

Wichita Metropolitan Music Teachers Association

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2nd Annual WMMTA Retreat

BY SALLY BUXTON, NCTM

Last year's WMMTA Retreat was a huge hit and this year's promises to be even better!

Guest presenter Elizabeth Grace will be presenting fabulous sessions on "**Creating Beautiful Tone Without Tension.**" Elizabeth Grace has an M.M. from Eastman School of Music and has studied at the Dorothy Taubman Insti-

tute in New York. She currently lives in Kansas City and works as an adjunct professor. (See complete bio and Retreat description on page 2.)

The Retreat will be held **Saturday, August 26, from 9:00-4:30 at First Presbyterian Church Parlor**—525 N Broadway in Wichita. The

Retreat cost includes all the workshops, Continental Breakfast and a Catered Lunch.

WMMTA Members: \$15

Non-WMMTA Members: \$25

Make reservations to Sally Buxton, strbux@cox.net or 744-3577, by Tuesday, August 22.

Retreat Schedule

9:00 a.m.	Continental Breakfast
9:30 a.m.	Sessions with Ms. Grace, including student demonstrations
12:00 p.m.	Catered Lunch (by Bella Luna Café)
1:00 p.m.	Sessions with Ms. Grace, including demonstrations of answers to questions from participating teachers
4:30 p.m.	Retreat concludes

From the President

BY WENDY STEVENS, NCTM

Dear WMMTA Members,

This year is the 20th anniversary of the Wichita Metropolitan Music Teachers Association! Can you believe it? What a great year to be more involved and more energized by our active and creative members! Your WMMTA board members have been very busy planning for a great year, and I hope that you will be involved in as many activities as you can.

Please read this newsletter carefully as it is packed with information and helpful things to make your teaching successful.

In addition, plan now to attend the KMTA fall conference September 22-23rd in Topeka. Shiao-li Ding and the NEMTA have been working diligently to bring you a program of relevant and much needed presentations. Several WMMTA members are di-

rectly involved in the programs for that weekend. Come show your support, share your ideas, and learn from your colleagues! Visit www.ksmta.org under Conferences for more details.

I hope to see you all on August 26th for our WMMTA mini-retreat! Have a great rest of the summer!

Visit the WMMTA website at www.wmmta.org!

CALENDAR AT-A-GLANCE

- Saturday, August 26
2nd Annual WMMTA Retreat
9:00-4:30
First Presbyterian
525 N Broadway
- September 22-23
KMTA Conference
Topeka, KS
- Friday, September 1
Music Progressions Overview and Changes
9:30-11:00 a.m.
Julie Brown's Studio
- Thursday, October 12
SMTA Mentor Luncheon
12:30-1:30 p.m.
WSU Rhatigan Student Center
- Saturday, October 28
Improvisation that Works!
3:30-5:00 p.m.
Sally Buxton's Studio

Creating Beautiful Tone Without Tension

HOW TO MOVE PHYSICALLY AT THE PIANO AND UNLOCK MUSICAL POTENTIAL

Having received her Master's degree from the Eastman School of Music and post-graduate study with John Perry, Elizabeth Mueller Grace was playing professionally throughout the United States. Suddenly, sidelined by a hand injury, she began searching for answers. After numerous medical procedures failed to ease the pain, she discovered the work of Dorothy Taubman and has commuted to NYC for 20 years to master this tension-free approach to piano playing. As her pain disappeared, she was able

to resume playing without tension, and now has the technical skills to produce "delicious tone" and solve technical obstacles.

This day-long teacher workshop will discuss how and why her injury occurred, followed by an explanation of the key components of the Taubman Approach. This approach to piano playing is based on the principle that through well-coordinated physical motions, pianists are able to produce beautiful tone and unravel technical problems that inhibit artistic expression. When students feel physically comfortable, they will experience greater success and satisfaction with

their piano playing. Participants will learn physical motions that enhance tone production and alleviate technical hurdles, as well as those that should be avoided in piano playing. Correct body mechanics, Arm Weight and Tone Production, "In and Out", Rotation, Shaping and Successful Fingering Choices will be addressed, with musical examples to support and demonstrate each concept. A question and answer session will be included.

Please join us for an informative presentation that is sure to heighten your awareness about this important subject of interest to all teachers.

Jump-start your teaching year by joining us for the second annual WMMTA Retreat on Saturday, August 26!

WANTED!

Calls for music teachers are pouring in and I especially need teachers in the East Wichita and Andover areas. If you live in either of these areas and have studio openings, please contact me at 722-2554 or whd9@juno.com. If you know of other teachers in these areas who are not currently WMMTA members, consider inviting them to join our association and take advantage of our wonderful referral program.

-Margaret Dietz

Elizabeth Grace bio

Elizabeth Mueller Grace holds a *Master of Music* degree from the *Eastman School of Music* in Piano Performance, and a *Bachelor of Music* degree from *Nebraska Wesleyan University*. In addition, she has done post-graduate study at the Aspen Music School and the Music Festival of Florida with John Perry. For the past 20 years, she has studied the Dorothy Taubman approach with Eleanor Hancock in New York City, specializing in tension and injury free playing.

She is an adjunct faculty member of the Dorothy Taubman Institute. With over 30 years teaching experience, Ms. Grace has taught at Rice University in Houston, Texas, and Creighton

University in Omaha, Nebraska, in addition to operating a private studio in many cities. She has been the featured speaker for many music organizations nationwide, on the subject of "Tone without Tension", among others. For 15 years, she was a member of the artist faculty at Rocky Ridge Music Center in Estes Park, Colorado teaching talented high school students and college music majors. She served as the Center's Music Director for 8 years where she directed student programs for junior high, high school and college age students.

As a performer, Ms. Grace

appears nationwide as a soloist recitalist and collaborative artist. For many years, she has been a featured artist on the "Music in the Mountains" Concert Series at Rocky Ridge Music Center, and has performed much of the chamber music literature for strings, winds and piano.

The winner of numerous prizes and awards, Ms. Grace has played in the Houston Symphony, Topeka Symphony and has served as the Principal Keyboardist in the Omaha Symphony. She was recently featured on the Chamber Music Tulsa Concert Series with the Ives Quartet, performing the

CONTINUED ON PAGE 3

Visit the WMMTA website at www.wmmta.org!

Elizabeth Grace bio

...CONTINUED

Shostakovich Piano Quintet, and was the guest performer and clinician for the Omaha Conservatory of Music's

Winter Festival. She is currently a member of the Music Teachers National Association and the Kansas Music

Teachers Association. She teaches in the Kansas City area where she resides with her husband and two sons.

Programs for 2006

BY SALLY BUXTON, NCTM

MUSIC PROGRESSIONS

An Overview, 2006 Revisions, Preparing Students, Q & A Time

Presiding: Julie Brown, Sally Buxton

Date: Friday, September 1

Time: 9:30-11:00 a.m.

Location: Julie Brown's Studio
9031 W Silver Hollow

Directions: From 29th N and Tyler: 1 block N, W into Fox Ridge development, S on Red Fox, E on Silver Hollow, S at first court to red brick house with a white rocking chair.



IMPROVISATION THAT WORKS!

Presiding: Sarah (violin, viola and piano) and David Baxter (trumpet)

Date: Saturday, October 28

Time: 3:30-5:00 p.m.

Location: Sally Buxton's Studio
5711 Kenawee

Directions: From 45th N and Oliver: E to Auburn (church on corner), S to Kenawee, E (left turn only) to 2nd house on right.

SMTA MENTOR LUNCHEON

Sharing from our experience with the student teachers at WSU; learning from their fresh perspectives.

Date: Thursday, October 12

Time: 12:30-1:30 p.m.

Location: WSU Rhatigan Student Center

Reservation details to come!

What's on the Website?

BY NATALIE WICKHAM, NCTM

Misplaced your last newsletter? Need copies of the current Music Progressions form? Want the handout from the meeting you were unable to attend? All of this and more can be found at the WMMTA website under the Member Resources section. WMMTA Members can access this section with the fol-

lowing username and password:

Username: wmmta0607

Password: luv2Teach

In addition to this, find up-to-date information about upcoming programs and events and browse the Links page for all kinds of incredible music-related resources.

You can also find a listing and easy contact links for all the WMMTA Board members.

If you have suggestions of other things you'd like to see on the website, please e-mail your ideas to natalie@nataliespianostudio.com.



Visit the WMMTA website at www.wmmta.org!

IMPORTANT!
KMTA Fall Auditions entry form deadline is Saturday, September 9!

MUSIC PROGRESSIONS REPORT

Music Progressions was held on May 6th and 7th at WSU. We had 167 students participate from 15 teachers. Thank you to all who entered students, worked behind the scenes and adjudicated!

A special congratulations goes to Sarah Warner, student of Judy Plagge, for completing Level 10 this year!

If you are interested in finding out more about the KMTA Music Progressions program and hearing about the NEW REVISIONS please join us on Friday, September 1 for our Music Progressions meeting (more info on page 3). We will look at the curriculum and discuss ideas on how to prepare students as we look ahead to Music Progressions 2007!

-Julie Brown, NCTM

Fall Auditions Recital

BY CAROLE PRACHT

Fall Auditions is early this year, so start planning now! Here is the information for our annual Auditions Recital:

Date: Sunday, October 1

Time: 1:30 and 3:00 (in the event of small enrollment, only one recital may be of-

fered)

Location: Miller Concert Hall in Duerkson Fine Arts Center at WSU

Deadline: Saturday, September 16.

Please send the following information to Carole Pracht

at prachtc@newman.edu or 1127 N Summitlawn

Wichita, KS 67212:

Performer Name

Composition title and composer

Teacher name, address, phone number and e-mail address.

Sacred Music Festival

BY MARLENE HALLSTROM, NCTM

From Bach to Mendelssohn to the great hymn writers throughout history (and many others!), the legacy of sacred music lives on to this day! Now is the time to start working on solo and ensemble

sacred music so that your students are well-prepared for the WMMTA *Sacred Music Festival* next year! The Sacred Music Festival will be held in later winter or early spring. This is a great oppor-

tunity to include instrumental, vocal and piano performances. Watch your newsletter and the WMMTA website for more details!

2006-2007 WMMTA Board

President	Wendy Stevens
President-Elect	Natalie Wickham
1st Vice President/Programs	Sally Buxton
2nd Vice-President/Membership	Judy Harrison
3rd Vice President/Publicity	Christy Williams
Treasurer	Laura Vollen
Secretary	Marlene Hallstrom
Historian	Sarah Baxter
Continuing Ed	Sylvia Coats
Music Progressions	Julie Brown
Recitals/Fall Auditions	Carole Pracht
Referrals	Margaret Dietz
Newsletter	Natalie Wickham
Librarian	Joanne Ehrlich
Sacred Music Festival	Marlene Hallstrom
Past President	Kathy Fehrmann

Visit the WMMTA website at www.wmmta.org!

Teacher Spotlight



Name: Sarah Baxter

Instrument(s): Violin, Viola, Fiddle, Piano

Years Teaching: 10

Family Info: Husband David Baxter (trumpet)

Several cats (including one named Allegro and one named Presto (student gifts))

What made you decide to start teaching? A friend was looking for a violin teacher at a summer music camp, and I was available!

What's your favorite thing about teaching? Figuring out how to best approach each indi-

vidual, designing creative methodologies, incorporating things I wished I had learned at lessons as a child, such as improvisation.

What's your least favorite thing about teaching? Students that seem disinterested.

Do you have a memorable experience that relates to your teaching that you would share with us? A young violin student (8 years old) came to a lesson ill-prepared (he told me he hadn't practiced at all during the week). Since he had been on a downhill practicing trend, I briefly considered lecturing him about practicing or even getting mad at him. Not feeling up to it, I put his books aside, and said, "well since you haven't practiced your music, lets do something else." We started improvising to a fiddle tune I played on a CD, which led to him writing down the beginning of a song. His mom emailed me that night and thanked me for re-igniting his interest in the violin--she said he hadn't stopped talking about his lesson

the entire car ride home!

Also, I met my husband through teaching! (We taught lessons at the same after school lesson program.)

In what other musical endeavors are you involved? I love playing different styles. I play classical music at weddings with my husband, I play fiddle music at Contra dances, and I even play electric violin in a rock band.

What other interests do you have outside of music? Cooking, gardening, pottery, writing

What are some interesting things about yourself that other WMMTA members may not know? I was born in Omaha, NE then moved to Boston, and now I'm back in the Midwest. In total, (mostly before the age of 10) I've moved between the Midwest and East Coast 7 times!

Each newsletter features a different WMMTA teacher. Please consider being featured in an upcoming Newsletter. Forms may be obtained from Natalie at natalie@nataliespianostudio.com.



Librarian's Corner

BY JOANNE EHRLICH

The Frances Wallingford Library at WSU is a treasure trove of duo piano music formerly owned by Frances Wallingford and Marguerite Miller. Since we are striving to continue our Gala events, this huge cornucopia of music will give us access to some great choices!

PROCEDURES FOR CHECK-OUT AT FW LIBRARY

1. Check out room keys from the music office (B125).
2. Music is available for teacher review, not for students.
3. Check-out procedure (honor system):
 - a. Mark all books checked out on the ledger provided.
 - b. Consecutively number in pencil the book with the corresponding number written on the ledger.
4. Check-in procedure:
 - a. Place all books on the table in the library for the Graduate Teaching Assistants to return to the shelves.
 - b. Record date of return on the ledger.



Visit the WMMTA website at www.wmmta.org!

Pathways to Chopin...

BY DEEANN BROWN, NCTM

HELPFUL TIP

Stop by Senseney Music and ask to be directed to the special section that contains a collection of the books overviewed by DeeAnn in this article.

...PREPARING FOR ROMANTIC MUSIC

Some of the most satisfying and beautiful piano repertoire is found in music from the Romantic period. To bring a student to the level of Chopin Preludes or Nocturnes and Mendelssohn's Songs Without Words is, indeed, a fulfilling accomplishment.

There is much we can do to prepare students for this wonderful literature. Each stage in a student's development needs to contribute to future musical goals. In using less difficult music that is similar, but true in spirit to the Romantic composers, we can give students a musical foundation for the music they might aspire to.

It is important to move in incremental steps, both technically and musically. I have always felt that it's never too early to work on playing musically. With planning and diligence, students can learn to shape a phrase, execute slur endings, and play accompanying figures less loudly in the first few years of lessons. Work often to capture the appropriate mood and character of the earliest level repertoire.

Each assigned lesson contains opportunities to build musicianship. Sometimes we might be tempted to hurry along to the next piece when it might be best to work more thoroughly on the current assignment. Have you discovered everything about the piece that can be useful for building a strong foundation? Is the student comfortable in executing touch, phrasing and dynamic requirements?

I tend to be particular about

which repertoire I use because we play it and study it for several weeks. I try to seek out pieces that will "wear well" and will give a satisfying result for the effort involved.

The following suggested repertoire is appropriate for developing skills in pedaling, playing cantabile melodies, working with larger broken chord accompaniments and tonal control for communicating mood. This list focuses on developing the lyric qualities of Romantic piano playing.

Elementary

Walk in a Rainbow

by Nancy Faber

FJH Music Co., Inc.

As I commented earlier, it's never too early to build musicianship. Each hand is given the opportunity to project the melody. Lyrics printed on the 1st page underscore the phrasing ideas. The contrasting middle section consists of easy, patterned arpeggios.

Sky Blue

by Robert Vandall

Myklas Music Press

The hand-over-hand broken triads float over four octaves in this serene piece.

Dynamic control and pedaling are important. (note the "mini-trill" motif that Mr. Vandall introduces).

Touch A Rainbow

by Dennis Alexander

Alfred Publishing Co.

The left hand plays a broken seventh chord pattern - the shape always remaining the same (find the exceptions... always beginning on C). That alone makes this solo a reliable one for memory work! It has a very pretty ending.

The Great Frontier collection by Catherine Rollin

Alfred Publishing Co.

This collection has some beautiful, lyric pieces in it. I think the entire book is enjoyable to explore the beauty, grandeur, spirit and fun of the western United States. These are notable works to communicate ideas and mood.

Willow Tree Waltz

by Nancy Faber

FJH Music Co., Inc.

This ABA 3 page solo is a clear representation of structure, dynamic and mood contrast, parallel Major and minor keys and passing melody from one hand to another within the phrase. Since the longer note value melody notes fall on beat one, it's an easier task to ask students to play the accompanying chords (beats 2 and 3) more softly.

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Pathways to Chopin...

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Intermediate

Nocturne

by Nancy Faber
FJH Music Co., Inc.

This 4 page solo gets my vote for one of the best teaching pieces that exemplifies a specific style and form. Nancy Faber has truly captured the essence of the romantic Nocturne for intermediate students. The piece begins lyrically in C Major with a fluid Chopin-like melody and movement. The B section is in the relative minor and has fuller chords with rhythmic interest. After the return to A, there is a lovely coda with a smorzando ending.

Prelude Majestic

Variations on a Ground Bass)
by Margaret Goldston
Alfred Publishing Co.

This is a compelling solo with opportunity to study the repeating 8 measure harmonic pattern. The minor key piece begins and ends simply with a grand build-up in the middle. Not as easy to memorize as it would seem, but it can be a very effective and dramatic solo.

Spotlight on Romantic Style

by Catherine Rollin
Alfred Publishing Co.

Ms. Rollin gives us five original teaching pieces – Nocturne, Waltz, Mazurka, Etude and

Polonaise. These works are very useful for developing expressive, cantabile melodies and rich tonal qualities. I especially enjoy teaching the Nocturne and the Waltz.

Crystal Falls

by Robert Vandall
Myklas Music Press

This is an effective study of LH melody crossing over the RH in the first section.

There is a beautiful contrasting second section of broken arpeggios that appeals.

I have found this piece to work well with teen-agers or adults.

Summer's Nocturne

by Catherine Rollin
Alfred Publishing Co.

A languid, pleasant summer sound can be achieved in this three page solo. The LH accompaniment figure is a broken chord that extends to distances of 10ths and 11ths.

Glacier Majesty

by Dennis Alexander
Alfred Publishing Co.

A fun, majestic work! The body of this solo showcases a lyric melody that is played LH over RH. This section is surrounded by a bold introductory and exit statement

using full harmonic sounds. The student must move quickly back and forth between treble and bass registers. Challenging and imaginative.

The Emerald Sea

by Timothy Brown
FJH Music Co.

Here is a stunning, perpetual-motion study that requires bringing out melodies within the RH arpeggiated figure. Rhythm groupings alternate between sixteenth notes and triplets. 4 pages.

Reverie

by George Peter Tingley
Alfred Publishing Co.

This is another one of my all-time favorite solos for pre-Chopin playing. The LH accompaniment moves over two octaves per measure. The RH begins with a single note melody and adds more harmonization as the piece builds to the peak area.

Preludes for Piano, Book One

by Catherine Rollin
Alfred Publishing Co.

These Preludes are intermediate pieces that explore the use of patterns and the development of lyric playing with rubato. There are seven original pieces in the collection.

Lyric Preludes in Romantic Style

by William Gillock

Alfred/Warner Brothers

Don't forget this wonderful album of twenty-four pieces in all keys. The pieces are short but offer valuable opportunities to work with a variety of interpretations, as well as key signatures.

As always, the repertoire that I write about is meant to be suggested material that I have enjoyed and experienced some success with. It is presented in my approximation of difficulty (from easier to more advancing). One of the great challenges of teaching piano is to find the right repertoire for each student at the right time! There is a wealth of teaching repertoire in the early intermediate and intermediate levels that will create a solid foundation for standard Romantic piano music. I know that I have only touched on a few favorites selections. Would you share some of **your** favorites with me? Please e-mail me at

db-promusic@excite.com.



Meeting Minutes

BY MARILYN HITCHCOCK

WMMTA GENERAL MEETING MINUTES JUNE 6, 2006

The year-end "Recap" meeting of the Wichita Metropolitan Music Teachers Association was held at 7:00 p.m., June 6, 2006, at Prairie Pines Farm. The evening began with the sharing of member-provided refreshments. President Wendy Stevens called the business portion of the evening to order at 7:30. Minutes of the general meeting of June 14, 2005, were read by secretary Marilyn Hitchcock and approved as read. Judy Fear, treasurer, handed out copies of both the treasurer's report and a detailed report on each of the WMMTA-sponsored events this year. All of the events, the Jazz Workshop, the "For the Love of Music" gala, and the "Music for Life" festival, ended with a plus balance. Current checkbook balance is \$5245.44. Margaret Dietz, referral chairman, sent around a clipboard requesting names of those with teaching vacancies. Paige Cress, membership chairman, reminded those who had not done so to remit membership dues by June 15 to be sure of being included in next year's WMMTA directory. Also, she requested any changes in address, e-mail, etc., be sent to her.

Sally Buxton, program



chairman, asked that those desiring to be included in the symphony ad send \$25 to her by August 1. She distributed information about the following: 1) the KMTA state conference September 22-23, urging everyone to make plans now to attend; 2) District VI fall auditions Sept. 30, including the new "non-memorized" track; entries need to be in by Sept. 9; 3) notes from the last general meeting on piano camps. She then presented an overview of plans for programs next year. Ideas being pursued are a retreat on August 26, October SMTA luncheon, late October or early November celebration of WMMTA's 20 anniversary, and an early spring meeting. Marlene Hallstrom, festival chairman, said this year's festival on a theme of "Sacred Music" would be in early spring. A location is being sought.

Kathy Fehrmann, nominating chairman, presented the slate of officers for 2006-2007:

- o President-elect - Natalie Wickham
- o 1st Vice-President - Sally Buxton
- o 2nd Vice-President - Judy Harrison
- o 3rd Vice-President - Christy Williams
- o Secretary - Marlene Hallstrom
- o Treasurer - Laura

Vollen

The slate was elected unanimously by written ballot. The business portion of the meeting was adjourned at 7:50 p.m.

The evening's program began with a group photo. Sylvia Coats then spoke about her recently-published book, "Thinking as You Play," explaining some of the process by which it was created and summarizing the contents. Wendy Stevens described and performed from her newly-published settings of hymn tunes, sharing some of her answers to the question, "What gets an audience's attention?" Natalie Wickham described her path to certification through the portfolio method. Sylvia distributed a survey regarding attitudes toward certification.

A highlight of the evening was the presentation by Wendy of the WMMTA "Teacher of the Year" Award to Sally Buxton whose service and contributions to WMMTA have been extraordinary. A sharing session followed with each attendee describing some plan for the summer. The evening concluded with the perusal and purchase of lots of donated music.

Certification Corner

BY SYLVIA COATS, NCTM

The MTNA Professional Certification Program is a two-step process; the candidate must successfully complete Step I: Validation and Fulfillment of Standard I: Professional Preparation before proceeding to Step II: Validation and Fulfillment of Standard II: Professional Teaching Practices, Standard III: Professional Business Management and Standard IV: Professionalism and Partnerships.

The program is flexible so that teachers can satisfy the requirements in several ways. As part of Step I the candidate must satisfy a performance competency in any one of twenty-one instrumental or vocal areas. The candidate must possess the ability to perform repertoire in four different style periods with a variety of technical and musical demands. Memory is optional and the difficulty level must be at or above the MTNA performance requirements for each instrument.

Performance competency may

be validated by one of the following.

A. Academic course-work-shown by a transcript with six semesters/nine quarters of applied study.

B. Validation of performance competency-shown by submitting with application one of the following:

Option a. A completed MTNA Repertoire Selection Form for approving the candidate's selected Performance Competency program repertoire as having successfully met the MTNA Performance Competency Requirements. Upon approval of the selected repertoire, as evidenced on the Repertoire Selection Form, the candidate will be sent two Performance Competency Verification Forms to be signed, dated and completed by TWO witnesses* who hear the program. (*See MTNA website for who may serve as a witness and for a list of example repertoire.)

The candidate will return the

witnesses' Verification forms to MTNA for processing.

Option b. A completed MTNA Jury Evaluation Form, signed and dated by a college/university faculty jury panel. Evaluation form must include a juried list of repertoire that meets the MTNA Performance Competency Requirements. List of repertoire must include keys, opus numbers and movements that apply.

Option c. A signed, dated letter from a college-level music performance teacher verifying the candidate has successfully met the MTNA Performance Competency Requirements. The letter must include a list of repertoire performed and/or studied and the name of the school must appear on the letterhead. List of repertoire must include keys, opus numbers and movements that apply.

The beginning of the fall season is a perfect time to sign up for lessons.

For more information about the MTNA Professional Certification Program, visit the website at www.mtnacertification.org/home.htm.

Librarian's Corner

BY JOANNE EHRLICH

The Frances Wallingford Library at WSU is a treasure trove of duo piano music formerly owned by Frances Wallingford and Marguerite Miller. Since we are striving to continue our Gala events, this huge cornucopia of music will give us access to some great choices!

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 - b. Consecutively number in pencil the book with the corresponding number written on the ledger.
4. Check-in procedure:
 - a. Place all books on the table in the library for the Graduate Teaching Assistants to return to the shelves.
 - b. Record date of return on the ledger.



Visit the WMMTA website at www.wmmta.org!

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



Coda

PIANIST WANTED FOR METHODIST CHURCH

Must be able to sight read and play a variety of music, not just traditional hymns.

Pay is by performance at rehearsals and Sunday services. Sunday service begins at 10:45 and ends at noon. Choir rehearsals usually occur once a week for 8 months or less during the year. Day/time of week and length of rehearsals is negotiable.

Pay is negotiable and will be based on talent and compatibility with church. Please contact Pastor Rob Winslow at 316-992-8819 after 7 PM.

LOOKING FOR PIANIST

The Cowtown Entre Nous Victorian Dancers are looking for a pianist.

Rehearsals take place the first and third Wednesday of each month from 7-9 p.m. and performances are held at Cowtown once a month.

Typically, three dance sets are included each performance day and the pay is \$20 per set. Payment for rehearsals is additional.

Please contact:

Kathleen Harley: 722-7287

or

Debbie Strohm: 660-1878

if you are interested or would like more information.

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 Natalie Wickham at natalie@nataliespianostudio.com by **Saturday, July 22, 2006**.