their own studio use.

The **Programs** section includes links to various other sections of the site. Member services provided by MTNA and TMTA are described here as are various awards for individuals. The certification page includes a list of certified teachers in Texas as well as information on becoming a certified teacher. Descriptions of the commissioned composer program, the teacher enrichment grant, arts and advocacy information and links to additional resources can be found here.

The **Publications** tab includes information about both the printed *Texas Music Teacher* magazine and the *Prelude*, TMTA's electronic magazine. Past editions of the *Prelude* and some *Texas Music Teacher* editions will be found here. Newly added this summer is the Archives page, which includes *Texas Music Teacher* magazines from 1960 to 1983. Take a step back in the past by browsing through some of these editions. Other information accessible under this tab is advertising information, the *TMTA Handbook* and the *TMTA Style Guide*.

The **Student** tab includes all things related to students. Information about student activities may be found here, as well as the most recent state winners. An online music appreciation course is found here with activities for grades 1-12. Past theory tests and sample theory tests may be accessed and printed for use with your students. Ear training audio files are also included on their own page.

Finally, **Support Us** includes information about supporting TMTA by becoming a friend of TMTA, donating to TMTA or MTNA, or sponsoring a convention event. The TMTA Teaching Fellow award is described here as well. The Texas Music Teacher Educational Foundation page describes what the foundation is and describes the various funds it oversees.

Tips and Techniques

Tips and Techniques

These ideas came from a number of different teachers. Many of these ideas you all use, but, hopefully, there is a new thought or two for you. Thanks to all who responded with ideas.

- When learning a new piece start at the beginning (you want to begin solid), then the ending (the last thing the audience hears) and, finally, the middle (plan where you could go if you hit a trouble spot).
- Mental practice is a valuable tool. "Think ten times, play once." (Franz Liszt)
- When a beginning or intermediate student seems to think bar lines are stop signs, use White Out to cover the bar lines. When the student no longer pauses at the bar lines, they may draw them back.
- Singing the notes and lines in your head and out loud produces phrasing and voicing.
- When a student has difficulty doing spot practice or needs to woodshed in preparation for an upcoming performance, take the guesswork out of the process. Photocopy the piece then cut the

score into short phrases. The student chooses one of the strips and must practice only that strip until it is mastered. He then chooses another strip of the music and repeats the process. My students love this technique because it keeps the music fresh and they can work much more efficiently. They are thrilled when they are able to play the piece in its entirety. (The student owns the book, so no copyright is violated. We throw the strips away when we are finished with them.)

- "Slow and steady wins the race." (Aesop)
- Don't forget to rest between and during practice. Take breaks mentally and physically. You will accomplish so much more.
- When working on a trouble spot, pull out that spot and one or two measures before and after. Practice it repeatedly until you can play it three times in a row correctly – every little detail. If you play it perfectly twice and mess up on the third time...you must begin again counting the times. This makes for very careful playing and close attention to detail. To work this section back in, you may want to add one or two measures before the trouble spot and one or two measures after the spot. When you put the section back into the piece the odds are very high that it will remain correct.
- Sometimes a student may need to work a piece "backwards" – learning the last measure, the last two measures, the last three measures, etc.

Student Affiliate News



Student Affiliate News

Karen Wallace, TMTA Vice President for Student Activities

Thanks to each of the teachers and volunteers who made the 2011 TMTA Convention in Arlington a success! The Convention would not be the same without you.

All of the board members, chairs, coordinators and officers are dedicated to TMTA and volunteer their time to ensure its success. This volunteer spirit has kept our organization strong and vibrant for the past 60 years! The SA Committee still has a few positions open, and **we are seeking volunteers!** Please contact me if you have questions

There are several important things of which you need to be aware:

SA Original Composition Contest

Jeanette Showalter, NCTM,
Original Composition Contest Coordinator

Are your students getting their compositions ready for this year's SA Original Composition Contest? Last year we had over 170 entrants, and we are hoping to exceed that number this year. We have a wonderful panel of judges, all of whom have outstanding records as composers themselves.

Just a few reminders for teachers and local Original Composition Chairs: first, be sure you are familiar with the requirements found in the *TMTA Handbook*, which is mailed to you or which can be found at www.TMTA.org. Please note that all students must have passed an appropriate state-graded Theory Test or will be taking the Theory Test during the spring testing period. Also be aware that any student winning a division the year before may not compete in the same division the following year. However, they may enter another division. For example, a student who won Division S1-3 may not compete in that division, but they may enter Division E1-4.

Second, be sure to use the forms found at www.TMTA.org. The form labeled "Original Composition Contest Individual Coversheet" should be filled in and emailed by the entrant's teacher. Once that teacher has submitted the completed form, then he or she should make a copy of the form to act as the coversheet for the student's composition. Please follow your local association's deadlines for submitting those compositions to your local coordinator. Once the coordinator has received the local entries, including the "Original Composition Contest Individual Coversheet", then he or she must fill out the form entitled "Original Composition for Local Associations" found at www.TMTA.org. Once that form has been submitted, and payment has been made in one check to TMTA, the compositions with coversheets and the form filled out by the local coordinator must be mailed to me, the state coordinator, by January 15. When you submit your form, you will be sent my address.

I hope that if you have any students interested in composing that you will submit their compositions to the contest this year. Every student receives a comment sheet and certificate, and sometimes encouragement from another source can really inspire a student!

Fees: There has been no increase in fees in any of the Student Affiliate activities this year. However, the medals for Theory and World of Music have increased to \$3.75.

Theory Test: The extra Bonus Question is now included in the main body of the Fall 2011 Tests for Levels 1-8. Sample tests have been posted on www.TMTA.org since the end of February. These tests can be downloaded and printed.

On-line Music Appreciation: Teresa Stephensen is responsible for maintaining the information on the website for this program. Please contact her if you have any questions about the links to other websites.

SA Booth: Lynn Leach has agreed to be SA Booth Coordinator. Thank you Lynn!

TMTA SA Ensemble News

Diana Dyer, NCTM, SA Ensemble Coordinator

Wow! What a grand array of cute, colorful, exciting, and often powerful ensembles you and your students presented at the 2011 TMTA Convention. For the second year, you presented a record 119 ensembles. I wonder...can we do even more? Your encouragement and motivation brought nearly 1,700 students and their families to our seven presentations.

A special congratulations goes to Max Shannon of Garland, our Elizabeth Morris Award recipient. We also presented 22 nine-year participation awards, 13 ten-year awards, eight eleven-year awards, three twelve-year awards, and two Post-12 certificate awards. This was a record total of 47 ensemble awards.

Our TMTA Ensemble committee, Gena Hughey, Joan Richling, Shyrle Hill, NCTM, Kerri Robinson, and Margaret Mulvey-Claiborne, were unsinkable in their dedication to the many hours required before Convention and to the monitoring of Convention rehearsals and programs. Gena and Shyrle are leaving their positions, and we welcome Candace McCall and Jennifer Bielefeldt onto our hard-working team.

We could not do the ensemble programs without our volunteers. A huge "Thank You" to all of you who helped during rehearsals and concerts. The Ensemble Volunteer Form is again on the website and will be compiled in May by the Assistant Coordinator, Candace McCall.

Ensemble Registration Forms will remain basically the same as last year. With the change of the Convention location, we may have to add another ensemble program, eight in all. We again highly encourage small associations to combine and fill up our 15-piano stage. Both Local Ensemble Chairs and Directors need to be aware of all the *TMTA Handbook's* SA Ensemble rules. Thank you, Local Chairs, for adjusting so nicely to the new website Repertoire Approval Forms.

I encourage you all to consider that your calling is one where no day is the same as before, you constantly have new challenges and new successes to enjoy, and you hear music everyday! Having students participate in TMTA-SA ensembles only enhances this calling!

TMTA SA Performance Contest 2011 Winners

I am thrilled to announce the results from the 2010-2011 Performance Contests. These results can be found at www.tmta.org. Thanks to Andrea Warren for posting these results so quickly.

7th Grade Piano Solo

- 1st place Sondra Yu, student of Marcy McDonald from Dallas MTA
2nd place Helen Nebecker, student of Timothy Woolsey from Austin District MTA
3rd place David Danjul, student of Samuel Wong from Dallas MTA
HM Shehla Syed, student of John Weems from Cypress Creek MTA
HM Adam Phan, student of John Owings from Ft. Worth MTA

8th Grade Piano Solo

- 1st place Patrick Pan, student of John Weems from Forum MTA
2nd place Stephen Wang, student of John Weems from Forum MTA
3rd place Qianqian Yang, student of Dr. Cathy Lysinger from Dallas MTA
HM Lewis Warren, student of Dr. Carol Leone from Dallas MTA
HM Jason Chiang, student of Julia Amada Kruger from Austin District MTA

9th Grade Piano Solo

- 1st place Anna Wang, student of John Weems from Forum MTA
2nd place Christopher Henselman, student of Jeannie DeArmond Henselman from Austin District MTA
3rd place Kevin Lai, student of Dr. Xiaohui Jiang from Plano MTA
HM Spencer Haney, student of Dr. Bradley Beckman from Denton MTA
HM Valerie Hyunh, student of Yifan Liu from Dallas MTA

10th Grade Piano Solo

- 1st place Aaron Kurz, student of Dr. Carol Leone from Dallas MTA
2nd place Ivan Gan, student of Mary Humm from Plano MTA
3rd place Nicholas Dao, student of John Weems from Forum MTA
HM Nathan Lo, student of John Weems from Cypress Creek MTA

11-12th Grade Piano Solo

- 1st place Thomas Steigerwald student of Kenneth Thompson from San Antonio MTA
2nd Place Ellen Pavliska student of kenneth Thompson from San Antonio MTA
3rd Place Lulu Chang, student of John Weems from Forum MTA
HM Katelan Terrell, student of Dr. John Solomons from Arlington MTA

9-10th Grade Piano concerto

- 1st place - Dong-Yeon Kim, student of Dr. Christina Long from Plano MTA
2nd place - Emily Tan, student of Yifan Liu from Dallas MTA
3rd place - Ximei Li, student of Yifan Liu from Dallas MTA
HM Emily Ma, student of Susan Groves from Austin District MTA
HM Julia Shan, student of John Weems from Forum MTA

11-12th Grade Piano Concerto

- 1st place Gordon Kwong, student of John Weems from Forum MTA
2nd place Annie Ahu, student of Samuel Wong from Dallas MTA
3rd place Patrick Kim, student of Morely Grossman from Magic Valley MTA
HM Kevin Zhao, student of Yifan Liu from Dallas MTA
HM Arthur Muszynski, student of Thomas Wells from Bay Area MTA

Young Artist Piano Solo

- 1st Place Jonathan Tao, student of Nancy Weems from Forum MTA
2nd Place Alfonso Hernandez, student of Nancy Weems from Forum MTA
3rd Place Jo Zhou, student of Carol Leone from Dallas MTA
HM Joshua Tan, student of Nancy Weems from Forum MTA

7-8th Grade Orchestral Instruments

- 1st place Cher Liu, student of Rong Cindy Tan/Jack Li from Houston MTA
2nd Place Cameron Hillebrand, student of Norma T. Williams from Bay Area MTA
3rd place Karen Ji, student of Aggie In from Beaumont MTA

9-10th Grade Orchestral Instruments

- 3rd Place, Bryce Wyatt, student of Wilford E. Glenn from Houston MTA

11-12th Grade Orchestral Instruments

- 1st place Daniel Gibson, student of Aggie In from Beaumont MTA
2nd place Kaylin Nicole Kirksey, student of Andrea Cannon from Conroe MTA

Young Artist Orchestral Instruments

- 1st place Suyeon Ko student of Mary Karen Clardy from Denton MTA
2nd place Brittney Balkcom student of Terri Sundberg from Denton MTA
3rd place Charlene Gilstrap student of Mary Karen Clardy from Denton MTA

9-10th Vocal Solo

- 1st place Sydney Frodsham student of Jeanine Thames from Dallas MTA
2nd place Peyton Beene student of Jeanine Thames from Plano MTA
3rd place Jessica Crump student of Paige Brown from Amarillo MTA
HM Adam Sterrett student of George Variames from Plano MTA
HM Madi Farahani student of Lois Landrum from Dallas MTA
HM Bethany Cates student of Paige Brown from Amarillo MTA

11-12th Vocal Solo

- 1st place Michael Williams student of George Variames from Plano MTA
2nd place Zhaleh Davodi student of Anne Jenkins from Dallas MTA
3rd place Janae Robinson student of Paige Brown from Amarillo MTA

Young Artist Vocal Solo

- 1st place Amanda Barcia, student of Lise Uhl from Waco MTA
2nd place Andrew Parsley, student of Lise Uhl from Waco MTA
3rd place Brooke Beasley, student of Lisa Clement from Central Texas MTA

METROPLEX PIANO WAREHOUSE

KAWAI
SEILER
PRAMBERGER
Kohler & Campbell
Wm. Knabe & Co.

C. RECHSTEIN
CASIO
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The 2011 – 2012 Performance Contest

Dr. Carolyn True, NCTM
SA Performance Coordinator

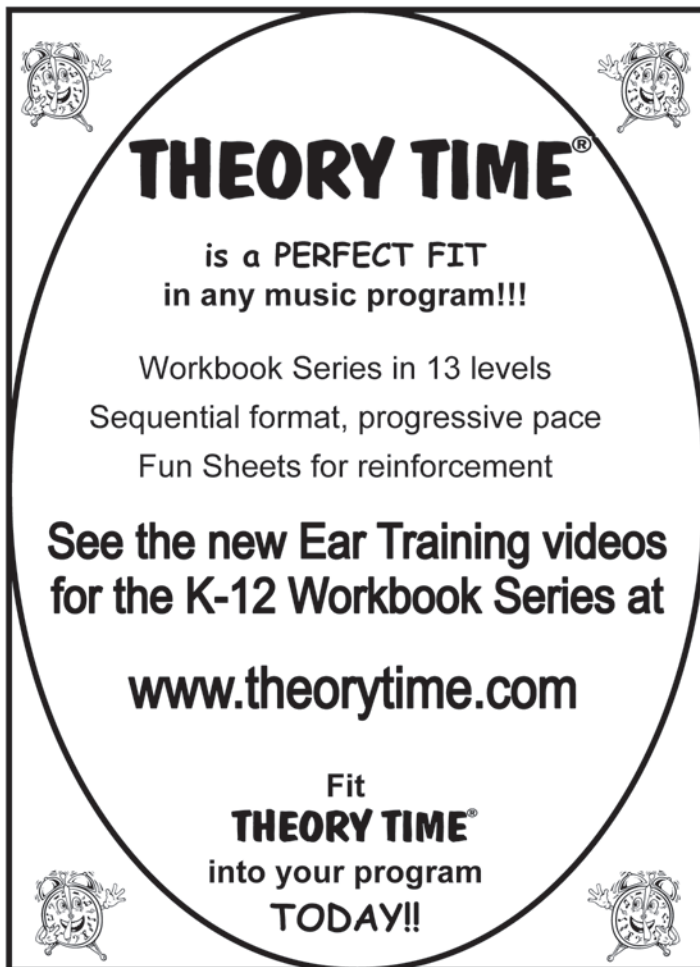
Last year, we had originally planned on posting the schedule online. Due to inaccuracies and misunderstandings about how to fill out the forms, this was not possible. This year however, we will only be communicating with teachers and students via www.TMTA.org or email. The following will be posted online as the Preliminary Worksheet. Please use this to gather all of your data before filling anything out.

Preliminary Worksheet

In order to complete the form completely and accurately, please gather the following data on the Preliminary Worksheet PRIOR to filling out the application form. Make sure you have correct spellings and complete email addresses. The data needed includes: Student Data, Parent Data, TMTA Data, Repertoire and timing, Teacher Data, and a JPEG photo. Please check www.TMTA.org to find out what information is required.

A PLEA to anyone who would like to help out with performance contest: We are always in need of volunteers during the state contests. Please let Meredith Ridgway know if you are willing to volunteer!

THANKS so much to all those who made last year's contest run so well – the entire performance committee, the numerous volunteers, and all of the TMTA Officers. Thanks in particular to my amazing assistant – Dr. Bradley Beckman – Texas is extraordinarily lucky to have you in our midst! Most importantly, thank you for the wonderful teaching and terrific students. The TMTA Performance Contests are known throughout the land as being high-leveled and exciting. Thanks to you and your endless hours of commitment to music making!!!



The graphic is a large oval with a thick black border. Inside the oval, the text is centered. At the top and bottom corners of the oval are small, stylized cartoon clock faces. The main text reads: "THEORY TIME® is a PERFECT FIT in any music program!!! Workbook Series in 13 levels Sequential format, progressive pace Fun Sheets for reinforcement See the new Ear Training videos for the K-12 Workbook Series at www.theorytime.com Fit THEORY TIME® into your program TODAY!!".

We Just Keep Growing!

Ellen Gossett, SA Publication Contest
Immediate Past Coordinator

The Publication Contest continues to grow in numbers. This year, 103 students entered, compared to last year's 84. Plano continues to win kudos for the highest number of entries (14) with East Texas hot on their heels (12 entries). We'd love to see some entries from associations who have never entered before!

I have thoroughly enjoyed my three-year stint as your Publication Contest Coordinator. However, the time has come for me to pass the baton to the next Coordinator, and I am very pleased to report that I have found a dynamite replacement ... Jerry Cornish of Mesquite. Jerry brings a lot of enthusiasm and fresh ideas to this position, and I am so pleased that he has agreed to take on this challenge! He has created an enticing list of topics for 2011-12, and I believe your students will be inspired to write about the subjects he has chosen. Check out www.TMTA.org for details; here are the new topics:

Publication Topics - 2011-2012

- IA – "Strumming, Striking, Bowing, Blowing" Explain how sound is made by orchestral instruments.
- IB – "Folk Music" Tell the story behind a folk song.
- IIA – "Working Music" Explain how music helped sailors, soldiers, cowboys, etc. do their work.
- IIB – "An Instrument's Tale" Tell the history of any orchestral instrument (including piano, pipe organ, guitar, etc.) from its invention to modern times.
- IIIA – "Tone Poem" Tell about composers using music to put ideas into our minds.
- IIIB – "Characteristics of the Romantic Era" Describe the unique and distinct characteristics of Romantic Era music.
- IVA – "Bela Bartok" Tell about his life and/or his influence on the Contemporary Era.
- IVB – "Characteristics of the Contemporary Era" Describe the unique and distinct characteristics of Contemporary Era music.
- VA – "Colonial American Music" Describe the music scene in colonial America. Compare and contrast with the music and musicians of Europe during that time period.
- VB – "Characteristics of the Baroque Era" Describe the unique and distinct characteristics of Baroque Era music.
- VIA – "Fire Me Up, Calm Me Down" Explain how music therapy helps people.
- VIB – "From Riches to Regular" Follow the changes in the classical music audience over the last 400 years, from the rich and powerful to all people.
- VII – "Destiny of The Force" Should symphonic music written for modern cinema be accepted as part of the classical music genre? Take a stand and support your view.

Good luck to your students, and best wishes to Jerry!

2011 Publication Competition Winners and Outstandings

IA – (Grades 1 – 2) (Topic: “Doctor Piano”)

Winner Moriah Cornish, *Jerry Cornish, Mesquite MTA*
 Outstanding Kinsey Herbel, *Carol Crisp, Dallas MTA*
 Outstanding Lillian Magid, *Debra Hadfield, Plano MTA*
 Outstanding Anagha Gouru, *Debra Hadfield, Plano MTA*

IB – (Grades 1 – 2) (Topic: “The Piano Bowl Parade”)

Winner Abbey Armijo, *Naulene Pittman Grand Prairie MTA*
 Outstanding Sophia Oliai, *Carol Crisp, Dallas MTA*
 Outstanding Catherine Thomas, *Beverly Naismith, Corpus Christi MTA*
 Outstanding Malinda Blackmon, *Cheryl Marshall, Independent MTA*
 Outstanding Cameron McLean, *Jenna Potter, Fort Worth MTA*
 Outstanding Kiera DiCesare, *Jenna Potter, Fort Worth MTA*

IIA – (Grades 3 – 4) (Topic: “Boldly Baroque”)

Winner Jordan Chapin, *Lee McKay, Metroplex MTA*
 Outstanding Nicole Stachowiak, *Dorota Zakrzewska, Plano MTA*
 Outstanding Angela Carey, *Debra Hadfield, Plano MTA*
 Outstanding Kartikeya Kotamraju, *Mary Katherine Bakiris, Bluebonnet MTA*

IIB – (Grades 3 – 4) (Topic: “The Baroque Composer ... Free Choice”)

Winner Emily Lin, *Anna Farish, Denton MTA*
 Outstanding Avery Olive, *Judy Wilkins, East Texas MTA*
 Outstanding Alexander Shriftman, *Sheryl Speelman, Conroe MTA*
 Outstanding Alexander Chamberlain, *Sheryl Speelman, Conroe MTA*
 Outstanding Jordan Doan, *Debra Hadfield, Plano MTA*
 Outstanding Trevor Fuchs, *Debra Hadfield, Plano MTA*

IIIA – (Grades 5 – 6) (Topic: “Clearly Classical”)

Winner Alex Zabel, *Jerry Cornish, Mesquite MTA*

IIIB – (Grades 5 – 6) (Topic: “The Classical Composer ... Free Choice”)

Winner Abigail Wells, *Wendy Wells, Cypress Creek MTA*
 Outstanding Cailyn Carl, *Glenda Moore, East Texas MTA*
 Outstanding Johannah Carmona, *Glenda Moore, East Texas MTA*
 Outstanding Andrew Zhang, *Sherry Frush, Abilene MTA*
 Outstanding Cara Sutter, *Beverly Naismith, Corpus Christi MTA*
 Outstanding Jessica Shu, *Kevin Guess, Cypress Creek MTA*
 Outstanding Deborah Blackmon, *Cheryl Marshall, Independent MTA*
 Outstanding Melody Cornish, *Jerry Cornish, Mesquite MTA*
 Outstanding Michelle Rodriguez, *Dinah Chesson, Plano MTA*
 Outstanding Philip Yuen, *Debra Hadfield, Plano MTA*
 Outstanding Caroline Nguyen, *Naulene Pittman, Grand Prairie MTA*
 Outstanding Shawn Manley, *Naulene Pittman, Grand Prairie MTA*
 Outstanding Cassandra Pittman, *Naulene Pittman, Grand Prairie MTA*
 Outstanding Veronica Hernandez, *Lee McKay, Metroplex MTA*
 Outstanding Jimmy Du, *Anna Farish, Denton MTA*
 Outstanding Humaira Islam, *Yuko Vinson, Denton MTA*
 Outstanding Sophia Lin, *Anna Farish, Denton MTA*
 Outstanding Annabel Wei, *Anna Farish, Denton MTA*
 Outstanding Neil Chaudhury, *Mary Katherine Bakiris, Bluebonnet*
 Outstanding Ashneen Rahman, *Mary Katherine Bakiris, Bluebonnet*

IVA – (Grades 7 – 8) (Topic: “Romantically Inclined”)

Winner Abigail Holmes, *Lee McKay Metroplex MTA*

IVB – (Grades 7 – 8) (Topic: “The Romantic Composer ... Free Choice”)

Winner Aditi Rajgopal, *Debra Hadfield, Plano MTA*
 Outstanding Julia Batis, *Judy Wilkins, East Texas MTA*
 Outstanding Ian Finlay, *Glenda Moore, East Texas MTA*
 Outstanding Kelsey Lassen, *Judy Wilkins, East Texas MTA*
 Outstanding Jason Chiang, *Julia Amanda Kruger, Austin MTA*
 Outstanding John-Phillip Marshall, *Cheryl Marshall, Independent MTA*
 Outstanding Crystal Lile, *Theresa Davis, Waxahachie MTA*
 Outstanding McKenna Black, *Debra Hadfield, Plano MTA*
 Outstanding Phillip Yu, *Debra Hadfield, Plano MTA*
 Outstanding Kristen Aust, *Naulene Pittman, Grand Prairie MTA*
 Outstanding Tommy Nguyen, *Naulene Pittman, Grand Prairie MTA*
 Outstanding Audra Milbitz, *Anna Farish, Denton MTA*
 Outstanding Alex Souris, *Anna Farish, Denton MTA*
 Outstanding Varsha Madipadja, *Mary Katherine Bakiris, Bluebonnet MTA*

VA – (Grades 9 – 10) (Topic: “Impress Me”)

Winner Audrey Ewer, *Geraldine Sharpley, Pearland MTA*

VB – (Grades 9 – 10) (Topic: “The Contemporary Composer ... Free Choice”)

Winner Ashten Luna, *Lanelle Sanders, Corpus Christi MTA*
 Outstanding Jenny Luo, *Julia Amanda Kruger, Austin MTA*
 Outstanding Justin Weyn, *Susan Liu, Austin MTA*
 Outstanding Carly Stalder, *Sharon Callahan, Conroe MTA*
 Outstanding Alexis Shanes, *Jeanette Showalter, Wichita Falls MTA*

VIA – (Grades 11 – 12) (Topic: “All That Jazz”)

Winner Geoffrey Speelman, *Sheryl Speelman, Conroe MTA*
 Outstanding Amelia Burshe, *Glenda Moore, East Texas MTA*
 Outstanding Paige Tipton, *Heather Rathnau, Independent MTA*
 Outstanding Cydney Block, *Shirley Annis, NW Houston MTA*
 Outstanding Rachel Aboukhair, *Edward Brown, Fort Worth MTA*

VIB – (Grades 11 – 12) (Topic: “Three-Quarter Time? Says Who?”)

Winner Adarsh Annamaneni, *Sheryl Speelman, Conroe MTA*

VII – (Post Grade 12) (Topic: “Rap, Rap, Rap, Who’s There?”) (no entries)

Student Affiliate Booth Lynn Leach, SA Booth Coordinator

The Student Affiliate Booth provides information as well as the opportunity to purchase these items at convention:

Theory tests and answer keys
 WOM tests and answer keys
 WOM Books 1-12 and Answer Book
 Publication Book
 SA and TMTA Pins

When you are attending the June 2011 convention at the DFW Hyatt in Grapevine stop by the SA booth and check out all the materials that are available.

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Student Affiliate Theory Program

Becky Landreth, NCTM
Theory Coordinator

BRAND NEW NEWS!!!! IMPORTANT!!!! MUST READ!!!!

There WILL be a change on the FALL 2011 Theory Tests! As announced previously in the *Spring 2010 TMT* article by Karen Wallace, VPSA, the questions which have appeared as extra bonus questions for the past two years in levels one through eight will now appear WITHIN THE BODY of the test. Each question is an analysis-type question for students to apply the theory they are learning. One question will be removed from the test, and the analysis-style former bonus question will be inserted in its place. This change will be on the **FALL 2011 and SPRING 2012** tests as originally recommended by the TMTA Student Affiliate Committee and directed by TMTA Officers.

A sample of the tests are available at www.TMTA.org under the "Student" tab, click on "Theory." These sample tests can be used to prepare your students for the upcoming Fall 2011 and Spring 2012 tests.

There WILL be a change in the ordering of Theory Tests! Due to the rising costs of printing and postage, TMTA will be adding postage to the ordering of the tests, based on only the number of tests ordered. The cost for each test ordered remains fifty cents, plus postage. There will be NO postage fees added to the grading fees which remain at \$4.50 per test graded.

There WILL be a change in the cost of the medals. Again due to rising costs, the medals will increase by twenty-five cents to \$3.75 per medal ordered.

Over the past three years, Glenda Lanier, NCTM, has worked innumerable hours as Theory Coordinator to ensure the TMTA Theory Program continues to be great. Her improvements in the systems of enrolling, grading, recording grades, etc., have led to fewer errors and a shorter time for tests to be returned. The new forms are much easier to complete and submit thanks to Glenda and to Andrea Warren, NCTM.

The Ear Training CDs have proven to be a wonderful tool for associations and teachers. The past Ear Training files are available to use on www.TMTA.org under "Students" for teachers and students to practice ear training. Also, older tests are available for free on the website. The Fall 2010 and Spring 2011 tests may be

ordered from the TMTA office using the online form. Answer Keys can also be ordered on the same form. "Thank you" seems quite inadequate to express our appreciation for all of the work and improvements made under Glenda's leadership.

There will be one less step in the grading process. As your new Theory Coordinator, the Theory Committee and I are continuing to follow the excellent past leadership and look for ways to improve the process. A change this year is elimination of another step in the grading process to hopefully speed the return time. When tests are ordered, a sheet of pre-addressed labels will be sent with the tests to the local chair. Completed tests will need to be divided by each level and mailed separately (rather than by division) for grading using the pre-printed address label specified for each test level. This should save at least a week in mailing and processing time and reduce the risk of tests being lost or destroyed in the mail. One IMPORTANT step that must be followed by Local Theory Chairs is that for every level of test mailed, a copy of the Grading Form must accompany that packet of tests. It is only one form to fill out; then print the number of copies needed to provide one copy for each level of test submitted for grading. Once again, a REDUCTION of work with even fewer forms to complete!

Local Theory Chairs: Please be sure to submit the online form listing your testing dates and contact information as soon as you know your test dates.

Students are earning high marks in Theory: At the convention, TMTA was very happy to award a total of \$9,500.00 to graduating seniors who had scored high on theory tests throughout their school years. For the 2010-2011 school year, TMTA had a total of 12,859 students who had tests graded and are excited that 10,030 earned medals.

As always, we welcome input regarding the theory program and love to see students earning medals in theory! Please remember to download and print the newest test examples for your students to try. Take advantage of the ear training audio files for your students to use in the studio, on their i-pod, or at home.

WORLD OF MUSIC

Beverly Ryan
World of Music Coordinator

Have you ordered your World of Music Syllabi from TMTA? It's time to get your students started in their books to prepare for the Spring Test. If you have never participated in WOM, try starting your students 6th grade and under. Since students are only tested on their syllabi, then it is easy to start students on their school level. Students making 90 or higher on their test will receive a WOM gold medal. Note: this program is great for the students that are good readers and may not necessarily be high scoring in theory.

I was so excited to see new teachers at the Convention session. Thanks for taking time out of your busy Convention schedules to come and offer suggestions and comments. I'm glad everyone was happy to see the tests on the letter size paper. Also, seeing the

book overview seemed to help teachers see the path the World of Music syllabi takes in discovering our world of music.

Speaking of discovering our world of music, have you tried out the **Online Music Appreciation** site on www.TMTA.org? Teresa Stephenson is doing a great job with this. Students can go to the sites listed to hear and read about the famous works of composers. They answer questions and turn them in to their teachers. Go to www.TMTA.org then click on Student Activities. Scroll down to Online Music Appreciation. There you will find all levels. Students love doing things on the computer so I know they will enjoy this. Email the information for this site to your students today.

I hope to increase the enrollment in the World of Music this year. Please encourage teachers in your association to try it out.

Would You Like to Grow as a Musician?

June Leondar Chamber /Ensemble Music Contest
Sharla Van Cleave, NCTM

Challenging yourself with a piece of difficult music, working hard through many countless hours of practice to perfect details and extra hours of collaborative rehearsals is almost a guarantee of progress for a student. Adding other opportunities for gaining experience to the above mentioned efforts will increase your potential to become a stronger performer. Participation in a performance contest provides more opportunity, growth and experience than most students receive.

The nature of performance contests is that there is only one winner. However sometimes choosing the winner is a very difficult decision for the judge. With the right attitude, every student who participates in a performance contest can be a winner. Enter for the experience and knowledge you will gain from the participation process.

Learning and polishing a piece that is worthy of state performance is itself a growing opportunity. Focus on details and polishing the piece is put into high gear along with additional rehearsals and performances, which prepare the student mentally and physically. Add in a critique from a professional concert artist, and the experience, growth and maturity from this process is priceless.

It's not the rating from the judge and the prize earned that makes a winner. The real prize is the satisfaction and pride you have inside from looking back at what you were like before you started this process and seeing the results, progress, and growth accomplished and the experience received. All this is compounded when the choice is made to participate in the June Leondar Chamber Music/Ensemble Contest due to making the decision to take on a partner, or many partners taking the performance contest experience to a whole new level. Collaborative rehearsals for a performance contest build team effort, emotional maturity, and responsibility. Collaborative rehearsals can build relationships and strengthen bonds within the studio.

Making the choice to have a winning attitude builds courage to step into the horizons of the unexpected and just go for it. This year every participating student will be awarded with a certificate of participation to display with pride representing the efforts, progress, determination, goals and experience accomplished through this process. Being proud of the results of growth, and learning satisfaction from progress achieved, makes the real winner.

For complete contest guidelines go to www.TMTA.org, "Students," "Convention Activities" and click on the title for June Leondar Chamber/Ensemble Music Contest. Start developing that winning attitude!

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STUDENT AFFILIATE PARTICIPATION AWARD

First Place – **Nicholas Venter**,
Lee McKay, Metroplex

Second Place – **Max Shannon**,
Doris Barker, Garland

Third Place – **Kaycie Bird**,
Penny Pangburn-Hanlon, Dallas Southwest

WHITLOCK MEMORIAL SCHOLARSHIP AWARD RECIPIENTS

First Place – **Thomas Steigerwald**,
Kenneth Thompson, San Antonio

Second Place – **Lulu Chang**,
John Weems, Forum

Third Place – **Kaycie Bird**,
Penny Pangburn-Hanlon, Dallas Southwest

Third Place **Lauren Hebert**,
Linda Anthony, NCTM, Cypress Creek

Third Place – **Nicole Shu**,
Allison Conkel, Richardson

TMTA Student Recognition Awards

Pamela Koenig
SA Student Recognition Coordinator

The Whitlock Memorial Scholarship Award is awarded to graduating seniors according to the achievement level in various activities in Student Affiliate and MTNA activities during grades 9-12.

Please note for 2012, 200 points will be required for Whitlock eligibility.

The Student Affiliate State Participation Award recognizes students who have demonstrated true commitment to their music study by participating in TMTA Student Affiliate activities from grades 1 -12.

Congratulations to the winners and their teachers.

Think you've seen it all?

If you haven't seen 15 grand pianos on one stage, played by up to 45 students in grades 1-post 12, you haven't "lived".

Come to the annual TMTA Convention next summer and enjoy the wonderful ensemble groups performing on the Ensemble Stage. You will see wonderful performers playing beautiful music.

Convention Activities

All-Star Festival

Shelly Davis, NCTM

Special thanks to all the TMTA Collegiate Chapters and their students who participated in the 2011 All-Star Festival. Students from Baylor, SMU, Texas Tech, and UT San Antonio did an excellent job critiquing the All-Star performers in a positive and constructive manner.

Thanks also to the 37 teachers and their 257 students who performed in the All-Star Festival. The students all performed well and the teachers made organizing this event a breeze!

As you make preparations for the coming year, be sure to include a local event for your students. Every student who scores a Superior or I on a local event is eligible to perform that piece at the TMTA Convention All-Star Festival.

Regarding securing collegiate judges, I'd like to extend my personal thanks to Dr. Brian Marks of Baylor University for his help in not only communicating with all the TMTA Collegiate Chapters but for being a great advocate of our collegiate students. His perspective and advice have made the All-Star Festival a much better experience for all involved.

Convention Projects 2011

A.J. Collins – Thompson, NCTM

Thanks to all the wonderful teachers and students who made Convention Projects such a success this year! We had 62 projects submitted from 89 students. These included poster boards, scrapbooks, mobiles, timelines, games and even a play! Several students used World of Music or Publication topics to expand their understanding of these other TMTA programs. Some students also shared their projects with the young children at the Kidz Kamp.

Convention projects are a great way to get your students to learn more about music on their own! I challenge you to encourage your students to find out more about the composers and pieces that they are learning and share that with others. Only 18 teachers participated in this wonderful student exploration opportunity this year. Understanding their pieces within a larger context allows students to enjoy their music education even more.

Projects are also a great way to get students to work together in teams and build cohesion within your studio. Students who enjoy learning do better and being encouraged to explore their own musical interests is a great start. Take some time to brainstorm with each of your students this year on what interests them and encourage them to do some self-discovery.

Publication Contest topics and World of Music are also a great place to start for group projects. Consider splitting up the material and allow students to "teach" each other about what they have learned. Have a "project party" to let students work on their projects together and learn from each other. Best of all, there is little required from you as the teacher. As we start this new school year let's use all the TMTA resources that we can to keep our students motivated to learn. Hope to see you and your projects in June!

Chamber Ensemble Clinic

Sheryl Speelman

What is Chamber Ensemble Clinic? An opportunity for piano, voice and instrumental students to:

- Perform and receive instruction from top-notch clinicians in a non-competitive master class setting at Convention.
- Entertain in a performance venue while at Convention.
- Attend Convention sessions about chamber music repertoire and performance.

Why should my studio or organization participate in Chamber Ensemble Clinic at Convention?

- The opportunity for students to explore or develop career goals as collaborative artists.
- To build musicianship in students through working with other vocalists or instrumentalists in sound production, intonation, balance, and student directed "cueing."
- To experience the rewards of "making music" with other enthusiastic and accomplished musicians in a creative and supportive environment.

Please contact Sheryl Speelman, TMTA Chamber Ensemble Clinic Coordinator, for Chamber Ensemble opportunities at Convention and "how to do it." We welcome you to join our dynamic and committed group of chamber musicians next spring.

Digital Keyboard Orchestra Reading Sessions

Andrea Warren, NCTM

Digital keyboard orchestra sessions held during Convention offer a unique opportunity for students. Students sight-read music written for various instrumental combinations. Each part is often written in a single line with a specified instrumental sound. Students enjoy the experience of playing in a band or orchestra, including playing with different timbres, all while playing on a keyboard instrument. One SA participation point is awarded to all registered participants.

Six Keyboard Orchestra Reading Sessions were held during Convention, which was the most sessions in the last three years. This program has grown as can be seen below:

Year	# of Teachers	# of Students	# of Repeat Participants
2009	11	37	
2010	10	32	8
2011	14	59	13

I have no records of participation prior to 2009. Of the 13 students who repeated the session this year, four repeated for the second time.

2011 Student Affiliate Winning Publication Articles

Bibliographies and discographies as well as Outstanding essays are available in the Publications Competition Winner's Book which may be purchased from the TMTA Office.

Riah the Pianoinarian

Moriah Cornish (Jerry Cornish, Mesquite MTA)

IA Winner

I am a pianoinarian. My job is doctoring pianos. That includes tuning and replacing parts. To keep a piano healthy, all of its 10,000 plus parts and pieces must be in proper order. I cure many different parts, including

...

Oh! Here comes a piano to the door now.

"Hello, Doctor Riah! I don't feel well today."

"Well, what's wrong?" I asked.

"My strings feel weak," the piano replied. "I can't sing very well."

"Oh, then you should be tuned."

"Tuned?"

"I will turn the little tuning pins in you to tighten or loosen your strings. As I tighten a string, the pitch of that note gets higher. But when I loosen it, the pitch gets lower. I will have to adjust each of your 88 strings one at a time."

"Will it hurt?"

"No, I will turn them slowly and carefully," I replied.

The tuning took one hour. Then I gave her a complete check-up. I found that her keys were working properly. When I pushed each one down, the hammers inside hit the strings and made them vibrate. The felt on each hammer and damper was undamaged. And the sound board was in good condition.

But one of her three pedals was broken. It was the pedal on the right which holds the dampers off the strings when it is pushed. I had to open the kick plate to see what was wrong. A little screw was missing. Without it, the pedal could not properly push on the board which helps lift the dampers off the strings. I replaced the screw and it worked great!

"Thanks! I feel much better now!"

"May I play 'Für Elise' on you before you leave?" I asked.

"Yes," she replied.

She sounded magnificent!

Piano Bowl Parade

(or Parade's the Place to Be)

Abbey Armijo (Naulene Pittman, Grand Prairie MTA)

IB Winner

This is Stacy Staff coming to you live at the annual Piano Bowl Parade and let me tell you my friends, the parade is the place to be today!

Oh my goodness! Leading this year's parade is Tracy Treble Clef as the conductor, followed by her husband, Bryan Bass Clef as drum major for the Grand Band. The clef couple keeps the band (the notes) in their lines and spaces. HA!HA!

Here comes the marching band so big and broad! I'd like to note a few special instruments coming down the line right now. The BIG BASS DRUM is the loudest in the band. In music we call him "ff" because of their extra loud BOOM! Next, is the snare drum that makes a loud TAP TAP noise that we call "f". The softest in the band is the tiny triangle. She makes a soft "ting" sound that represents "pp". The flute is a little louder than the triangle, so she is "p". The cymbals in the band make a short crash like an accent mark. (>).

Oh NO!! Running in now are those silly clowns played by those mischievous sharps (#), double sharps (x), flats (b), and double flats (bb). They make the notes do crazy thing in music.

Floating by is our note float and waving to the crowd is, half, dotted half, eighth, sixteenth, thirty-second, and quarter notes. The wheels on the float are whole notes. They are holding up the music.

Dragging along is the lazy and resting half and whole rest horses. Behind them are the fermata boys. They hold up the parade by taking care of the horses just like fermatas hold up the music.

That concludes this year's parade. Thanks for watching. Goodnight!

Bach in Space

Jordan Chapin (Lee McKay, Metroplex MTA)

IIA Winner

Once upon a time, a long time ago in 1977, the Voyager II space probe was launched 8 billion miles from earth. It carried recordings of music from Bach, Mozart, and Beethoven. It was hoped the Voyager would introduce life in outer space to earth's music.

Flash forward to 2311.

I'm sitting at the piano, when a huge crash shakes my house. I investigate. A big hole in the roof now has a strange looking metal object that looks like an old satellite sitting there. I hear noises coming from this object. I say noises, but the sounds are highly decorative, artistic, orderly, yet lively and a little exaggerated. I go closer to hear better. I hear music and it sounds familiar. I put both hands on the object, and with a whoosh and feeling of being sucked backwards, there's soon another crashing sound, but this time it's me landing on a floor.

I see a man with dark eyes and white shoulder length, artificial-looking hair staring at me. He's wearing a long black jacket over a high collared white shirt. I asked, "where am I and who are you?" He says, with a deep, rich voice, "I am Johann Sebastian Bach and you interrupted my music."

I look around and see nothing familiar, so I ask, "What is this place?" Bach said, "This is Weimar, Germany, 1717." "Will you play some music for me," I ask. I hum a few measures I heard from the object that crashed through my roof. Bach plays what he called "Brandenburg Concerto No. 2 First Movement." After a few minutes I hum another few measures I remember. Bach plays "Partita No. 3 in E-major." Finally, Bach plays "The Well Tempered Clavier - Book 2, Prelude and Fugue in C No.1." Afterwards I mention the music is "bizarre." Bach corrects me, "it's really called 'baroque,' an era of music from 1600 to 1750."

I ask Bach why his music is so dramatic. He explains "contrast is an important ingredient in the drama of a baroque composition. The differences between loud and soft, solo and ensemble (as in the concerto), different instruments and timbres all play an important role in many baroque compositions." Bach also points out that baroque composers write for specific instruments, "specifying the instruments on which a piece should be played instead of allowing the performer to choose" which instrument to play.

Examples of some musical characteristics developed during the Baroque Era are:

- * Music based on major or minor harmony or tonal centers.
- * One voice melodic lead supported by chords (harmony).
- * Relentless and pulsating rhythms.
- * One mood or thought throughout a composition.
- * Using an orchestra primarily made up of strings and a few woodwinds.

Looking over Bach's shoulder at the baroque music as he speaks, I notice no markings for articulation or dynamics on the sheet music. I also notice several instruments in baroque music that don't exist in my time, like harpsichord, lute, and viola.

Suddenly, my stomach growls, loudly. I wonder how long it's been since I've eaten. The only thing more awesome than learning baroque music from Bach himself will be to eat dinner with him at the same time. I wonder what Bach eats here in the Baroque Era?

From Spring to Summer:

Antonio Vivaldi's Life

Emily Lin (Anna Farish, Denton MTA)

II B Winner

I was born on March 4th, 1678 in Vienna, Italy to Camilla Callicchio and Giovanni Battista Vivaldi. Toppling out with a thud and a wail, I saw the moonlight shine through the frosty spring night. I remember my mom's firm hands as they held me close and my dad's warm eyes as they peered over the crib at me. After two days, an earthquake, and

my mom's endless worrying, I remember the slick of wet water sliding over my face. Since birth, my life was full of noise: screaming babies, my parents' voices, the sound of an earthquake, and the beautiful noise of music.

My dad's dad was a baker, but my dad gave up the family tradition to become a musician. As a child, I wanted to become a musician like my dad, as well as a composer. I persuaded him to teach me how to play the violin during my childhood. I was the oldest of five siblings and the only one to follow my father's path.

The church was one of the few places to practice music, and priesthood meant free schooling for a poor family like mine. I started training at age 15 and that lasted until I was ordained at age 25. I became known as the "The Red Priest" because of my red hair, a family trademark. I was a priest for only three years because my breathing and asthma issues made it difficult to say the Holy Mass.

Though health problems made my life difficult, I did not give up my dream to become a composer and musician. My first job was as a violin teacher at Pio Ospedale Della Pietà, a place for orphaned, abandoned, and impoverished girls, teaching music. While working with the girls, my first collection of work, *Raccolta*, was published. In 1711, I published my second publication, *l'Estro armonico*, a collection of twelve concertos. In 1713, my first opera, *Ottone in villa*, was performed in Vicenza. From these first works, I studied, learned, and eventually became a successful composer.

Throughout my life, I traveled to many different places, but Mantua and Rome stand out. I was assigned as a master of chamber music in Mantua and composed three operas for the 1719-1720 Mantua Carnival season. In Rome, I stayed for three Carnival seasons and played twice for the pope. My years of travels weakened me and I returned to Vienna. For years I tried to rest, but never got any better. I knew my life was ending.

Now I lie here, thinking about the past, from my birth in 1678 to my death, now, in 1741. I accomplished many great things in my life, particularly my most enduring work, *The Four Seasons*, a series of four concertos, each representing spring, summer, autumn, and winter in three movements. I cry out, "63 years of hard work paid off!" I look at the starry night sky, as the moonlight of that warm summer passes from my window.

Differences Between Baroque and Classical Music

Alex Zabel (Jerry Cornish, Mesquite MTA)

IIIA Winner

Hello! I am Peter. I have just started piano lessons because my two close friends James and Andrew talked me into it. Besides I wanted to be able to jam with them.

We had just finished our Music Theory class, and while walking home, we were talking about the Baroque and Classical Music, which was discussed in our class. I did not want to appear ignorant but at the same time I was confused and curious as to what the differences between these two periods were. My curiosity got the better of me so I spilled it out to them and said, "Hey guys, can you please explain to me the difference between Baroque and Classical music?" They were so nice and said, "Yeah, sure. We will be glad to tell you about it." And they excitedly proceeded to tell me.

Andrew: Baroque Era is from 1600 – 1750.

James: Classical Era is from 1750 – 1820.

Andrew: Baroque is known for its emotional music with sudden changes in style and trills.

James: While Classical Music is known to be less emotional, simple and balanced.

Andrew: Baroque's music pieces have flowery and descriptive titles, for example, "The Fairy Queen" a well-known opera by Henry Purcell and "Music for the Royal Fireworks" by George Friedrich Handel.

James: Classical Music pieces have straightforward titles like "Symphony No.1" and "Sonata No.3".

Andrew: When it comes to texture, Baroque is largely but not exclusively polyphonic which means there are more than one melodies playing at the same time.

James: And classical is often homophonic which means there is only one melody playing at a time with an accompaniment part.

Andrew: Some of the famous composers of the Baroque period are: Johann Sebastian Bach, George Friedrich Handel, Antonio Vivaldi, George Philipp Telemann, Arcangelo Corelli, Henry Purcell, Domenico Scarlatti, and Johann Pachelbel.

James: While some of the famous composers of the classical period are: Ludwig van Beethoven, Wolfgang Amadeus Mozart, Carl Philipp Emmanuel Bach, and Frans Joseph Haydn.

Andrew: Some of these composers you may not have heard but I bet you, you know some of their songs. Pachelbel wrote the Pachelbel Canon and Handel wrote the Messiah, music that we usually hear at our church. Henry Purcell wrote *Dido and Aneas*, *The Fairy Queen* and *Sound the Trumpet* which are operas that are still enjoyed today.

James: In the Classical period, Minuets and waltzes are dances that became popular together with the music that goes with it. Christoph Willibald Gluck wrote *Orfeo ed Euridice*. Johann Christian Bach wrote the 6 Concerti for Pianoforte. And Mozart wrote the *Marriage of Figaro* and the *Magic Flute*. Music that still entertains us today.

Andrew: Baroque music is mainly written for kings and queens and the privileged few as well as for church.

James: While Classical music was usually for the general public.

Peter: Wow, you guys know all these music stuff. What I learned from your talks is that Baroque period came first and was followed by classical music. And although they were written centuries ago the music is still alive and well today. I am impressed with all your knowledge. I am going to tell my Mom that I will continue taking piano lessons and music theory classes. Maybe we could plan to jam in those styles.

Domenico Alberti: The Book Comes to Life

Abigail Wells (Wendy Wells, Cypress Creek MTA)

IIIB Winner

"Hello, Professor Jackson. What'll it be today?"

"I'm supposed to research someone named Domenico Alberti. Ever heard of him?"

"Nope, never heard of him. You might find something down that aisle there," the librarian said as she pointed.

"Thanks."

"Any time, Professor."

An hour passed as Professor Jackson looked for books.

"Grrr! All I've found is stuff on Mozart or Beethoven!" thought the frustrated Professor Jackson. "There has to be at least one book on Nico Albert or whatever his name is! Why can't the Dean just let me do a class on Mozart or Beethoven?"

"Looking for something?" said a voice.

"Wha...?"

"I asked if you were looking for something."

"Uh.... May I ask..."

"Yes"

"...who are you?"

"'What are you?' would be a more proper question."

"Excuse me. What are you then?"

"What did you think I was?! A dodo bird in extinct jello?!"

"Well, no, but..."

"I'm a book, of course! What else would I be? This is a library for Pete's sake!"

"Well, Mr. Book, if you'll kindly come off that shelf, I'd be extremely obliged."

"Of course."

When the book jumped off the shelf, it was exactly what Professor Jackson had been looking for. The gold lettering on the binding read: Domenico Alberti: Composer, Singer, Example. Dust rose as the book landed, and Professor Jackson sneezed.

Reaching for his handkerchief, Professor Jackson quipped, "I guess you've never been checked out."

«How insulting! Even if I had never been checked out, an entire tree gave its life to make me. You should honor its memory and speak respectfully

to me.”

“Poor tree. It died to make a book that’s never been checked out.”

“I have been checked out, but to be honest, it’s been a long time. Most people have never heard of my subject and those who have think Alberti was an unimportant composer. I guess I am no different from Alberti. I call him the Forgotten Composer, you see, because nobody knows about Alberti. Even you, a music professor, can’t remember his name. I’ll bet all my pages that the librarian has never heard of him either.”

“No, she hasn’t.”

“See my point? That’s why I have speak out; it may be my only chance to get read and appreciated. It may be Alberti’s only chance to be recognized for his contributions to the Classical Era.”

“Hmm, I see. Well, if you say that Alberti was so important, then, tell me, why?”

“Since you know nothing about Alberti, I will start at the beginning. Alberti was born in Venice in 1710 and studied music with Lotti. In his day, he was known as a singer and often accompanied himself on the harpsichord. Once a famous singer named Farinelli heard him sing and was very pleased. As a composer, he wrote operas, songs and sonatas. The sonatas were more famous, but of the 36 sonatas that he wrote, only 14 are still around today. Isn’t that sad? I guess only Bach, Mozart, and Beethoven’s music gets climate-controlled rooms. No one cares about Alberti....”

“Wait a second! Did Alberti write the Alberti Bass, the broken chord pattern which is repeated throughout many Classical pieces?”

“Yes! The Alberti Bass (lowest, highest, middle, highest) is a mainstay of the bass in Classical music. You could say that Alberti was a bridge from the Baroque into the Classical Era. Mozart’s early violin sonatas incorporated the Alberti Bass. Composers have been using it ever since. Unfortunately for me, Alberti only lived for 30 years and was forgotten when he died in 1740 in Rome. The only memory of him now is his Alberti Bass....”

“Which was extremely important.”

“.... yes and his work was the model for many other pieces with another composer’s name on it.”

“You are an extremely interesting book. I think I’ll check you out. Keep talking....”

Classical and Romantic Era: How Are They Different?

Abigail Holmes (Lee McKay, Metroplex MTA)

IVA Winner

Era; a long and distinct period of history with a particular feature or characteristic; a system of chronology dating from a particular noteworthy event. There are many differences between the Classical Era and the Romantic Era. The Classical Era was based on the development of the piano, and creating fuller sounding compositions with the pedal. The Romantic Era, however, was made up of songs filled with emotion and freedom of expression. They differ greatly from each other even though they are not very far from each other in their time periods.

The Classical Era varied from other time periods of music, particularly the Romantic Era. During the Classical Era, the piano became more developed, so composers could create a fuller sounding composition. The strings of the piano were struck rather than plucked as they were before. Musical melodies became more lyrical and less intricate. The chords were slower-changing and the keys were defined more because of the creation of the piano pedals. Some popular forms of music during the Classical Era were the sonata form, concertos, operatic works, and symphonic compositions. A Classical symphony and a Classical sonata usually contained four movements: an energetic and lively movement, a slower movement, a trio and a minuet, and ending with a faster and exciting movement. The Classical concerto has a single soloist and has three movements. Often, there is a “cadenza” played only by the soloist which is not accompanied by the orchestra. Some of the major composers in the Classical Era were Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Joseph Haydn, and Muzio Clementi. Many of these talented composers were natural musicians at a very young age and produced countless compositions in short amounts of time. Many songs in the Classical Era were written quickly, while others took years to complete. Music of the Classical Era expanded the way for the Romantic

Era.

The Romantic Era greatly contrasts with the Classical Era. During this Era, composers had more freedom and emotion added into their songs. They were played with passion and conviction from the composer. Composers wrote for a large piano with two or three pedals. Important types of music during this time period were character pieces, art songs, symphonic poems, and operas. The German operas of Wagner and the Italian operas of Verdi were famous during the this Era. Solo piano performances also increased in popularity. In Vienna, the ‘music capital’ of the time, the polka and the waltz were very important at lively dance parties. The most famous dance music composers of the Romantic Era were Johann Strauss and his son, Johann Strauss. Some important composers were alive during the Romantic Era. Which included Franz Schubert, Felix Mendelssohn, Frederic Chopin, Franz Liszt, Peter Ilich Tchaikovsky, Richard Wagner, Giuseppe Verdi, Johannes Brahms, and Edward MacDowell. The music of the Romantic Era most often told stories, making the audience imagine the scenes playing out in their mind. This captivated listeners of the emotional music during the Romantic Era. The Romantic Era allowed composers and audiences to express their emotions freely through music. Many modern performers create large repertoires from compositions in the Romantic Era, and songs from this Era are most played in concerts today.

Differences between the Classical and the Romantic Eras are evident in their types of music, the composers of the time, and the instruments played. Development of the piano influenced the Classical Era, but also led into different musical development in the Romantic Era. Even though the two musical time periods are quite different, the Classical Era and the Romantic Era showed the great varieties of music that can exist and are appreciated by people today. Pudipitio totati rem hitius estrum reperum entusdae reium ea dus, que sint

Dreams of Tchaikovsky

Aditi Rajgopal (Debra Hadfield, Plano MTA)

IVB Winner

Imagine going to sleep one night and then waking up the next day in a stranger’s world. This world just happens to be Pyotr Ilyich Tchaikovsky’s world. You look around and see a blur of images: a ballerina dancing by gracefully, beautiful swans in the distance and a small nutcracker marching by. These were all the ideas rushing through the great Romantic composer Tchaikovsky’s mind as he wrote a few of his many famous ballets, symphonies and more.

You decide to delve deeper into this world of wonder and see a young Tchaikovsky at age five playing his first note on the piano. He hadn’t known that he would soon grow up to be one of the world’s famous composers. He caught on quickly, and as you watch him, his fingers are flying over the keys with ease. As he grew, his talent for piano grew with him, but his parents’ love for it didn’t. As he is sent off to the School of Jurisprudence to become a civil servant, you can’t help but cry.

There is a sudden flash of light, and you are sent four years forward in his life. There are tears running down his face as he hears of his mother’s death. He gets up and goes to his school’s harmonium to watch his school’s choir practice. As they finish, he gets up and starts improvising on a piece they sang. You are amazed, and you step closer to get a better look. But as you take a step there is another flash of light and you are sent further into his life again. You watch him as he graduates from the School of Jurisprudence, earning the low rank of a titular counselor. Though he earned a low rank, he doesn’t care much because to him music matters the most.

Again the light flashes and you are sucked into more of his life. You finally land in the year 1861, where Tchaikovsky is taking classes on musical theory at the Russian Music Academy. As you watch him, you let out a sigh of relief—he hadn’t given up on his musical career. You follow him as he goes to the Saint Petersburg Conservatory. He learned harmony, instrumentation, and composition there and you watched as he graduated from the conservatory, completely abandoning his civil service. You feel elated that he stuck with his passion for music and continue to watch him make his way through his life.

Then suddenly, another flash of light takes you to a grand stage where Tchaikovsky’s First Symphony is being performed. There’s a warm feeling inside of you as you listen to it and, again, you feel overjoyed

that he continued with his musical career. At the end, you applaud enthusiastically along with the crowd, even though you know no one can see or hear you. And as you stand up to give Tchaikovsky a standing ovation, you are taken away from the stage where you see small flashes of him furiously writing different notes and rhythms. These were soon going to result in his different works: First Piano Concerto, Variations on a Rococo Theme, The Little Russian and the ballet, Swan Lake. You stare in awe as he finishes each work, one after the other. You are taken again to the beautiful stage. You are spellbound as his works are being performed and you applaud madly.

The bright white light flashes yet again and takes you to Russia, where you see Tchaikovsky with a beautiful singer, his future wife, *Désirée Artôt*. They get engaged and you feel delighted for him. You watch him rush to his room and write yet another piece, Romance in F Minor, which he dedicated to Désirée. Shortly after, you see a heartbroken Tchaikovsky alone and Désirée, now his former wife, with a different husband. You feel awful for him and wish you could go comfort him.

Next, you are taken to many areas where Tchaikovsky wandered aimlessly, until he returned back to Russia. Suddenly, the light flashes you to a performance of his Sixth Symphony. You are surprised to be here but enjoy the performance nevertheless. As the performance finishes, you slowly watch eight more days of his life. On the ninth day, November 6, 1893, you see a grave with his name inscribed on it. It was the day that the famous Pyotr Ilyich Tchaikovsky died. Tears roll down your cheeks as you cry for one of the greatest romantic composers.

What Am I?

Audrey Ewer (Geraldine Sharpley, Pearland, MTA)

VA Winner

As a piano instructor, I knew all of my students would have different styles of composing. I always felt the need to teach my students how to compose so they could understand the meaning of music better. Maybe that was why my two high school seniors were great composers for their age. Both students are incredible composers with different styles of writing. I remember when they were just little seven and eight year old children running around on the playground at the park before their lesson.

At the end of each lesson, we would work on their compositions. At the time, the girl's composition was called "Fairy World." When I listened to the final product, I could picture tiny fairies flying from flower to flower, from tree to tree. There was never a finish to the fairies dancing and flying, and the piece ended with a short arpeggio. She explained to me that was because the fairies never stop dreaming and never stop dancing for joy.

"You are an impressionist," I explained to her. "Your piece showed us an image but you don't tell us everything. You keep us in the dark for a reason, don't you? You want us to imagine the rest of the story for ourselves. You want us to choose what the fairies look like and what kind of world they live in. You have composed a very nice impressionism styled piece."

When it was time to play the boy's composition, he told me that he called it "Story Time." As he played, I could imagine a prince enjoying life until a conflict comes up and he fights the antagonist. I could imagine the prince winning and restoring peace to his land. I knew that maybe he was having problems and he might feel like he is the prince and one day he will conquer his problems. He ended with a quiet chord and told me that the prince had fallen asleep after his hard work because he was finished.

"Excellent expressionism you have displayed," I told him. "Your piece showed us a story in detail. I could hear when conflict came up and when conflict was defeated. You want us to know everything about the piece, don't you? You want us to feel apart of the story like you do. You want us to imagine playing the roles of your story. You are a great expressionist."

"But mine was better, wasn't it?" the girl demanded. "You said I was an impressionist. He's only an expressionist. That's not as good right?"

"Hold on, child," I said. "I never said either one was better. Both of you are talented composers at such an early age, but both of you have different styles of composing. One of you likes to keep the audience in the dark, and the other one likes the audience to know what is going on

in the story. There is nothing wrong with having different styles."

"I'm not as good as her," the boy said after the girl had left. "How can I improve to be like her?"

"There is nothing you can do, because you are just as good," I assured him. "Just because she composes differently does not make her any better than you. Don't be intimidated because she is older by a few months. Both of you are great composers with different styles."

A few years later when they were in middle school, they were still studying with me. The boy's new piece was called "Vision." As he played I could picture the conflict is his quiet vision arising from out of nowhere. I could picture the conflict being resolved and the ending of his vision.

"You are still an expressionist," I told him. "You give us every detail so its like we are there with you experiencing your vision. You give us a whole story plot. Your pieces are full of hope for others."

The girl's new composition was called "Water at Night." When she played, I could picture a moon-filled night where the moon's reflection could be seen on the water. I could hear the faint sound of water splashing.

"Your pieces are full of life," I explained. "You are still keeping details from us so we can picture it ourselves. You allow your audience to use their imagination. You are still an impressionist."

"Is impressionism still better than expressionism?" the boy asked me.

"I never said one was better than the other," I told him. "Different people like different music. Both of you are very talented composers." The boy left and the girl looked back at me.

"My pieces aren't as good as his," she sighed. "What can I do to make them better?"

"There is absolutely nothing you can do to make them better," I said. "They are already fantastic. Just because you two have different styles doesn't mean that one of you is better than the other. Why don't you two listen to me? I know the good composers from the bad!"

They Can't Take That Away From Me

Ashten Luna (Lanelle Sanders, Corpus Christi MTA)

VB Winner

George Gershwin walked into the blinding whiteness of the space. His footsteps were silent as he trod with bare feet over the pristine floor. He paused a moment, confused. How had he gotten here? Turning slowly he discovered he was completely alone. No movement dared disrupt the absolute stillness that surrounded him; no one emerged from the pale, universal surroundings that seemed to have engulfed him. George found the solitude unnerving. He wished something or someone would appear to prove that time and movement still existed. That life still existed.

Almost in answer to his thoughts, a low noise crept in from a source that seemed very far away. Training his ears toward the sound, George decided it was a piano. The familiar noise sent a rush of calm through him, and he felt less alone.

"George Gershwin." a voice spoke suddenly, right by his ear. George whirled around in fright to find a tall figure standing before him. The figure's features were concealed behind a powerful light they emitted.

"Who are you?" George demanded. "What is this place?"

"George Gershwin," the figure repeated. "Are you ready to depart this life?"

A terrible fear suddenly gripped him, and George knew in one horrifying instant what was happening. It was the malignant brain tumor with which he had been diagnosed just seven months ago. He had been told it would most likely be fatal. The news had been a shocking blow, but George had soldiered on, managing his troubles through his music. The figure repeated its chilling question.

Struggling past the lump in his throat George managed to choke out "No." He covered his face with his hands and thought of how far he had come. He had started out as a fifteen year old kid working as a performer for a New York City publishing firm. He had had nothing but a dream instilled in him by his mentor Charles Hambitzer. Hambitzer had believed in him, and given him the courage to believe in himself. It had been a long way up from there. At seventeen, he published his first song, and that led to a string of successes. "Swanee" had been his national debut.

In the years that followed George built a name for himself as well as a

new jazz-inspired sound. He and his older brother Ira had collaborated to write numbers for numerous musical comedies. It was around that time that he met the beautiful Kay Swift. She was a successful composer herself, always there when George needed advice on one of his pieces. He would love her forever.

George had gone on to write his first major classical work: "Rhapsody in Blue". Other ambitious compositions had followed, including the wildly popular opera "Porgy and Bess." No doubt his most sophisticated music sprang from this opera, combining popular music with the strong influence of Black cultural music. He even composed the music for the film "Shall We Dance" to which Ginger Rogers and Fred Astair twirled gloriously on the dance floor.

Looking back now on what he had accomplished, it seemed to George to be only the beginning. He had so much left to do with his life, with his music. How could he ever be ready to depart this life?

"I'm not ready," George said in a voice almost unrecognizable to himself. "I need more time. I cannot say goodbye when there is so much left to do here. My work is not done." It was more a plea than an explanation.

The glittering figure tilted its head slowly, appraising George. "Your work is done. Your life and your music have touched many lives and will continue to do so. You have loved and you have laughed. You have known what it is to live a full life."

The strange piano sound was filtering in louder now, closer. It was changing and evolving into music that was very familiar to George...

"I am only thirty-eight." He whispered.

"Come George Gershwin. Know that you will not be forgotten. Your life will live on in your music, and your music will live on in the hearts of millions. You have done a great good here." And with that the figure extended a dazzling hand.

George stood rooted to the spot. A sudden emptiness was filling his chest. The music grew in strength, surrounding him, crashing over him. He knew what song it was now. It was "You Can't Take That Away From Me", the song he had composed with his brother all those years ago.

So leaving behind his family, friends, love, and music, George Gershwin took a step forward and grasped the hand of the figure. His last thoughts were of the people and music he loved, and how their memories would be forever with him. "And you can't take that away from me," he said softly. And then he was gone.

Journal of Charlie Parker

Geoffrey Speelman (Sheryl Speelman, Conroe MTA)

VI A Winner

Construction workers in Kansas City, Kansas recently made an interesting discovery. They found an old steamer chest in a home they were renovating and in that chest was a handwritten journal. Music historians have confirmed that the journal was written by Jazz legend Charlie Parker. This is the lost journal of Charles Parker, born August 29 1920 in Kansas City, Kansas.

April 1936 — Kansas City, Missouri

I got the chance to jam with some of the members of Count Basie's Band tonight. Jo Jones the drummer was takin' the tempo really fast and I couldn't quite keep up so he threw a cymbal at my feet. I just walked out of there. I'm only 16, but I need the work and I've been practicing about 15 hours a day. We always jam after playin' dance music with the big bands. The Swing Band gigs are boring, and I really don't like what happened tonight. However, improvising in the jam sessions keeps me going.

July 1936 — The Missouri Ozarks

I really hate it here in the middle of nowhere, but I guess it's not so bad. I play with a band and the pay is pretty good and I have all the time I need to practice. I've been studying harmony as well as practicing the twelve bar blues and all the rhythm changes that we use in our jam sessions. The guys I play with are all "sidemen," not soloists or "frontliners" in the big Swing Dance Bands. The Big Bands have about sixteen musicians and the music has a really thick texture. We jam in groups of about four or five musicians and we like single melody lines, usually played in unison by a trumpet and a sax, accompanied by a rhythm section of piano, drums and string bass.

September 1936 — Kansas City, Missouri

I made it? I auditioned for Buster Smith's Band and I'm in. I really dig

the pianist, Jay McShann. He's talking about putting together his own band and I want in. It's crazy, man, but I've been listening to the music of classical cats Hindemith, Bartok and Stravinsky and studying their harmony. They use 9th, 11th and 13th chords which I call the "higher intervals" of the chords. I like their dissonances along with the flatted 5th of the blues scale. I've been working all this out in Cherokee, which I'm practicing in all twelve keys.

May 1937 — Chicago, Illinois

I thought I'd check out the Chicago Jazz scene even though I don't have a job there. The Kansas City Jazz Bands prefer 4/4 meter while the bands in Chicago and New Orleans usually play in 2/4. The big bands play repetitive patterns on the hi-hat cymbal but the drummers playin' our new, "modern jazz" play the repeated patterns on the ride cymbal. Our rhythm sections like to play irregular and unpredictable off beat accents, often accenting counts 2 and 4 in 4/4 time. These are called backbeats. The drummer, who is promoted to soloist in our jam sessions, often plays with sudden sharp accents called "bombs." These "isolated, stabbed notes" are often played off-beat or on weak beats by drummers, pianists and guitarists alike. Our music comes from two really different places; the roots and rhythms of KC Jazz and the music of contemporary classical composers like Bartok and Hindemith.

January 1938 — New York

These guys in New York are getting it, too. The "sidemen" in all the big dance bands get together in backrooms after the shows, on the road and playing in clubs, and jam late into the night. Two of these clubs in Harlem are Minton's Playhouse and Monroe's Uptown House. We have borrowed a lot of things from the Swing Bands, like walking bass, repetitive cymbal patterns, melodic riffs or motives and the practice of solo improvisation over a repeated sequence of chords. For example, our harmony is primarily the 12-bar blues pattern or the basic 32 bar song form, but we "graft" more complex melodies onto the chords of existing standard songs.

March 1939 — Kansas City

Well, I didn't take NY by storm, and I needed to get back for my dad's funeral, so I'm in KC again. Dizzy Gillespie swung into Kansas City with the Cab Calloway Big Band. He wasn't very interested, but someone talked him into jammin' with me. After our session he said, "I can't believe what this guy can do. We're moving in the same direction." Now that cool cat and I have made the scene in KC. People have started calling our music "Be-bop" (from scat singing syllables), "Bop" or "modern jazz." I also got a new name; Yardbird. Don't ask me because I don't really know!

Something else really important happened one night when I was playing "Cherokee" with guitarist William "Biddy" Fleet. I discovered that the 12 tones of chromatic scale lead melodically to any key in a melodic improvisation! Our melodic phrases are often dislocated from the harmonic progression, you know, keep it unpredictable! We kept the riffs that the big bands play, but we use them as a "head melody" for beginning and ending the improvised piece.

July 1940 — New York

They named a jazz club after me! It's called Birdland and it's on Broadway. It's actually a modern jazz, or Be-bop club. Our "backroom jazz" has become recognized as its own style of music, a style worthy of respect. Cats like Dizzy Gillespie and Thelonius Monk wear berets and goatees so they look like "bohemian intellectuals," you know, smarter than the dudes who "supply dance music." They are cool, man, cool like our music.

The Music in Our Two Worlds

Adarsh Annamaneni (Sheryl Speelman, Conroe MTA)

VIB Winner

Dear Dad,

I want you to read this letter. It contains my thoughts on music. Thanks!

It's early in the morning. Birds are chirping outside and a warm ray of sun illuminates my room. I expect to walk downstairs, get my breakfast and to get on with my day. However, as soon as I start my decent to the kitchen, I hear the loud sound of heavy drums and a language I do not understand. This would be your Indian music, Dad. My normal reaction would be, "Turn that off, I want to watch ESPN," but I recently took the time to study Indian music. This is what I learned:

Indian classical music can be traced back to the oldest Hindu

Scriptures, the Vedas. The Sama Veda Hymns are scriptures set to musical tunes with three to seven notes. These notes became the basic ragas, or scales, of Indian music like the church modes of Western music. A raga is a set of rules for building a melody, though Indian music does not have a key or absolute pitch like Western music. The notation system is primarily a solfège system indicating scale degrees or relative pitch with the singer selecting the tonic pitch. Indian music is primarily improvised and is both elaborate and expressive yet it is based on a single, monophonic melody line over a fixed drone. Since there isn't much of a notation system, Indian music must be taught by a guru. I remember you telling me that you had a guru who taught you to play the Indian drum known as the tabla. Your parents questioned why you would waste time learning to play an instrument that would probably not get you a job. Nevertheless, you mastered the tabla and still play it today.

I know you play Hindustani music, Dad, because modern Hindustani music emphasizes the rhythmic and instrumental. Indian classical music evolved as a primarily vocal style, however instrumental Hindustani music avoids the language barrier in lyrics and has been popularized around the world by musicians such as Ravi Shankar and Ali Akbar Khan. Indian classical music has been divided into two regional genres since the 12th Century: Hindustani in the North and Carnatic in the South of India. Both Hindustani and Carnatic music are primarily improvisational. The themes of improvisation in Hindustani music are romantic love, nature and devotionals and the performance is an expression of the performer's musical personality. Indian music is usually performed by a small ensemble of musicians featuring a soloist, usually a vocalist, an accompanist, usually violin, rhythmic accompaniment by a mridangam and a tambura, which is the drone. The drone acts like harmony in Western music by providing stability. Other rhythm instruments, like the ghatam, knajira and morsing are often included and play counterpoint with the beats of the tala. The tala is the beat pattern, cycles of defined number of beats, within a song.

Like you, Dad, I also have a music teacher but I study Western music on the piano. While Indian music is improvised, Western music relies on compositional forms. "Classical" music is often written in Sonata Form and compositions can include three to four movements of contrasting mood and tempo. Usually, the first movement will exemplify the sonata form. Sonata form is divided into distinct sections, establishes a tonic, modulates to the dominant then closes on a cadence in the original key. Classical western music also contains major, minor and chromatic scales. Its rhythm or meter can be classified as compound, simple or asymmetric. Western classical music can be written for solo instruments or voice, the Chamber Ensemble, the Symphony and the Opera. When the Age of Enlightenment came along in Europe western music was also affected. Music during the Age of Enlightenment valued simplicity, being true to nature and giving pleasure to its audiences without causing mental fatigue.

I may differ from you, Dad, in my study of Western music rather than Indian music, but I am similar to the youth in India who like the same music as those in America. They listen to artists like Lady Gaga and Ke\$ha in "clubs." These clubs, or "discos," are very popular in India among the young. Indian music of today has adapted much of the American Pop Culture, possibly because India itself is no longer rustic, but fast paced and urban. Modern Indian movies have been known to copy songs straight from American movies. An example of this would be the movie *Telluga* which took a song directly from the movie *Grease*. As you can imagine, there have been some copyright issues as a result of this!

I did not appreciate Classical Indian music and the passion that is put into every sound when I was younger. While I would rather listen to rap and rock than your tabla driven beat, I have learned to appreciate it. I have also learned a lot while studying the piano for the past nine years. I have also discovered that I have much to learn in the coming years. I have even been able to reconcile Indian and Western Music. While they have radically different styles, the passion that goes into each note and beat is not different. I have grown to appreciate both these forms of music, thanks to you.

Your loving son.

The following Outstanding Article was inadvertently omitted from the Publication Contest book this summer. We extend our sincere apology to Tommy, his family and his teacher. We hope you enjoy reading your essay in print.

Frederic Chopin

Tommy Nguyen (Naulene Pittman, Grand Prairie MTA)

IVB Outstanding

Frédéric Chopin was born on February 22, 1810 in the Romantic Era. He was one of the great masters of music in his time. His Romantic music is still listened to and loved by many around the world. Chopin even created some musical forms and greatly improved other musical forms such as piano sonata, waltz, nocturne and many others.

Chopin lived near Warsaw, Poland and was second the oldest of four children. His father, Nicholas Chopin, was a Frenchman and his mother, Justina, was Polish. Chopin was a very talented person. At a very young age Chopin showed signs of great talent. He was gifted enough to master many arts without having formal instruction. He especially was talented in music. At the age of seven he had already created and published music. Chopin was well educated and did private studies with the founder of the Warsaw Conservatory, Joseph Elsner, in music. Soon enough, he started performing publicly and had his music played by others.

In the year 1826 Chopin attended the Warsaw Conservatory regularly where he was taught about music. His mentor, Elsner, recognized that Chopin had unique style and let him progress in his own way instead of traditional methods. After listening to the music of other very famous composers, like George Frederick Handel and Felix Mendelssohn, he realized it was important to expose himself to other musicians. He decided to leave home to be exposed to the influence of other musicians. Then in 1828, Chopin left with a family friend to explore the world. He attended various operas and concerts in the many countries he visited. After he published a few compositions he started going on tours to other nearby countries.

When he was 20 years of age the November Uprising started in Warsaw against the Russians. His traveling companion left to enlist in the resistance. Then, on year later, he received news that the resistance was crushed and Poland was under Russian control. The failure of the uprising led to Chopin becoming a permanent resident of France. He never returned to Poland again, but he had the chance to visit his parents and some friends later on. Sadly, his health started to deteriorate and he did not have the strength to perform publicly as much as other composers could. Instead he worked as a piano teacher and composed pieces to earn a satisfying amount of money. Since he couldn't tour publicly he did a small amount of public performances and also smaller performances in small gatherings for the rich.

Throughout his later life Chopin had relations with many women. One that was quite significant in his life was Aurore Dudevant, also known as George Sand. She became one of his closest friends near the end of his life. Sand and her children accompanied him on a journey to Majorca in an attempt to improve Chopin's health. They encountered many problems and endured a terrible winter. In a very long letter (32 pages long) that she sent to one of her friends, she even admitted she had feelings for Chopin. Some women even influenced a few of his compositions in which he expressed his feelings for them.

Near the very end of his life, Chopin left Paris for London when the Revolution of 1848 in France began. He performed many times at concerts and other gatherings for the rich. His health was still becoming much worse. Chopin even sensed that the end was drawing near, and he wrote his will. He had soon even lost the strength to teach and struggled with finances. Then on October the 17 he breathed his last.

Chopin's skill in music was very great and his music is still quite popular today. His works expressed feelings of great depth. His unique style and his use of piano makes his music distinct. Chopin will always be a musician whose music and style will be remembered.

There were no entries in the VII division.

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