

Wichita Metropolitan Music Teachers Association

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CALENDAR AT-A-GLANCE

- June 12, 7:00 p.m.
The Barn at Prairie Pines—4055 N Tyler
Recap Dinner/Music Sale
- June 21-22, 2007
WSU
Summer Workshop
- September 28-29, 2007
Manhattan, Kansas
KMTA Conference
- October 6, 2007
McPherson
District VI Auditions
- November 10-11, 2007
WSU
KMTA State Auditions

Annual Recap Event

BY SALLY BUXTON, NCTM

You won't want to miss this favorite event of the year! Join us on **Tuesday, June 12, 2007 from 7:00-9:00 p.m.** in "Barnegie Hall" at Prairie Pines Christmas Tree Farm—4055 N Tyler. Bring a finger food to share and come prepared to discuss a new idea you tried this year that did or didn't work and an idea that

you would like to try this summer. Also bring any music that you would like to contribute to the WMMTA (really, really cheap!) music sale. Bring a list of what music you need, too, and help lighten the load a bit!

Wendy will be sharing highlights from her trip to the

MTNA Collaborative Conference in Toronto, Canada.

This is the perfect event for guests, so if you have music-teaching friends, invite them to join us for a great time of food and fellowship!

Sacred Music Festival Report

BY MARLENE HALLSTROM, NCTM

The Wichita Metropolitan Music Teachers Association's 2007 Sacred Music Festival took place on Saturday, March 3, 2007, at Eastminster Presbyterian Church in Wichita. One hundred students were registered, and 99 participated in a total of six 45 minute recitals. Sacred solos

and ensemble music of many genres was performed on piano, organ, flute, guitar and voice. Fourteen members of WMMTA participated in this event. Eastminster Presbyterian Church provided a wonderful recital venue and students, parents and teachers who participated expressed

their approval and appreciation of the Sacred Music Festival. The festival was chaired by Marlene Hallstrom with assistance from Margaret Dietz, Laurel Tiger, Sally Buxton and all teachers who participated.

From the President

BY WENDY STEVENS, NCTM

Dear WMMTA Members,

What an incredible spring it has been! Because of the generosity of the WMMTA Board, who provided me with a \$600 stipend, I was able to attend the MTNA convention in Toronto, Canada. I learned so much during the conference and made some great contacts with publishers as well. In this newsletter, I have included an article on a few of the things I learned at the conference. I have also compiled a list of new materi-

als that were presented at the conference with a few notes about each. This list is available on my website. I hope that you can benefit from these things.

In addition to the wonderful trip I was able to take, my spring has been especially bright since I know that in less than 5 months I will be returning to Wichita. I cannot begin to express how happy this makes me! Thank you all for your patience with me as I served as WMMTA president

while living in Topeka and Wichita. I appreciate your flexibility and your support.

One of the concepts presented on Pedagogy Friday involved assessing students. One particular statement stood out to me, "Success in any venture is based on shared vision." Many different applications of this were given, from the initial assessment/interview with the parents to evaluating students progress. But, I would like to use that quote as a way of thanking the WMMTA

Music Progressions Report

JULIE BROWN, NCTM

Music Progressions 2007 Numbers

187 students
26 teachers
11 adjudicators

Music Progressions was held April 28th and 29th at Wichita State University. 187 talented students participated. 26 dedicated teachers prepared them. And many wonderful volunteers gave many hours behind the scenes. A big thank you to the following teachers and adjudicators who made the event such a success.

Thank you to our adjudicators: Debra Alexander, Melody Hanberry, Jill Slayden, Karen Schlabaugh, Wendy Stevens, Sally Buxton, Deborah Black,

Marlene Hallstrom, Judy Plagge, Carole Pracht and Natalie Wickham.

Thank you to Wendy Stevens for scheduling the adjudicators, Sylvia Coats for reserving all of the studio space and helping during set-up, Christy Williams for the hospitality table, Laurel Tiger for making (how many?) copies, Sally Buxton for making and applying labels to and organizing (how many?) tests, Carole Pracht for scheduling the wonderful workers throughout the weekend, Peg Mahoney

for sending out adjudicator packets, and Judy Plagge for arranging for delicious lunches for all. And a special thank you to WSU's piano technician Alan Crane. When a key for one of the studios would not work, he saved the day and came on campus throughout the weekend to open and close the studio for us!

Thanks to all and let's do it again in 2008!

From the President

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board(s) that have served with me for the past 3 years. Three years ago, we held a "vision meeting" where we brainstormed about where WMMTA was and where we wanted to see it in 5-10 years. Then, we shared ideas on how to achieve these goals. While some of the objective goals cannot be measured yet, I look back and am so pleased with what the board accomplished. From a beautiful new website, logo, new members, old members

that have rejoined us, yellow page ads, fabulous festivals, etc., we have made improvements in our publicity, membership recruitment, and member relations/programs. As a seasoned teacher told me at the beginning of my term, "You have a great board, Wendy! That will make all the difference." I believe that to be the case. Thank you to all who have served with me on the board for the past 3 years. I have had a wonderful time with all of you and have enjoyed making and

deepening many friendships.

Natalie has already expressed that she would like to continue the momentum created by the board. We will be meeting in May to brainstorm and share ideas. I know she will do a wonderful job!

Thank you for giving me the privilege of serving with you all!

DESPERATELY WANTED!

Teachers in the west Wichita area with studio openings and teachers who are willing to travel to students' homes to give lessons.

Please contact Margaret Dietz at 722-2554 or whd9@juno.com

Yearbook Changes

BY JUDY HARRISON

Please add the following to your WMMTA Yearbook:

Roskam, Kay
Piano
6409 E 15th St N
Wichita, KS 67206
253-1368

Please send all
yearbook changes
to
Judy Harrison
before summer!
judy145@cox.net



Visit the WMMTA website at www.wmmta.org!

Pedagogy Friday Report

WENDY STEVENS, NCTM

Assessing Students: A perspective on Pedagogy Friday

Pedagogy Friday at the MTNA Collaborative Conference was an inspiring and practical look at assessing students/evaluating for excellence. The panel at the first few sessions included Scott McBride Smith among other representatives from the RCM and CFMT. I'd like to share some of the insights that were given by the panelists as well as a few conclusions I made for my own studio.

Parent's Assessment of Teachers

Most parents don't even know that there are professional standards for music teaching. What's worse, parents don't know how to come up with their own assessment criteria and as a result, they often make decisions about music teachers based on bad information or unimportant factors. We need to constantly remind our teachers what these professional standards are (MTNA certification being the most obvious) and how we are achieving and/or maintaining those. This gives them confidence in us as a teacher and our own investment in our education will be an example to our students.

I think we are all responsible for educating our families and the public about the importance of selecting a qualified teacher. I look forward to the day when the average parent will demand that their child have a qualified teacher for this very important task of music education.

Perhaps part of the problem is the fact that music is not as valued as it once was. Scott McBride Smith cited that 2001 studies showed a sharp decline in those that study music. Most certainly, this is due to a number of things including a rise of media, time crunch, and children's school expectations. Nonetheless, whether a student is "talented" or not (see next section noting that talent is not an indicator of success!), they should have a qualified teacher. Let's be our own best advocates in this area!

Parents Assessment of the Value of Music

Most of the statistics on the benefits of music study are based on soft statistics, that is, statistics that seem to suggest that music students do better on tests, but can't establish that it's entirely because of music lessons or some other quality that has been developed in the student's life. Therefore it is important for parents not to make decisions about whether their child starts or continues in music lessons completely contingent on their academic test scores. While these soft statistics are beneficial, we should help parents remember that there are many more benefits to music lessons besides a potential for better test scores. We should take every opportunity to remind our parents of these benefits.

I was reminded of a finding that came out a number of years ago about expertise. Chess players were studied to determine how expertise in the area of chess playing was developed. What researchers found was that experts were

made, not born. The skills required to play chess well were developed by teaching and enforcing analytical skills, critical thinking skills, and regular practice. Researchers believe these findings have a wide application to many areas including music study. For more information on this study, visit <http://scientificamerican.com> and search the August 2006 issue for the article, "The Expert Mind."

Assessment at the Interview

Since success in any venture is based on shared vision, we need to determine if we are a good fit for the student. First we need to know what our own goals are and what the student's and parents' goals are. Can these match or at least work in tandem? A yearly review of your goals and an inquiry into the student's goals for the year would be a great way to ensure that your vision is working in tandem for the best results.

Assessment at the Lesson

Students need to have specific goals in mind as they leave the lesson. These goals will help students determine if they have been successful on a weekly basis and will assist them in keeping tabs on their own progress.

Developing Self-Assessment

How do we encourage students to have good self-assessment skills? One method is to teach them to ask specific question of



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Visit the WMMTA website at www.wmmta.org!



Certification Corner

BY SYLVIA COATS, NCTM

DEVELOPING A PROFESSIONAL TEACHING PHILOSOPHY

What is a teaching philosophy?

A "philosophy of teaching" statement is a written narrative that summarizes:

- * your concept of teaching and learning
- * a description of how you teach
- * an explanation of why you teach as you do

The statement may:

- * demonstrate reflection, perspective and purpose
- * communicate your goals and expectations (attendance, participation, practice and performance requirements)
- * explain your choices and preferences (age/level of students; curriculum and materials including repertoire; orientation and long-range overview)

Your philosophy defines how you teach, why you teach, what you teach, who you teach and impacts every determination you make in your professional life.

What does it look like?

- * The length will vary from a few paragraphs to a page or

longer, written in essay form and may also be available on a website.

- * It may be called a mission statement, purpose statement, responsibility statement or the like.
- * It relates directly to your studio policy and addresses several functional aspects of teaching and business management.

What does it do?

- * It anticipates questions from students and parents/families and eliminates many potential misunderstandings.
- * It establishes and clarifies the teacher's role in determining:
 - the audition, interview and selection process
 - curriculum decisions
 - how to address individual interests and/or learning styles
 - approaches to ear training, sight playing, technique, theory and ensembles
 - students' eligibility and preparation for auditions and competitions
 - expectations for practice, memorization and performance
 - parental and family involvement

- scheduling decisions, including private and group lessons

Resources for the above:

Websites:

- <http://ftad.osu.edu/portfolio/philosophy/Philosophy.html>
- www.mtnacertification.org/studyguide.htm (also Portfolio Guidelines)

Texts:

- *Practical Piano Pedagogy – The Definitive Text for Piano Teachers and Pedagogy Students*, Dr. Martha Baker-Jordan, Warner Bros. Publications, 2003
- *Professional Piano Teaching – A Comprehensive Piano Pedagogy Textbook for Teaching Elementary-Level Students*, Jeanine M. Jacobson, Alfred Publishing, 2006

Journals:

- *American Music Teacher*, Certification Update, Oct/Nov 2006; Dec 2006/Jan 2007
- *Keyboard Companion*, Perspectives in Pedagogy, Summer 2006, Vol. 17 No.2, pp. 30 – 33, (Rebecca Johnson with Peter Webster)

Even teachers who are already certified or who are not currently working toward certification would benefit greatly from reviewing or developing their own professional teaching philosophy!

MusicLink Looking for Coordinator

MusicLink is looking for a coordinator for the state of Kansas. They will be holding their coordinator training summit in Arlington, Virginia this

summer. You can find out more about MusicLink on their website at www.musiclinkfoundation.org If you are interested in taking

part in this opportunity, please contact Sue Wege at swege71@comcast.net or 651-458-0143.

Visit the WMMTA website at www.wmmta.org!

Pedagogy Friday Report

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every piece they perform:

*Did you play the notes accurately?

*Did you play with a steady tempo?

*Did you play with the correct dynamics?

*Did you listen for and achieve contrast in color?

*How was your touch and tone?

*How was your phrasing?

Another suggestion made by the panel was to have students log their practice. Scott McBride Smith mentioned that sometimes he has his students fax him their practice records. The point of this is that students do better when there is accountability.

Another important point in assessing students is to re-

member that total positive reinforcement does not help the student. Research even supports this. Students receiving only positive reinforcement may adopt the attitude, "I don't have to do what you tell me because you will praise me anyway." Let's be honest with our assessment!

Assessing the Completion of a Piece

Should we require perfection of every piece? Most teachers would agree the answer is "no." So, how do we decide when a piece is done? In short, the answers from the panelists were, "It depends!" One panel member suggested that the piece is done when the student has achieved his or her potential for the piece. This just confirms that we need to set reasonable goals for our student and be careful in selecting appropriate repertoire for our students. I often refer

to Jane MacGrath's book on intermediate pieces as well as our own DeeAnn Brown's wonderful articles on repertoire that she has published in our newsletter this year! Consulting those who are very knowledgeable in the field of repertoire is very helpful in selecting the right music for our students.

Many more ideas can be added to these from the panelists. I hope you will be able to use these ideas in your studio and will feel free to share ideas you might have about assessment in the studio. Thank you again for helping me to attend the conference. Happy Teaching!

UPCOMING MTNA CONFERENCES

March 29-April 2, 2008: Denver, CO

March 28-April 1, 2009: Atlanta, GA

Please visit Wendy's website for a review of new materials introduced at the 2007 MTNA Collaborative Conference:

www.wendyspianostudio.com

Jan 10, 2006—Apr 20, 2007 Financial Report

Income	\$25 Dues
	\$2.08 Interest
Expenses	\$113.15 Natalie Wickham Printing/Postage
	\$130 Beth Grace/ Speaker
	\$25 Kay Roskam dues refund/already paid through national
	\$600 Wendy Stevens/ Conference
Current Checkbook balance	\$4604.16
Festival Account Income	\$820 Sacred Festival
Festival Expenses	\$115 Church Facility
	\$205.87 Marlene Hallstrom/programs & gifts
	\$50 Carole Pracht/Flowers
Festival Account Balance	\$1170.72

Pathways to J.S. Bach's Inventions BY DEEANN BROWN, NCTM

A huge thanks to DeeAnn Brown for the incredible amount of time and research she has put into writing her Rep Talk column for the WMMTA Newsletter for the past two years!

If you have a suggestion for a column you would like to see in the WMMTA Newsletter, please contact the new Newsletter editor, Kara Alumbaugh at elanorkja@gmail.com

Quiz your older piano students as to who their favorite classical piano composer is, and nine times out of ten, Chopin will be named as the favored musician. Chopin is most certainly one of the top "piano celebrities," but I always tell my students that J. S. Bach is at the top of my favorites list as well. During the forty or so years of teaching, I can remember, with great satisfaction, a few students who named Bach as their favorite composer.

Why does music of the Baroque period and, specifically, music of J. S. Bach not rate higher for young students? I think there are several reasons for this. Students are not given a great deal of background or preparation through traditional method books for playing early music. Music of the Baroque composers, particularly the contrapuntal style of the Bach Inventions, is difficult. Both hands must play independently and equally. Sometimes students are assigned repertoire that is beyond their ability and the result can be a negative attitude toward that composer or style.

I find it very revealing that in both the Keith Snell Piano Repertoire series (Baroque & Classical) and Celebration Series, The Piano Odyssey Piano Repertoire, Bach Inventions do not appear until Level seven.

The pathway to the Inventions is less clear than preparing for Classic or Romantic

stylistic time periods. We have to supplement more material and build the history for a polyphonic style of playing. Students who enjoy composing could write short canons after studying the Katherine Beard pieces in Do What I Do. The first volume of the Bartok Mikrokosmos is also a wealth of material that could inspire study, discussion and composition.

I hope you will find many useful selections from my list that will help you guide your students to a genuine love and appreciation for Baroque music. The list is written in approximate order of difficulty.

Do What I Do, Book 1 & 2

by Katherine Beard
Willis Publishing Co.

Book one contains 16 short canons in Major 5 finger positions. Book two is also 5 finger position, but has 24 canons in both Major and minor keys. These are older publications that have value for the early experience of equal and independent hand playing. Use them to reinforce scale-playing, knowledge of key signatures, and transposing. They are ideal for sight-playing practice, too.

Piano Repertoire, Baroque & Classical

Preparatory & Levels one, two

selected and edited by Keith Snell

Neil A. Kjos Music Co.

Here are some of the easiest examples of authentic early keyboard repertoire.

This series is useful in the careful guidance, grading and representation of the Baroque period.

Lady Allyson's Minuet

by Robert Vandall
Myklas Music Press

This is a charming level 3 sheet that many of my students have enjoyed. It has a gentle, dance quality with flowing RH eighth notes.

Mikrokosmos, Volume I

by Bela Bartok
Boosey & Hawkes

Bartok intended his first four volumes of this series to cover most of the simple technical issues encountered in the early stages of piano study. Volume I has simple rhythms and is almost entirely in 5 finger positions. The pieces are 8 – 16 measures in length. The 36 exercises present canons, imitation & inversion, parallel and contrary motion, modal writing and counterpoint. There are many applications such as vocabulary, sight-reading, composition models, theory and much more.

Little Suite in Baroque Style

by William Gillock

Rep Talk

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Willis Publishing Co.

Mr. Gillock labeled this sheet (Pre-Bach) and it consists of a Prelude, Festive March, Sarabande and Lively Dance.

Ten Two-Part Inventions for Piano

by Katherine K. Beard
Boston Music Co.

This is an expanded version of the Do What I Do books. The printing quality is weak and there is minimal visual appeal, but the pieces are useful to introduce and/or compare structure with the Bach Inventions. I also play them as examples of imitation for Music Progression students identifying differing textures.

Performing in Style

by Dennis Alexander
Alfred Publishing Co., Inc.

The four major stylistic periods are represented in these original works. Of the eleven pieces, five are Baroque, all of which are homophonic in structure.

Succeeding with the Masters, A Guide to Practicing and Performing the Works of Bach, Handel and Scarlatti

compiled and edited by Helen Marlais, Volume One and Two
FJH Music Co., Inc.

Be sure to investigate these outstanding books as they are treasures of reference material

for teaching and understanding Baroque repertoire. Each volume gives historical perspective, biographies, glossary and detailed practice strategies. They are visually attractive with two-color graphics. To give you an idea of the grading, Volume One contains Bach Minuet in G and Musette in D. The 112 page Volume Two has selections from Anna Magdalena Notebook, little Preludes and easier pieces from Handel and Scarlatti. A CD is included.

Spotlight on Baroque Style

by Catherine Rollin
Alfred Publishing Co.

Seven original pieces in dance form as typically seen in Baroque suites. The trills and mordants are written out for easier execution.

J.S. Bach, Selections from the Notebook for Anna Magdalena Bach

selected and edited by Keith Snell
Neil A. Kjos Music Co.

Over a period of five years, J. S. Bach and others filled two notebooks with keyboard pieces as a gift to his wife. Intermediate works include Minuets, Marches and Polonaises. The CD, performed by Diane Hidy, also contains all Two-Part Inventions.

Baroque Folk

by Willard A. Palmer
Alfred Publishing Co.

Fifteen folk songs are arranged in Baroque style. Three are two-part Inventions, two are Minuets and there is a seven movement Suite. Others are a Partita, Gavotte and a Passacaglia.

Miniature French Suite in FM – an Introduction to the Baroque Dance Suite

by George Peter Tingley
Alfred Publishing Co.

This contains a history of performance practices, a glossary of terms and a review quiz.

Fanfare and other Courtly Scenes

by William Gillock
Summy Birchard

Four Suites of appealing miniatures introduce students to the Baroque Suite format. Although they are excellent quality material to develop phrasing, touch and style, they are more homophonic than contrapuntal.

The Baroque Spirit, Books 1 and 2

edited and annotated by Nancy Bachus
Alfred Publishing Co.

Excellent background for general Baroque characteristics, as well as short biographies of over 20 composers whose works appear in both books. Book 1 presents the repertoire by nationality - Italy, Spain, France, Germany and England. Interesting black and white



“The aim and final end of all music should be none other than the glory of God and the refreshment of the soul.”

“It's easy to play any musical instrument: all you have to do is touch the right key at the right time and the instrument will play itself.”

“I was obliged to be industrious. Whoever is equally industrious will succeed...equally well.”

“I have always kept one end in view, namely, with all good will to conduct a well-regulated church music to the honor of God.”

Rep Talk

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graphics throughout.

J.S. Bach 18 Short Preludes for the Keyboard

edited by Willard A. Palmer
Alfred Publishing Co.

This collection provides the student with a thorough overview of the Baroque Prelude in its many forms. An introductory section gives a thorough explanation of ornamentation.

Telemann Fantasias, first dozen

edited by Richard Jones
The Associated Board of the Royal Schools of Music

These compositions offer a good alternative to repertoire by Bach. Each Fantasia in this set is in 3 movements, with the first section being identical to the final section. The level of difficulty is very

similar to the Two-Part Inventions.

J.S. Bach Two-Part Inventions

edited by Keith Snell
Neil A. Kjos Music Co.

Each Invention is on two pages, with no page turns. They include a table of ornaments and suggested tempos. A companion CD, performance by Diane Hidy, is available.

The Inventions, BWV 772-786, composed from 1720 to 1723, were designed as teaching pieces. They appear in ascending order by pitch, starting at C and using only Major and minor keys with no more than four sharps or flats.

After consulting Jane Magrath's The Pianist's Guide to Standard Teaching and Performance Literature, I share with you her comment, "a common mistake is to teach the Two Part Inventions **too early** in a student's musical development." She designates the following choices as level 7, or the most accessible in the group of fifteen -- numbers 1 in CM, 2 in cm, 4 in dm, 8 in FM, 10 in GM, 13 in am and 14 in B flat M.

Planning a strong foundation of polyphonic elements is an important key for successful playing and appreciation of the Baroque style. I hope that these repertoire suggestions lead to many pleasant and rewarding hours with Baroque music.

Thanks to Natalie Wickham for suggesting the subject for this article. Please e-mail comments to db-promusic@excite.com.

"Planning a strong foundation of polyphonic elements is an important key for successful playing and appreciation of the Baroque style."

Meeting Minutes

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Historian - Sarah Baxter asked for scrapbook ideas.

Referrals - Margaret Dietz asked teachers to keep her informed when they have openings in their studios. There is a particular need at this time for teachers in West Wichita and Andover. Traveling teachers are often requested.

Past President - Kathy Fehrmann is working on nominations for next year. Positions which will need a replacement are Newsletter

and Program. It was mentioned that terms of office are two years.

Newsletter - Natalie Wickham reminded us of the newsletter deadline on January 26.

Library - There was no report in the absence of Joann Ehrlich.

Festival - The Sacred Music Festival will be held on March 3, 2007 at Eastminster Presbyterian Church in their chapel. Entry deadline is

February 3. There have been a few questions regarding fees, and the board recommended that we keep the stated fees for this festival at \$8 for solo performances and \$15 for ensembles. Perhaps this can be studied and clarified before the next festival.

The meeting was adjourned at 2:10pm.

Respectfully submitted,
Marlene Hallstrom

Meeting Minutes

WMMTA BOARD MEETING MINUTES January 19, 2007

The Wichita Metropolitan Music Teachers Association board met on Saturday, January 19, 2007, at 12:30pm at the home of Sally Buxton. Present: Christy Williams, Judy Harrison, Sally Buxton, Marlene Hallstrom, Sylvia Coats, Kathy Fehrmann, Margaret Dietz, Natalie Wickham, Laura Vollen, Sarah Baxter and Julie Brown. In the absence of President Wendy Stevens, First Vice-President Sally Buxton called the meeting to order at 12:45pm. Minutes from the October Board meeting were presented by Marlene Hallstrom, secretary. They were accepted as read.

Treasurer - Laura Vollen, treasurer, presented the treasurer's report. Checkbook balance on Jan. 10, 2007, was \$5422.31. The festival account balance was \$721.59. A grant of \$150 from KMTA has been received to help with festival expenses. Income included \$100 from dues and \$2.30 interest. Expenses were \$80.78 for posters and \$272.65 for newsletter expenses. New members include Melody Hanberry and David Meineke. A Music Theater ad was discussed and the board approved supporting this project. Members will be encouraged to add their names to the ad. There is a need for 27 members @ \$25 to cover the cost. Contact Laura to participate.

Programs - Sally Buxton reported on programs. On January 6, a program entitled A Vocabulary for Playing with Excellence was presented at Senseney Music. Christy Williams presented a master lesson with

one of her students and performed concerto movements with two of her students. This was followed by a panel discussion on basic musical terms as used by teachers of various instruments. On February 3, Beth Grace will return to Wichita to provide lessons for any teachers who sign up and to meet with WMMTA members from 3:30-5:00pm at Senseney Music. A second meeting with the Student Music Teachers Association at WSU will take place on Thursday, March 8, at a 12:30 luncheon. Call Sally by March 3 to make reservations for lunch and to find out the exact location. The Recapitulation annual meeting will take place on June 12, 7:00pm at Prairie Pines. The program will include the sharing of teaching ideas.

Membership - Judy Harrison reported that David Meineke is a new member. Collegiate chapter members, SMTA, may also join WMMTA but may attend WMMTA functions even if they are not official members of our group.

Publicity - Christy Williams reported that WMMTA posters have been distributed to the schools. These posters list our referral secretary, Margaret Dietz, as a contact for students who are looking for private music instructors.

Continuing Education - Sylvia Coats has paired NCTM members with mentees who want to work on National Certification, and most have made an initial contact. Sylvia will e-mail materials which are available for mentors to the NCTM

members who are participating. She also mentioned the SMTA elementary festival which will be held at WSU. The MTNA convention will be in Toronto in March. Sylvia, Wendy Stevens and Melody Hanberry are planning to attend. Others were encouraged.

Music Progressions - WMMTA Music Progressions will be on April 28-29 at WSU. Julie would like an estimate of how many students will be participating. If there is enough interest, she may set up a time for teachers to look at the new materials. (A new MP curriculum is available and can be downloaded at <http://www.ksmta.org/>.) Entrance fees this year will be \$18 for Levels 1-2 and \$20 for Levels 3-10. Make one check to WMMTA for registration and hospitality.

Auditions/Recitals - There were two WMMTA Christmas recitals, December 2 and 9. There was discussion about the fees for using Miller Recital Hall at WSU because the cost was higher this past fall than it had been previously. Research by Wendy found that there was a \$100 piano rental fee, \$150 room rental fee for 2 hours, and payment for 3 tech crew personnel. Next time we will get a price estimate ahead of time. Sylvia suggested contacting her or Paul Reed to help with reserving the room. State Auditions will be at WSU on Nov. 10-11, 2007. At the next board meeting, we will discuss whether non-audition students may play in audition recitals.

CONTINUED ON PG 8

Visit the WMMTA website at www.wmmta.org!

Derby, KS 67037-3701
1101 Briarwood Rd
c/o Natalie Wickham



Coda

SLATE OF OFFICERS

President: Natalie Wickham

1st Vice President/Programs: Sarah Baxter

2nd Vice President/Membership: Judy Harrison

3rd Vice President/Publicity: Christy Williams

Secretary: Marlene Hallstrom

Treasurer: Laura Vollen

The above Slate of Officers will be voted on at the Annual WMMTA Business Meeting and Recapitulation Dinner on Tuesday, June 12, 2007.

Respectfully submitted by the WMMTA Nominating Committee: Kathy Fehrmann, Julie Brown, Carole Pracht

E-MAIL ALERT

Are you getting WMMTA email updates? Our WMMTA email updates fill in the gaps between newsletters and help remind teachers what is going on in the area. If you are not receiving these emails, please email your address to Wendy Stevens at piano@wendypianostudio.com.

NEWSLETTER SUBMISSIONS

If you have something you would like to submit for inclusion in the next newsletter, please e-mail it to Kara Alumbaugh at elanorkja@gmail.com by **Saturday, July 21, 2007**.



Visit the WMMTA website at www.wmmta.org!