



CAPMT *Communique*

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Are We Doing Enough?

Darlene Vlasek, CAPMT President
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Whenever I attend a conference, a recital, competition, festival... wherever groups of young people are performing the music they have so industriously prepared over many months... I am impressed with their diligent, dedicated effort towards the accomplishment of an admirable goal. They thrill me with their exciting performances and re-establish my hope for the success of their future. However, the scene of these earnest young people, from the earliest beginners on through the collegiate level, often with parents close at hand, is remarkably different than what is prevalently broadcast on the news and in the newspapers. Mostly the pictures of youths as projected by the media are of gang violence, suicides, murders, drug abuse, dangerous and illegal behavior of all sorts.

Due to my involvement with a non-music related project recently, I have become increasingly aware of the seriousness of the plight of many young people. In my research and discussions with individuals in the law enforcement community it has been revealed that one of the greatest problems facing society today is crime and the cause for that is the breakdown of parental supervision of young people. The dean of students at a high school located in a pleasant, respectable neighborhood fifteen minutes away from my so called "safest in Southern California" community reported that the school is "under siege" and was described by one of the teachers as a "hell hole." Everyday there are fights, usually racially incited, gangs roaming the campus, drugs and alcohol, prostitution rings, foul language towards teachers and general disrespect for everyone and everything. If students are suspended and sent home, there is usually no one there to supervise them.

What does all of this have to do with the music education profession? Obviously that we, as music educators, might be able to help counter this terrible condition. Of course the youths with whom we associate are not the ones involved in these despicable activities. And yet, so many of the young people we teach spend time at home alone while parents are at work...

We all know that as music educators we are doing far more for our students than teaching them music. The one-on-one or small group relationship we have with them allows us to influence them constructively, to be a positive role model, to teach them how to accomplish large tasks successfully and to establish and achieve realistic goals, to develop responsibility and time management, to challenge their critical, creative and intuitive thinking skills. Often we become a confidant, one who is entrusted with their deepest secrets and concerns. All of this is obvious, something that goes with the job. There is more, far more that we can do to help.



CAPMT Communiqué
Carolyn Leesch, Editor

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- All material should be sent to the editor for consideration at the e-mail address listed below. The editor reserves the right to accept, edit, or reject submissions on the basis of quality, suitability, and space. Submissions will be returned if a S.A.S.E. is included.

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We have the opportunity and the obligation to do all that we can to support the musical and personal growth and development of our students. Just as importantly we should assume the responsibility to do what we can to assist those youths who are “at risk.” If those students had the opportunity to be engaged in fulfilling activities that would provide pride, companionship, identity and a sense of achievement, would they be as inclined toward negative behaviors? The answer is “No,” according to the law enforcement agencies. That is, in fact, exactly what the experts recommend. They advocate productive activities, especially after school in cases where parents are not at home, and they emphasize that adults must be involved in children’s activities. They say children must be held accountable for their actions, they appreciate knowing what is acceptable behavior and, in spite of some objections to the contrary, want and need a guiding hand.



Darlene Vlasek

This all leads up to the point of arts education in the public schools and community and the responsibility as music educators to also be arts advocates. At the recent CAPMT State Conference Dr. Kathleen Rountree presented an excellent, comprehensive session on leadership followed by an attention grabbing session on arts advocacy. Kathleen stressed the need for people to participate, rather than merely observe. She also stated that if children have not been exposed to cultural things while they are young, when they are grown, they probably will not participate. Her research also revealed that A+ schools integrate arts into the curriculum for the purpose of improving the school. They have seen that the arts make students more responsive, comfortable, happier and cause the students to take pride in themselves.

Let each of us take on the role as an arts advocate to do what we can to re-introduce or strengthen music in the public schools and in the community! We can be a committee of one or band together as a group to meet with school officials, PTAs and other arts and youth involvement groups. Many schools’ music programs are funded by private donations and therefore require extensive and continual fund raising. We should be part of the development plan and support team for policies and programs and the means of funding them. It is also our responsibility to lobby our state and national legislators on behalf of arts in the public schools. The legislators have told us that they respond to the requests of the many, not the few. Therefore we need many voices raised, many emails, postcards and letters sent. According to Karl Bruhn, who was the keynote speaker at the 2004 MTNA Leadership Summit, there now are “bullet-proof” arguments verifying the benefits of music making and study. We have won the battle to prove the validity of the arts in education; now we need to disseminate the facts and fight for the re-establishment of arts programs not only in our own neighborhoods but also in disadvantaged areas.

The other obligation we must assume is to do all we can for our own students. We know students are inclined to stay with something over a longer time period if they feel successful and if they receive positive feedback. Are we creating successful students? As teachers, do we do enough to provide our students opportunities to develop their skills, to receive the positive feedback that affirms their success? In terms of our own professional development are we strengthening our own skills, learning new ideas, expanding our knowledge, exposing ourselves to new literature and composers, gaining fresh insights into pedagogical subjects? CAPMT and MTNA have many great student

programs and teacher enrichment opportunities. For students, there are beneficial programs for every level, some competitive, some not, some for extremely high achievers, some for average conscientious students. In support of this vital point, I would like to set the goal of a 25% increase in the overall participation in our student programs for the year 2005-2006. The CAPMT Handbook lists and describes the programs. The Handbook, website (www.capmt.org) and local newsletters provide application forms, dates, and performance details.

Among the great resources for teachers are masterclasses, lectures, workshops and recitals hosted by districts and chapters throughout the state. The MTNA website (www.mtna.org) lists many resources and now includes the Online Community which allows interaction with other teachers throughout the country. But the most concentrated sources of valuable education are the state and national conferences. In addition to the excellent sessions conducted by Kathleen Rountree at the 2005 CAPMT Conference held in February, there were outstanding and informative sessions covering a wide range of topics, for the enlightenment and education of pianists, singers and instrumentalists. The student performers were excellent also, showing what great results talented students under the guidance of knowledgeable and inspiring teachers can accomplish.

Most professions require their members to engage in continuing education in the form of classes, conferences, seminars, etc. The music profession should be no exception and for nationally certified teachers, it is not. Should it not be our duty, whether imposed or not, to continue growing, to challenge ourselves in new ways, to forever develop our teaching and communication skills, to keep abreast of new literature and new publications? If we are complacent, we can hardly hope for enthusiastic students. If we are not renewed and re-invigorated, it's difficult to continually inspire our students. If students are not enthused and inspired, it's doubtful they will make the effort over the long run which leads to success. Regular attendance at the state and national conferences can and will accomplish so much to add more spark to our teaching, sparkle to our students and sizzle to our profession. Let's set the goal...begin planning now to attend the 2006 CAPMT Conference and let's achieve at least a 30% increase in attendance! Additionally, I would like to see a 20% increase in the number of nationally certified teachers in California for the year 2005-2006.

The CAPMT Endowment Fund has been established to "promote the educational growth of its members, to insure the preservation of the arts for future generations and to contribute to the cultural environment of California." There are several potentially beneficial projects waiting for development, but until the principal is large enough to yield significant earnings, this fund cannot achieve its purpose. To grow this fund faster, I'm setting the goal of a 50% increase in the number of contributors during this next year.

With many demands and influences on people today, we need to be more alert and work harder to maintain the standards of the cultural life we cherish. The young people of today hold the future. Are we regularly re-filling our own reservoirs of knowledge and inspiration so that we are able to infuse these young people with the values, skills, ethics, attitudes and resources that will allow them to prosper? Are we looking beyond the boundaries of our own comfortable experience to try to be an influence for positive change in the status of "at risk" youth? Are we placing music, its rich heritage and future promise into hands prepared to nurture and promote its value and appreciation for years to come? Let each of us accept the challenges and goals and be able to answer in the affirmative!



*Cal Poly Ad
Removed for E-Version*

2005 Conference Report

To all who attended Discover **Gold!**, the 2005 CAPMT Conference at the Sacramento Marriott Rancho Cordova, thank you! I enjoyed meeting new members and welcoming old friends. Friday's conference began with Kathleen Rountree, Associate Provost at the University of North Carolina Greensboro and an active MTNA member presenting leadership techniques and thoughts on organizational management and direction for the district coordinators and chairs (many conference attendees who arrived early also participated). Chamber Music Alive! presented a fantastic performance at Friday evening's chamber performance, which included the premiere of CAPMT Commissioned Composer Gabriela Frank's *The Book of Quipus* for solo piano. Chamber Music Alive's leader, Ben Dominitz rejoined the convention early Saturday morning with a masterclass featuring two outstanding local trios.

Saturday was the conference's busiest day. In addition to the Bartók/Contemporary Festival and the Honors Auditions, showcases and exhibits, attendees were able to sample rag music and its history in *Beyond the Maple Leaf* with Candace Fazzio, 20th Century Flute Techniques with Martin Glicklich, *The Care of the High School Voice* with Michael Stevens, *Smart Women Finish Rich* with financial planner Larry Ruiz, *Argentine Music for Piano* with Gustavo Tolosa, *Playing Without Pain* with Michael Sushel and *Steps to Certification* with Susan Fee. One of the day's biggest highlights, however, had to be the presentation of the Bartók/Contemporary and Honors winners and the Conference Celebration Concert with the San Francisco State University Orchestra and pianist Ryan McCullough. The concert venue was completely full (over 200 in attendance!) and the energy level couldn't have been higher. Congratulations to all of our student winners...

This year we were pleased to have Robert Weirich as our guest artist. Playing a program which included Bach, Copland, and Schumann's *Davidstbundlertanze*, Weirich's personal style and conversational approach to presenting these difficult works challenged the audience to listen to the music in new and innovative ways. His masterclass on Sunday morning was also a delight, as he worked with three advanced students on Beethoven, Bartók, and Rachmaninoff.

Before closing, I must thank all of the subcommittees responsible for making the conference run smoothly, including our host district, chamber music chair, and executive board members. Without you this event would not have been possible. For those who were able to join us, your presence was greatly appreciated; I hope you Discovered Gold! For those members who missed this year's conference, we definitely look forward to seeing you in 2006.

Stephen Cook, VP Conferences
conference@capmt.org



2006 Conference

CALL FOR PROPOSALS FOR 2006 CONFERENCE

Proposals for presentations to be included in the 2006 CAPMT Conference in Southern California are being accepted through September 1, 2005. Subject matter may include performance practice and issues, pedagogy techniques and materials, theory or other areas that would be relevant to the membership (including studio business policies/issues, financial management for music teachers, etc.) Proposals should include a one-page session synopsis, as well as a list of necessary audio visual equipment, if any. Supporting materials (CD, audio tape, DVD, sample hand-outs) may also be included. Please send to:

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Special thanks to the following members for their generous contributions to the CAPMT Endowment Fund during the second and third quarters:

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CAPMT Endowment Fund

ENDOWMENT FUND

You gotta have (a) heart; all you really need is (a) heart.

The second annual "Heart Campaign" for the CAPMT Endowment Fund was held at the 2005 Conference in Sacramento. Members who contributed were given a small heart to apply to their badge in acknowledgement of their contributions to and support of the Endowment Fund. During the conference fifteen members and one parent contributed \$740.

The Endowment Fund Committee wishes to express its appreciation to all members who have contributed a total of \$1595 during the second and third quarters. We extend a very special thank you to the parent of a student in the CAPMT Honors Auditions who made a personal contribution to the fund.

One member requested Endowment Fund brochures, *Music For All Time*, to give to the parents of her students, along with a request that contributions be made to the fund in lieu of personal holiday gifts. This is such a generous and thoughtful way to demonstrate support for the fund and for the art of music. Requests for brochures should be sent to: Louise Savage, 4950 Tufts Street, Sacramento, CA 95841. Include the CAPMT Endowment Fund in your holiday plans!

Louise Savage, Endowment Fund Committee Chair

Contributions to the CAPMT Endowment Fund are deductible for federal income tax purposes to the extent allowed. Send your check, payable to CAPMT and designated for the CAPMT Endowment Fund to: Catharine Phillips, CAPMT Treasurer, 12912 Rios Road, Poway, CA 92064-1528.



SANTA CLARA UNIVERSITY PIANO FESTIVAL

Santa Clara University's Department of Music will hold its 2005 Piano Festival from May 4 - 7, with special guest artist, Professor Nelita True, from the Eastman School of Music. CAPMT members are welcome and encouraged to attend any of the events including the presentations by Nelita True.

Festival performances include a solo recital by SCU Professor Teresa McCollough (Wednesday, May 4, 7:00 p.m.), a recital by SCU piano students (Thursday, May 5, at Noon), and a Piano Extravaganza Concert (Friday, May 6, 8:00 p.m.) featuring solo performances by Dr. True and SCU faculty, plus music for one to ten hands, performed by Dr. True, SCU faculty and students.

On Saturday morning, May 7, Hans Boepple will give a masterclass to selected Bay Area students from 9:00 - 10:30, and Teresa McCollough will offer a lecture on 20th piano music from 11:00 - 12:00. From 2:00 to 5:00 in the afternoon, guest artist Nelita True will give a masterclass, working with Santa Clara students and other students from the Bay Area.

All events will take place in the Center of Performing Arts Recital Hall at the corner of Franklin and Lafayette. There will be a charge for Ms McCollough's faculty recital and for the Piano Extravaganza Concert. For further information, please call the Music Department at (408)554-4428.

Hans Boepple
hboepple@scuacc.scu.edu



MUSIC TEACHERS NATIONAL ASSOCIATION *WHERE TO TURN GUIDE*

Have you ever had a question for the MTNA Staff, but didn't know whom to contact? Did you know MTNA has a Where to Turn Guide? This guide is available on the website at www.mtna.org/Where%20to%20Turn1.pdf. We are publishing this useful tool in *Communiqué* to help all our members get the answers they need as quickly as possible.

The following is an alphabetical listing of departments at headquarters. You will find contact names, e-mail addresses and telephone extension numbers for each contact and/or department.

To reach the person whom you wish to call dial (888) 512-5278 or (513) 421-1420 and the extension listed after the name of the department head. Email addresses are also included if you wish to use this method of contact.

Save this list in your file or put it in your handbook for future reference.

This is the format used for this directory:

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*MTNA***MTNA FOUNDATION
March, 2005**

On behalf of the MTNA Foundation, I want to thank the seventeen members who made donations totaling \$765 at the Conference in Sacramento: Janet Davidson, John L. and Betty C. Davis, Louise P. Savage, Kerstin Stone, Sumy A. Takesue, Betty Liu, Anna Harriette Foshee, Betty R. Hansen, Rosalie Gjerde, Darlene Vlasek, Arleen M. Pickett, Frank and Freddie Lu McGinnis, Patricia M. Milstead, Joyce Grantham, Melissa Mendonca and Joy Han.

These donations will directly assist in funding MTNA Foundation programs such as:

- Teacher Enrichment Grants, providing assistance for music teachers wishing to continue their education
- Local Association Grants, offering matching grants for community projects carried out by local music teacher associations
- MTNA National Student Competition Awards, recognizing the hard work and abilities of talented music students across the nation.

Joy Han, MTNA State Foundation Chair
foundation@capmt.org

*Commissioned Composer***CALL FOR COMMISSIONED COMPOSER PARTICIPATION**

The California Association of Professional Music Teachers (CAPMT) seeks to commission a California composer to write a new solo or chamber work for performance at their 2007 state conference in Northern California. Eligible composers must live and work in any county north of the line drawn by the northern borders of San Luis Obispo, Kern, and San Bernardino Counties.

The Commission is \$1750, plus \$250 reimbursement towards recording of the work. Interested composers must submit a current resume and a score and tape/CD of a recent or representative chamber work (scored for 2-7 instruments) for consideration by a selection committee.

Guidelines can be downloaded from CAPMT's website:
www.capmt.org

Postmark Deadline is July 1, 2005.

For further information, contact:
Alexis Alrich, CAPMT Composer Commissioning Chair
Phone: (415) 553-6651
Email: alexisah@aol.com

Submissions should be mailed to:
Alexis Alrich
CAPMT 2007 Composer Commissioning Program
26 Uranus Terrace
San Francisco, CA 94114

Alexis Alrich, CAPMT Composer Commissioning Chair
composer@capmt.org

Independent Music Teachers' Forum

WHO KNEW!!!

If you were in attendance at the 2005 CAPMT State Conference, February 11- 13 in Sacramento, you truly did strike *gold*. The beautiful Marriott Rancho Cordova was the perfect setting for gathering golden ideas and hearing golden musical moments.

It was a unique congregation of inspiring clinicians and world-class performers. There were exciting student performances. A cello student, Andrea Yu, who performed at the Honors Auditions, was filled with excitement and emotion as she related to teachers how an airline passenger had asked her to perform on her flight to the Conference. She was delighted to accept remuneration for her performance! It was a moment for *Arts Advocacy* in a new-world that presenter Kathleen Rountree had discussed moments before in her Roundtable discussion on the future of *Music and the Arts*.

A welcome surprise was the introduction of the “newly engraved”, easier-to-read Schirmer Performance Editions for the 21st Century, distributed by Hal Leonard! Gone are the “old-time” yellow covers of Schirmer music publications. Clinician Jennifer Lin, an editor for the new series, introduced additional, optional fingering as well as longer trills.

Who *Knew!!!* Did we know there was a big wide-world of Ragtime “*Beyond the Maple-Leaf*”? Candace Fazzio, presenter, showed us just that with her expert ragtime playing. You can find ragtime in Northern California at the West Coast Ragtime Festival, one of the leading ragtime festivals in the United States. Go to www.westcoastragtime.com/festivalcy.htm. Ms Fazzio helped teachers to decipher the rhythms of ragtime and shared many of the composers’ self-published works! She said to remember that teaching ragtime is just like teaching any other form of piano — technique, theory, harmony and expression. But, she reminded, please don’t use octaves at first!

Piano music by Argentine composers filled the air as Dr. Gustavo Tolosa of Dallas, Texas captured exciting Tango rhythms at the piano. Music of lesser-known Argentine composers was presented to us and specific rhythms were demonstrated. Most Tangos are written in minor keys and relate, through song and dance, tragedies of love-lost. Dr. Tolosa said they are “miniature soap operas”. He told us the Tango developed in the poor sections of Buenos Aires, Argentina. He shared other styles as well: the Milonga, Gato, Malambo and the Habanera rhythms of Cuba. He told us the Tango is composed of short dance movements by men to win the affection of a senorita. Find the Association for Latin-American Music and Art at www.alma-usa.com.

CAPMT Conference Artist Robert Weirich demonstrated for Master-Class students how sound emerges from the piano and how to do it. Quick and faster descent into the keys results in a ‘bright sound’. For a smoother sound, descend slowly. He discussed ‘liberating sound’ with firm fingertips and a follow-through of arm weight to release energy. “Use your body naturally.”

Michael Sushel, pianist and pedagogue, and advocate of the Taubman Approach discussed and demonstrated to his audience through video and example, how to *play without pain*. He offered us many ideas on how to approach the piano regarding seating, height of the bench and distance from the keys. Professor Sushel can be reached at Citrus College, Glendora, California.

Who *Knew!!!* that this year’s conference would literally be a goldmine of information. Many thanks to Stephen Cook, Vice-President Conferences, for helping us all to go home with a *pot-of-gold!* Who *Knew!!!*

Betty Lea Martocchio, NCTM, IMTF Chair
imtf@capmt.org

CAPMT Student Programs

BARTÓK AND CONTEMPORARY MUSIC FESTIVAL

The State Finals of the Bartók and Contemporary Music Festival for Piano were held on Saturday, February 12, 2005, during the State Conference at the Sacramento Marriott Rancho Cordova. 29 District Winners representing 22 studios from 7 districts competed in the finals. Adjudicators for the competition were Dr. Deborah Clasquin, Dr. Stephen Thomas, and Dr. John Cozza.

Winners included:

Elementary A (Ages 6-9)

Place	Student	District	Teacher
1 st Place	Austin Wu	V	Mei Hui Liu
2 nd Place	Yun Tang	IX	Michelle Jo Santoso
HM	Lily Tsai	II	Lena Grozman

Elementary B (Ages 10- 12)

1 st Place	Mai Mizuno	II	Hans Boepple
2 nd Place	Priscella Chan	IX	Nobuyo Nishizaka

Intermediate A (Ages 6-13)

1 st Place	Fantee Jones	V	Tien Hsieh
HM	Angela Chen	VIII	Su-Shing Chiu
HM	Hong Yu Chen	III	Deborah How

Intermediate B (Ages 14-16)

1 st Place	Kyle Shafiee	VIII	Scott McBride Smith
HM	Samantha Lui	IX	Lynn Nakamura

Advanced A (Ages 6 – 16)

1 st Place	Abraham Lin	II	Hans Boepple
2 nd Place	Caleb Russell	III	Roza Yoder

Advanced B (Ages 17 – 23)

1 st Place	Stephanie Ou	II	Hans Boepple
2 nd Place	Dro Menassian	III	Roza Yoder

Difficult (Ages 6-23)

1 st Place	Jennifer Lee	II	William Wellborn
2 nd Place	Leslie Cain	III	Roza Yoder

Laura Dickey, State Bartók and Contemporary Music Festival Chair
bartok@capmt.org

Do you know of a business, organization or educational institution that might be interested in placing an advertisement in the CAPMT Communiqué or Handbook?

Contact: Junko Ueno Garrett
(818) 951-0133
E-mail: junko_piano@yahoo.com

CAPMT *Student Programs*

CONCERTO COMPETITION

The winner for the 2004 State Concerto Competition Ryan McEvoy McCullough, student of Deborah Clasquin, performed Beethoven's Fifth Piano Concerto with the San Francisco State University Symphony Orchestra under the baton of Maestro Jassen Todorov. Ryan gave an electrifying performance that thrilled the audience. As a special treat, he played as an encore a Liszt Transcendental Etude which further proved his prowess and musicality. Earlier that day, Ryan placed first in his category for the Honors Auditions. Our many wishes are for a bright and successful future ahead for this talented young man.

Prior to Ryan's performance, the symphony played the Overture to "The Creatures of Prometheus" by Beethoven. The orchestra was well received by the audience and our many thanks to SFSU Orchestra.

Carmina Glicklich, State Concerto Competition Chair
concerto@capmt.org



PIANO AUDITIONS

Piano Auditions were successful again this year with all 9 districts participating. Auditions were held in October and November, 2004, with total of 553 students participating at the local level. 248 students were selected to perform at the Northern Festival on January 30 and Southern Festival on January 15. In the North, there were 6 recitals held at San Francisco State University and 121 students participated. In the South, there were 4 recitals held at University of California, Riverside and 86 students participated.

Akiko Hamada, State Piano Auditions Chair
pianoauditions@capmt.org



ENSEMBLE AUDITIONS

Congratulations to all the students who won Superior ratings at District auditions and were invited to perform at the CAPMT Northern and Southern Festivals. A total of 62 students, in 20 teams, representing 12 teachers were presented in Festival recitals held Jan.15 at UC Riverside (Southern) and Jan. 30 at San Francisco State University (Northern).

District Auditions were held in the fall with eight of the nine districts represented. Total participation included 51 teams, with 134 students representing 24 teachers. Our thanks to everyone who helped and participated in Ensemble Auditions and Festivals this year. A special note of appreciation goes to Joy Han who filled in as Northern Festival chair after the emergency resignation of Dan Harrison.

Please encourage your students, and their parents, to become involved in ensemble music. The development of musicianship skills (listening to the other players, counting, continuing on in spite of stumbles) and the development of life skills (being a dependable team member, working cooperatively with others) can be found in ensemble playing. Additional benefits ensemble players will discover in their musical journey are learning to listen to other participants while being independent with one's own part and developing appreciation of fine ensemble work when they hear it in opera, chamber music, orchestra and other performing arts. Their musical world will grow. They will learn to hear more than they ever heard before.

Start thinking about ensemble teams now and plan to enter them in Ensemble Auditions for next fall.

Gloria Tamura, State Ensemble Chair
ensemble@capmt.org

CAPMT Student Programs

HONORS AUDITIONS

The Finals of the Honors Auditions took place on Saturday, February 12, during our 2005 CAPMT Conference at Sacramento Marriott Rancho Cordova. Three judges, Dr. Louise Lepley, Richard Cionco and Natsuki Fukasawa, were very impressed by the quality of the finalists' performances. The 21 finalists represented 19 studios from all 9 districts. They were chosen out of 73 participating pianists throughout the State.

Category A

1st Place: Rieko Tsuchida

2nd Place: Yukari Kudo

Teacher: John McCarthy (II)

Teacher: Deborah How (III)

Honorable Mentions: Andrea Yu, Teacher: Ruslan Biryukov (I)

Jade Huang, Teacher: Tien Hsieh (V)

Category B

1st Place: Carol Chang

2nd Place: Shaylyn Stanley

Teacher: Lucy Nargizian (III)

Teacher: Lynn Nakamura (IX)

Honorable Mentions: Michelle Do, Teacher Sofia Zukerman (VIII)
Stephen Hom, Teacher: Sally Wei Tylawsky (VII)
Sarah Li, Teacher: Kuei-Chen Chuang (V)

Category C

1st Place: Michael Smith

2nd Place: Kyung Sun Min

Teacher: Heui-ping Chen Lin (V)

Teacher: Ema Gulabyan (IX)

Honorable Mentions: Marc Lombardino, Teacher: Dr. Louise Earhart (III)
Jessica Bang, Teacher: Young Sook Park (VIII)

Category D

1st Place: Ryan MacEvoy Mc Cullough

2nd Place: Hedy Lee

Teacher: Dr. Deborah Clasquin (VII)

Teacher: Bernadine Blaha (IX)

Honorable Mention: Brian Jenkins, Teacher: Dr. Janice Park (VIII)
Gina Chung, Teacher: Hyeja Chong Ganahl (III)

I congratulate all the District Chairs for their efficient work. My appreciation goes to Yukiko Nobles, VP Student Programs, and Stephen Cook, VP Conference, who were always accessible and made my job more comfortable. Last but not the least, I want to thank all those who helped me as monitors. Great Organization! Great teamwork! Thank you all.

Artemis Bedros, State Honors Auditions Chair
honors@capmt.org

*CAPMT Student Programs***STUDENT EVALUATIONS**

Spring is here and the time has come to prepare students and make plans for the event in each district. Some of the dates for Evaluations have been determined. The following chairpersons have agreed to chair the event in their respective districts or chapters:

District II:	Sonya Yu	Saturday, May 14	Santa Clara Valley
District III:	Mark Mendez	Sunday, May 29	
District IV:	Virginia Pritchard	Saturday, April 3	Hemet
District V:	Jeanette Munroe	Saturday, May 14	
District VI:	Mary Stornetta	Saturday, April 23	Santa Maria
		Saturday, April 30	Paso Robles
District VII:	Ann Boatright	TBA	
District VIII:	Kathy Anzis	Sunday, May 22	
District IX:	Sherry Sarkisian	Sunday, June 12	

Thank you to the above teachers willing to serve as chairs of the event. Your dedication is appreciated and vital to the growth and development of present and future students. I am pleased to report that a total of 13 Literacy Handbooks have been sent since September. Keep those requests coming. Send a check for \$10.00, payable to CAPMT, to Louise Frye, P.O. Box 1167, Nipomo, CA 93444.

Louise Frye, CAPMT Student Evaluations State Chair
 studentevaluation@capmt.org

*MYC Ad
 Removed for E-Version*

MTNA Student Programs

MTNA COMPETITIONS REPORT

ATTENTION! Important New MTNA Policies in effect for 2005.

In addition to developing a strong philosophical statement in regard to the MTNA Competition Program, the following decisions were made by the MTNA Board in regard to competitions:

- MTNA Competitions will be discontinued beginning in 2005 for Percussion at all levels, and Classical Guitar and Organ at the Young Artist level.
- Competition fees will be increased for the 2005-06 MTNA Composition Contest:
 - * Elementary: 30.00
 - * Junior: 40.00
 - * Senior: 50.00
 - * Young Artist: 60.00
- Beginning with the 2005-06 MTNA Competition year, all applications must be completed ONLINE.
- Students participating in MTNA Competitions may not change repertoire upon completion of the application ONLINE, or at any point in the competition process.

GOOD NEWS from MTNA Southwest Division Competitions:

All of our State Winners performed beautifully at the Southwest Division Competitions held in January at California State University, Long Beach.

Congratulations to the following winners who have been chosen to advance to the National Competitions: (Note: Our State Composition winners also distinguished themselves at the Division and National Competitions. Please see separate report submitted by Deborah Clasquin, Coordinator of Composition Competitions.)

Elizabeth Shin	Junior Woodwind	Teacher: Ginny Atherton
Edward Trybek	Young Artist Guitar	Teacher: Brian Head
The Blue Rose Trio	Chamber Music	Teacher/Coach: Kevin Fitz-Gerald
(Rose Huei-Ju Chen, Piano; Audrey Soloman, Violin; Lars Hoefs, Cello)		

All of the above winners will compete at the National finals to be held at the MTNA National Conference in Seattle from April 2-6. CAPMT members attending the National Conference are cordially invited to come and hear our fabulous state winners and show your support!

We also wish to congratulate **Katherine Lee**, our State Winner of Young Artists Piano Competition (student of **Norman Krieger**) and **Michael Repper**, the State Winner of Junior High Piano Competition (student of **Scott McBride-Smith**). They were both chosen as Alternates in their respective competitions at the Southwest Division Competitions.

MTNA State Winners Perform at CAPMT State Conference:

If you were fortunate enough to attend the wonderful CAPMT State Conference in February, you probably had a chance to hear some of our 2004 MTNA California State Winners perform at the MTNA Winners Concert which took place on Friday, February 22 at the Sacramento Marriot Rancho Cordova. The concert, which was presided over by Yukiko Nobles, VP of Student Programs, was a big success. The performers gave beautifully prepared selections from their competition repertoire which impressed and thrilled the audience.

The State Winners who performed were: **Michael Repper**, Junior Piano Winner; **Juliann Ma**, Senior Piano Winner; **Edward Trybek**, Young Artist Guitar Winner; and the **Blue Rose Trio**, Chamber Music Winner. They were joined in this successful concert by winners of Composition Competitions **Matthew Nguyen** (Elementary Composition Winner), **Jonathon C. Sywulka** (Intermediate Composition Competition), and **Dustin Callahan** (Collegiate Composition Competition) who performed their respective winning compositions.

Thank you to all the performers for such a memorable concert, to Yukiko Nobles for presiding, and to President Darlene Vlasek and Composition Competitions Coordinator Deborah Clasquin for helping to bring this wonderful concert to a successful close.

Looking ahead to 2005-2006 Competitions

It's still early in the year, but not too early to start planning for the 2005-2005 MTNA Competitions.

The 2005 California State MTNA Competitions have been scheduled tentatively for Saturday, November 12 and Sunday, November 13 at San Francisco State University. As has been our tradition, these competitions alternate between a northern and southern site.

MTNA Student Programs

I would like to invite all CAPMT members who have qualified students to consider participating in these highly prestigious competitions. The MTNA Competitions are offered to advanced students from age eleven to collegiate level in piano, strings, voice, brass, woodwinds and chamber music categories, in addition to the Composition Competitions which are administered separately. Winners from our state have traditionally done very well at the Division and even National levels of these competitions. We are extremely proud of the accomplishments of these state winners who represent our state and distinguish themselves as they advance through Division and National competitions.

Please mark your calendars for the dates of the 2005 state competitions. For complete information and online registration material, please go to www.mtna.org and click on "Competitions". Complete information can also be found in the April/May issue of the official MTNA publication "American Music Teachers".

Anli Lin Tong, Chair, MTNA Student Competitions
mtnacomp@capmt.org



MTNA STUDENT COMPOSITION COMPETITION

Congratulations to all the fine entries in this year's MTNA Composition Competition. There was a substantial increase in the number of competitors this year, with 17 entries from 7 studios. Many fine compositions were submitted.

Southwest Division Winners

All of the California winners placed in the Southwest Division:

Elementary:	Matthew Huy Nguyen, winner Teacher: Su-Shing Chiu	Senior:	Sebastian Chang, winner Teacher: Dr. Michael Martin
Junior:	Jonathon Carlos Sywulka, second place Teacher: Ron Anderson	Young Artist:	Dustin Callahan, second place Teacher: Martha Ashleigh

National Winners

Sebastian Chang was the Senior Division winner at the National level. Congratulations to both Sebastian and his teacher, Dr. Michael Martin.

Composer and pianist Sebastian Chang (b.1988) started his piano studies at the age of four and began to compose at the age of five. He has studied composition at the Pinnacle Project with Michael Gandolfi, at the Tanglewood Institute with Richard Cornell and Paul Brust, and privately with Michael Martin and Richard Derby. Currently, he is a freshman studying composition with Jennifer Higdon and Richard Danielpour at the Curtis Institute of Music in Philadelphia.

Sebastian's compositions have been broadcast on Japan's national television and on NPR's *From the Top*. His compositions have been played by, among others, the Tokyo Symphony Orchestra, the Pacific Symphony Orchestra, the Orange County High School of the Arts Chamber Orchestra, the Asia America Symphony Orchestra, the Greater Twin Cities Youth Symphonies of Minnesota, the Hour of Power Orchestra, the Orange County Youth Symphony Orchestra, the New York Art Ensemble, and the Collage New Music Chamber Ensemble of Boston.



Sebastian Chang

Matthew Nguyen was the Elementary winner at the National level. Congratulations to both Matthew and his teacher, Su-Shing Chiu.

Matthew is 10 yrs old and attends fifth grade GATE at La Veta Elementary School in Orange, California. For after school activities, he is currently taking advanced piano lessons at Yamaha Music Center with Mrs. Su-Shing Chiu. Matthew has been blessed with a few piano composition awards from PTA Reflection and MTCA state composition. He also enjoys swimming, tennis, reading, and video games. Matthew wishes to thank his family, teachers, and friends for their support and encouragement.

CAMT would like to extend a special thank you to the continuing generous support from the R. Ernest and Sylvia Shepherd Living Family Trust. We are indeed fortunate to have such wonderful sponsors to encourage the future composers of California.

Dr. Deborah Clasquin, State Coordinator, MTNA Student Composition Competition
mtnacomp@capmt.org

The Teacher's Corner

PLAN A SUMMER PIANO CAMP IN YOUR STUDIO

As summer approaches we are all looking forward to a break in our routine. Teachers need time to reorganize their studios, plan for next year, and do some activities to rejuvenate themselves such as learning new repertoire and looking for new ideas to help their students. Students also need a break from the pressures of preparing weekly lessons and memorizing pieces to play for judges and/or recitals. Yet, taking the entire summer off is not healthy for a teacher's bank account and not helpful for the students' progress. For several years I have solved this dilemma by teaching Piano Camps during the month of July. That means I have June off for vacation or study and August to plan and prepare for the coming year. The students have a break in the regular routine, time for their vacations and other summer camps and still have an intensive learning experience in music during the summer. I especially enjoy emphasizing areas that sometimes get slighted during the year when the pressure mounts to get repertoire ready for competitions and recitals. My students receive an average of 4 hours of piano instruction each month during the regular year; a camp is 12 hours of instruction in a week and I charge double the normal monthly fee. The students get a "bargain" and I get 2 months salary for teaching one month. Granted, preparing and teaching a camp is more work than teaching regular lessons, but it is also a lot of fun and the extra time off is definitely worth it! If you've never tried this, here are some ideas to get you started.

I always plan my camps around a theme and each time I develop a new camp I keep a file of all the activities so I can use it again with a new group of students. After the first few years preparation for camp is greatly simplified as you "recycle" ideas you have used with previous students. Most themes can be adapted to more than one level of advancement. The theme determines the main focus of the camp and the type of projects the students will do, but every camp session includes activities in 5 areas: sight playing, music history, theory, ensemble playing, and repertoire. I teach 4 to 6 students per session. I try to group them by both age and ability because the more homogeneous the group the easier it is to find sight playing and ensemble materials. It is important that the students have fun as well as learn. The music they play for camp is at or slightly lower than the level of music they studied the previous year so it requires a minimum amount of practice to be able to perform it for the parents' program at the end of the week. Also, although I will sometimes put a more advanced younger student in an older camp group if the maturity difference isn't too great, I never put teenagers in a younger group as they want to be with their peers. When I first started I had two pianos, so I limited my camps to 4 students. For ensemble playing and sight playing every camper must be able to play at the same time. If you don't have enough keyboards to present a camp, ask your students. Often they have portable ones at home that they can bring.

Elementary to upper elementary camps based on a theme such as "Circus Fun" or "Zoomania" make choosing solo and ensemble music and planning the parents' program easy. At this level The Piano Camp series by June C. Montgomery, published by Alfred, provides activities and games for theory and music history. Another invaluable source for material for reproducible theory and music history pages plus many types of game and activity ideas is Creative Piano Workshops (self published by Joan Swanson, 6616 Stanley Ave., Carmichael, CA 95608-3952). It will save you hours of preparation time! Both Hal Leonard and Alfred publish 4 part ensemble music graded from primer level up to either level 4 or 5. By adjusting octaves you can use two pianos for 4 students. If you also have full sized digital keyboards you can experiment with different sounds. When I have 6 students in a camp, I often double up on parts by pairing a strong performer with a weaker performer on the same part but using a different sound. I find this often gives the weaker performer more confidence.

Another theme that works well with late elementary and early intermediate students is "Summertime Blues." In this camp our theory is based on learning the 12 bar blues progression and being able to play it in many keys. Each student also composes a piece using this progression and experiments with melodic improvisation while other students play the progression. When I have six campers we divide into two teams and take turns playing the accompaniment, improvising the melody, and adding percussion.

An intermediate camp I enjoy teaching is "Music a la Mode." This is a wonderful chance to explore scale theory and sounds and discover how our major and minor keys in Western music developed. Alfred's Fun With Modes is an excellent introduction to modes, with several pieces for playing and an opportunity to compose in different modes. Robert Vandall (Myklas Press) has a book, Modes and Moods, with some excellent repertoire. These pieces are also available separately in sheet music. (I keep the book for reference and buy the sheets for the students.) We also explore the use of modes in church music and in folk music.

For older students at the intermediate to upper intermediate level I offer a camp called "Go for Baroque." This camp is usually 2 weeks long (8 days, 2 hours a day) to allow enough time for getting a good start on a Baroque repertoire piece, which will be used as part of their next year's repertoire, and to finish their compositions. I use Alec Rowley's Five Miniature a Preludes and Fugues to learn about how fugues are constructed and how to manipulate the subject. Each student works on composing a miniature prelude and fugue. Baroque Folk (Alfred) is a good source for "fun" pieces to learn to understand the different types of Baroque music. Maurice Hinson's video on Baroque dances is also valuable for understanding the style. Material for music history can be

The Teacher's Corner

found in the introductions to many of the Alfred publications of Baroque music (or any other period you wish to study). Meet the Composers series by Alfred gives biographies of the composers plus activity pages, which can be used with camp levels from upper elementary above. You may also purchase a set of the activity pages from these books for reproducing. An activity the older children enjoy for music history is to divide into two teams. Each team is given the material for the area to be studied and several 3 by 5 index cards. As they study they make up questions to try to “stump” the other team. At the end of the time they quiz each other. Points are awarded for getting an answer, for stumping the other team and for originality of questions. At the program for parents I use these questions for a “quiz bowl” session to demonstrate what they have studied.

I hope these ideas will whet your enthusiasm for trying something different this summer with your students. As you think about what you would like your students to learn you will be amazed at how many other ideas will occur to you. I hope both you and your students enjoy an exciting summer music experience.

Carolyn Leesch, Communiqué Editor
communiqué@capmt.org



As the year winds down with competitions and evaluations ending and recitals looming we can start thinking about what we might do next year that will motivate our students and reenergize our teaching. I'd like to share with you an idea I started more than 25 years ago that has certainly made my life as an independent teacher easier and more enjoyable: periodic group lessons. I thought of this idea when I remembered how knowing that it would soon be my turn to play in our weekly performance class in college motivated me to some serious practicing. Over the years I have continued to develop this idea which I have found that both the students and I enjoy.

Five times a year (approximately every 7th week) my students come for a group lesson instead of the regular lesson for that week. I organize my groups first by age and then by ability level. If I have a student that is not as advanced as the other students his age I find that most often he responds to the challenge of being with his peers. If a student is markedly more advanced than his peers, I give him the choice of staying with his age group or moving into the next group. I have from 4 to 8 students in each group. At each group lesson each student performs a piece (or a section of a longer piece) from memory. In addition there will be a theory activity, a music history or listening activity, and a game associated with one of the activities for that session. Occasionally, I will also make it a “party” by including refreshments. Each group is carefully planned to be a good learning experience while also being fun (after all, isn't playing the piano sometimes supposed to be fun!)

A few years ago I added a new activity to the group lesson that comes before the Spring Recital. I make a “judging sheet” listing the areas that they should be conscious of when performing a piece and the students take turns evaluating each other. The sheets vary by group with fewer categories for younger and/or less experienced students to quite detailed ideas for the advanced students. In additions to dynamics, articulation, and observance of the marks on the page, we also emphasize continuity (no stopping or correcting when a mistake is made), interpretation, and style among other things. There are two rules: you must have at least 2 complimentary things to say (you may mention more than two, of course) and you may only mention 1 area the needs to be worked on. The students enjoy this activity. They learn how to give and accept criticism politely and it has greatly improved their listening skills and their observance of these areas in their own performance.

The students benefit from this activity in several ways. Group lessons give them short-term performance goals and several opportunities to play from memory before a small group before they must play in recital or adjudication situations. It provides an additional benefit of working on theory and music history in small group situations where they can discuss ideas with their peers and get reinforcement through group activities. Group lessons also help pianists have a social time with other pianists (who often don't have the opportunity to interact with other musicians at this level). The teacher benefits by being able to teach some concepts more efficiently to a larger group rather than individually. There is time to schedule make up lessons for illness during the week of group lessons and the teacher has time for planning and other necessary duties without having to give up weekends. The teacher is also able to schedule professional growth activities such as the CAPMT State Conference and or other workshops without worrying about having to make up missed lessons. Finally, everybody benefits from having a break in the weekly routine—a change that can be refreshing!

Carolyn Leesch, Communiqué Editor
communiqué@capmt.org

CAPMT *Membership*

Announcements

Executive Board Meeting

Saturday, April 30, 2005

Marriott Los Angeles Airport

5855 West Century Boulevard, Los Angeles

California MTNA Performance Competitions

November 12 – 13, 2005 (tentative)

San Francisco State University, San Francisco

Southwest Division MTNA Competitions

January 20 – 22

UNLV, Las Vegas, Nevada



MEMBERSHIP VP REPORT

Find it Fast on the Web

During our recent Conference I had the pleasure of talking to several of our new CAPMT members. Many of their questions concerned the meetings and activities in the various Districts and the CAPMT programs for our students. But there were also questions about MTNA competitions, programs and member benefits.

In addition to the CAPMT website, Handbook and District/Chapter newsletters, members will find a wealth of information about our organization on the MTNA website: www.mtna.org.

There are **Membership** applications and **Certification** requirements, and details about the upcoming National **Conference**. You can also check on the requirements and deadlines for the **Competitions**. Under **Programs and Projects**, learn about the studio festival program, the studio fellowship award, composer commissioning project, and the college faculty forum and arts advocacy ideas.

For those who are seeking insurance coverage, look under **Resources and Services**. RH Clarkson Insurance Agency and Financial Services, Inc. offers personal and professional insurance and financial services exclusively for MTNA members. Raymond James Financial Services, Inc. offers free investment services.

If you click on the **Member Services** link on the Resources and Services webpage, you'll find a link to Amazon.com. MTNA earns a 5% commission when you access Amazon.com through the MTNA website. For your purchases of office products, Viking offers a discount to MTNA members.

Under **Partnerships**, you'll find a fun site for your students called "From the Top." This kid-friendly website features a radio show and audio library of student performances (easily searchable by composer). Other MTNA partnerships include Healthwindows.com, which has a section dedicated to music wellness, and ARTSawards.org, among others. This is only a partial list of the resources you can find on MTNA's website.

You can take full advantage of your membership in CAPMT and MTNA when you keep informed about the many programs and partnerships that are available to you.

Arleen Pickett, Vice President Membership
membership@capmt.org

CAPMT Membership

CAPMT MEMBERSHIP SECRETARY REPORT

YTD as of February 28, 2005

Total Current Membership Count:	1099	Breakdown by Districts*
<i>Total New Members</i>	141	1: 123
<i>Total Renewal Members</i>	929	2: 254
<i>Total Transfer Members</i>	8	3: 164
<i>Total Reinstated Members</i>	21	4: 99
		5: 147
		6: 40
		7: 29
		8: 101
		9: 145
		<i>*Totals do not add up to 1099 due to memberships in dual districts.</i>
Breakdown by Membership Type		
Active:	822	
Senior:	179	
Collegiate:	84	
Patron:	2	
Honorary:	6	
Star:	6	
2003-2004 YTD Total:	1056	
<i>Non-Renewed from 2003-04:</i>	<i>129</i>	

You will be receiving your membership renewal this month. Please return it promptly. We need to receive 90 % of the renewals by June to ensure timely completion of the 2005-2006 Handbooks. Our goal is to deliver the Handbooks to you in August. We need your help to accomplish this goal.

Christine Vandebos, CAPMT Membership Secretary
 membershipsecretary@capmt.org



CERTIFICATION REPORT

Newly Certified Member

Congratulations to **Karen Porter NCTM** who recently completed all the requirements for MTNA National Professional Certification! Several other CAPMT members took tests at our February conference in Sacramento, and the results should be known soon. Keep those applications flowing in! CAPMT has many wonderful teachers who deserve to be certified, so decide now to join this ever growing group.

New Option for Certification Announced

Full-time and part-time faculty members at colleges and universities, now have a third option for becoming certified. In addition to the Certification Examination and the Certification Portfolio options, Administrative Verification is now another way to meet the requirements. Because college and university faculty have had to demonstrate their qualifications in order to be hired, they may become certified by having an administrator verify their fulfillment of the requirements needed for certification. This opens a new avenue for our members who teach at these institutions to become certified through MTNA.

Renewal Options

Renewal of certification can be accomplished every five years in one of three means: Documentation of Points, Renewal Portfolio, or Administrative Verification. The details of all three routes may be found on the MTNA website: www.mtna.org/certification A teacher does not have to renew through the same system she/he used initially. All three are interchangeable.

Permanent Professional Certification is automatically granted after the third renewal is completed, through one of the means mentioned above. Age alone is no longer enough to attain Permanent Professional Certification.

As always, feel free to call or e-mail if you have questions about Certification or Renewal.

Susan Dersnah Fee NCTM, CAPMT State Chair
 certification@capmt.org

California Association of Professional Music Teachers

c/o Christine Vandebos
43160 Pudding Court
Temecula, CA 92592

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