



**ARIZONA STATE MUSIC TEACHERS ASSOCIATION**

# FROM OUR PRESIDENT

ASMTA President's Report

Submitted on: December 13, 2016

Seasonal Greeting to all ASMTA Members!

I wish you all the best this Holiday Season and a Happy New Year!

State competitions wrapped up in November and next will be the Southwest Division Competitions in Hawaii. I would like to congratulate these teachers: Danwen Jiang, Christopher Creviston, Vanja Nikolovski, Tomoko Yonemaru, Hong Zhu, Tannis Gibson, and Susanne Rothaar for their outstanding work on preparing their students to compete at the National level. The students of these teachers will be representing Arizona in the South West Division Competitions in January.



The winners in the Composition Category were already announced. Two Arizona students will be representing the Southwest Division at the National competitions: the winner in Junior group - Ty Promreuk, student of Tomoko Yonemaru, and the winner in Young Artist group - Kevin Bodhipaksha, student of Susanne Rothaar.

Please attend the MTNA Conference in Baltimore, March 18-22. The MTNA has prepared an exceptional program featuring legendary pianist and pedagogue Leon Fleisher. If you already registered or intend to do it please let me know, so I can look for you at the conference.

Make your plans to attend our State Conference as well. The conference will be in Tucson, June 1-3. Dr. Raymond Ryder is conducting this event. The theme "Music of Latin America" is very interesting and we all can learn a lot by going there. The conference location, Omni National Resort, is beautiful! Please don't miss this opportunity to learn something new and socialize with your peers.

Submitted by  
Natalya Thran, NCTM  
ASMTA PResident



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# BOARD REPORTS

## 4TH VICE PRESIDENT MUSIGRAM EDITOR

Submitted on: February 22, 2017

Dear colleagues,

Welcome to 2017! I hope you and all your students are settling into the semester and working towards some big new year goals! One of my goals for the MusiGram is to create a publication that helps document the methods, concerns, and achievements of teachers in 2017. I'd love for future teachers to stumble upon this edition of the MusiGram in 30 years and read about the things we are doing. It was an inspirational experience for me to read MusiGrams from the 1970's and I hope many years from now, those teachers will find it beneficial to learn about teachers from 2017.

Because I can't achieve this goal by myself, I've asked local teachers to submit articles for the MusiGram discussing teaching topics that are important to them. And I'm so happy with the responses I received! Keep reading to learn about teaching students with Autism, introducing improvisation into your lessons, and the benefits of continuing your own personal education.

Also new to this edition are clickable links to make this a more interactive form or sharing information.. There are a few clickable links in this newsletter and there will certainly be more in the next edition. See if you can find the links throughout these pages!

I'm really looking forward to the conference coming up in June. Be sure to read the article from Raymond Ryder, conference chair, to learn about the amazing lineup of performances, masterclasses, and sessions!

I hope you enjoy this winter edition of the MusiGram. If you wish to be a part of the next edition, feel free to email your article to [lianna.rivera@yahoo.com](mailto:lianna.rivera@yahoo.com).

Musically yours,

Lianna M. Rivera  
4th Vice President  
Publications Editor  
Website



# BOARD REPORTS CERTIFICATION CHAIR

## Certification Program

A Message From Your Certification Chair

Submitted on: November 29, 2016

Have you been considering pursuing national certification? Here are a few thoughts to encourage you to follow through in 2017.

1. NCTM shows support and honors the integrity of the teaching of music on a national level.
2. NCTM connects you with like minded professionals.
3. NCTM shows your desire for continuing growth as a professional musician and teacher.
4. NCTM is a way to promote professional teaching standards to the public.

Need more reasons? Contact Kathryn Rood NCTM  
Email: [krclavier@gmail.com](mailto:krclavier@gmail.com)

Or visit the ASMTA website: <http://asmta.org/certification.php>

Submitted by  
Kathryn Rood NCTM  
Certification Chair





# AROUND THE STATE NORTHERN ARIZONA

Northern Arizona Music Teachers Association (NAMTA) MusiGram report

Submitted on: November 30, 2016

NAMTA members have been meeting monthly for recitals and meetings this fall. We are making plans to expand the activities of our Spring Piano Festival to encourage more participation by teachers and their students. Marie Zelenka is chairing the planning committee. We are excited that Lynnette Barney and Hannah Creviston will be giving presentations to our local chapter in the spring.

NAMTA and the NAU-Collegiate Chapter have named Dr. Frank Scott an MTNA Foundation Fellow in recognition of his 40 years of teaching at NAU and are reaching out to friends, colleagues and former students to contribute to the MTNA Foundation Fund in his name.

We were all saddened by the passing of Pee Yaw Wilkes. She contributed so much and will be missed greatly. We are looking forward to the Celebration of Life Concert on January 13th, 2017 at 7:00 in Ashurst Hall on the campus of NAU .

Respectfully submitted,  
Rita Borden, NCTM  
NAMTA, president



# BOARD REPORTS

## MTNA FOUNDATION CHAIR



MTNA Foundation Report

Submitted on: November 29, 2016

Greetings to all for a Merry Christmas! We are at hard freeze down in Sierra Vista.

The following is our report from National concerning MTNA Foundation donations – first three quarters of 2016 total – \$457.

If you wish to make a donation to the MTNA Foundation Benevolence Fund please go to the MTNA Foundation website and read about the fund. **This enables us to make donations to those who have been suffered loss due to natural disasters.**

Regarding Teacher Enrichment grants: due date January 2017

- Applicant must be actively teaching at the time of application.
- Applicant may apply for funding for only one project per year. Request for funding to study privately and also attend a seminar would be considered two projects.
- Beginning date for the project must be after July 1, 2017, and project should be completed by June 30, 2018.

It is my hope that for the June 2017 conference we can again have a percentage of the Evening concert as a donation to The Foundation. I am interested in discussing this with the conference committee.

Also a constant reminder to all members – when you renew please add what you can afford to the Foundation. It will be a help to teachers and an aid to students nationwide. Your gift and thoughtfulness is always greatly appreciated.

My best to all  
Rosemary Isbell-Hendrickson NCTM  
MTNA Foundation Chair



ARIZONA STATE MUSIC TEACHERS ASSOCIATION



# DO WE STILL NEED TO LEARN?

## BY: DR. RADMILA STOJANOVIC-KIRILUK, NCTM

Submitted on: November 27, 2016

Being a piano teacher offers you wonderful opportunities for sharing creativity and knowledge while guiding students towards greater goals. Often times, many of us teachers rely on our good instincts initiated by the teaching experience collected throughout the years. But how do we succeed in continuously improving our teaching methods? After teaching for a while in the studios, teachers start functioning in an “outdated software mode” unless they do an occasional “update”. In the world of piano teaching, the “update” can mean many things, some of them being taking lessons again, attending concerts and master classes, or returning to perform publicly.

Teachers should always strive for higher music education. If you do not have any kind of formal education, you should start researching availabilities of the music programs around your area and choose something that suites you. The advantage of pursuing any kind of certificate/degree programs, comparing to taking private lessons only, is that programs will likely expose you to a wider scope of music subjects, such as harmony, theory, history, and ensemble playing. And also interaction and exchange of ideas with other fellow students/teachers is invaluable.

As a part of continuing education, teachers should also try to obtain a professional teaching certificate such as NTCM (Music Teacher National Association Certificate). Certification could pose a challenge for a teacher but its completion brings confidence and recognition among students and colleagues.

Once when the formal education is obtained (certificate in teaching, bachelor’s degree or more), the fun part begins because there are no restrictions what you can do. Taking, for example, some extra classes in early music or harpsichord playing could be an eye opener for Baroque music style. Or preparing an article on different techniques on teaching scales for a local newsletter or a blog is a great idea for those who like to merge love for writing and music. A theme studio recital is a wonderful opportunity for you to maybe arrange a few difficult pieces into easier versions that your younger students can perform. In today’s time it is fairly easy to record a music performance and publish it (even just for family and friends). Maybe recording favorite intermediate teaching pieces for the students to listen would be a great motivator for fresh start on practicing routine. And of course, all those books and magazines on teaching (I hope you have several on your bookshelf) are so inspiring- we must not forget to read them!

And remember, it is never too late to start learning more! That reminds me, I better go and sign up for that technology class at my college. Right now!

Radmila Stojanovic Kiriluk, ASMTA IMTF Chair



# ASMTA CONFERENCE INFORMATION

## CONFERENCE CHAIR REPORT

Submitted: February 7, 2017

ASMTA's Annual Conference in Tucson This Year

"Music with a Latin Flair" is the theme for the 88th Annual ASMTA Conference here in Tucson June 1-3, 2017. The conference will be held at the beautiful Tucson Omni National Resort in northwest Tucson near Shannon and Magee (east from the Cortaro Farms exit on I-10). Because of its size and facilities, the Tucson Omni is particularly well-suited to our state conference. Not only our usual sessions and gala banquet, but also the Conference Artist's Recital, the Honors Recital auditions and the Honors Recital itself will be onsite.

The Frida evening concert this year will be a performance by the Piazzola da Camera Trio consisting of pianist Oscar Macchioni, violinist Carla Kountoupes, and 'cellist Andrew Nickles. Originally from Argentina, Dr. Macchioni is on the faculty of the University of Texas, El Paso. In addition to the concert Friday evening, Dr. Macchioni will present a session entitled "Mostly Tangos," which is also the title of his solo CD. This session will focus on piano solo repertoire especially related to tangos, including music by Astor Piazzola, Alberto Ginastera, Juan Jose Castro and William Bolcom. The Piazzola da Camera Trio has performed in New Mexico, Texas and Thailand (!).

Kevin Olson from FJH Music Company (and Utah State University) will also be at our conference. ASMTA has commissioned a piano duet from Dr. Olsen that will be premiered during the conference. The premier will be presented by Kathryn Rood and Mary Pendleton Hofer as part of a two-piano performance that will feature Piazzola Tangos for Two Pianos.

Exhibitors and additional presenters are encouraged to submit proposals using forms available online at the ASMTA website. Proposals for presentations should be submitted by March 17, 2017. Also, if you have any suggestions of presenters, exhibitors, or advertisers whom I should contact, please let me know...

Respectfully submitted...

Raymond T. Ryder  
ASMTA 3rd VP for the 2017 Conference  
cell/text: 520/661-8231

**FOR CONFERENCE REGISTRATION,  
SEE THE NEXT PAGE.**

**WANT TO BE A PRESENTER OR  
EXHIBITOR ?**

**CLICK HERE**

**FOR REGISTRATION PACKETS**





# 88<sup>th</sup> ARIZONA STATE MUSIC TEACHERS ASSOCIATION CONFERENCE

June 1-3, 2017 | Omni Tucson National Resort, Tucson, AZ

## REGISTRATION

Name: \_\_\_\_\_ Local Association: \_\_\_\_\_

Address: \_\_\_\_\_ City/State/Zip: \_\_\_\_\_

E-mail: \_\_\_\_\_ Phone: \_\_\_\_\_ Cell Phone: \_\_\_\_\_

Check if you would like to volunteer: \_\_\_\_\_ June 1 \_\_\_\_\_ June 2 \_\_\_\_\_ June 3 \_\_\_\_\_ All 3 days

### Conference Registration

Active ASMTA Member  
 ASMTA Student Member  
 Non-Member  
 Student Non-Member  
 First-Time Attendees (members only)

### Early Registration Postmark by April 1, 2017

\_\_\_\_\_ \$50  
 \_\_\_\_\_ \$25  
 \_\_\_\_\_ \$100  
 \_\_\_\_\_ \$50  
 \_\_\_\_\_ \$25

### Late/On-Site Registration Postmark by May 15, 2017

\_\_\_\_\_ \$75  
 \_\_\_\_\_ \$50  
 \_\_\_\_\_ \$150  
 \_\_\_\_\_ \$75  
 \_\_\_\_\_ \$50

### Single-Day Registration

Active ASMTA Member  
 Non-Member

\_\_\_\_\_ June 1 \_\_\_\_\_ June 2 \_\_\_\_\_ June 3  
 \_\_\_\_\_ \$35 \_\_\_\_\_ \$50  
 \_\_\_\_\_ \$70 \_\_\_\_\_ \$100

### Dinner Gala Banquet (June 1)

Mark number of guests and postmark by May 15, 2017  
 \_\_\_\_\_ Sonoran Chicken Breast(\$55)  
 \_\_\_\_\_ Atlantic Salmon Fillet (\$55)  
 \_\_\_\_\_ Vegetarian Risotto (\$50)

### Lunch Buffet (June 2)

Mark number of guests and postmark by May 15, 2017  
 \_\_\_\_\_ \$30

### Piazzolla da Camera Piano Trio Concert (June 2)

Mark number of guests  
 \_\_\_\_\_ \$10

### PAYMENT

\_\_\_\_\_ Check No. \_\_\_\_\_ PayPal \_\_\_\_\_ TOTAL  
 Payable to ASMTA

Register online at [asmta.org](http://asmta.org) or mail your payment to: **Lynnette Barney, ASMTA Treasurer**

**2820 W. Giaconda**

For hotel reservations, call Omni Tucson National Resort, 1-800-451-1111  
**Hotel reservations must be booked by May 3, 2017 for the conference**

For questions, please e-mail: [RaymondTRYder@AOL.com](mailto:RaymondTRYder@AOL.com)



# TEN TIPS FOR TEACHING STUDENTS WITH AUTISM

BY HANNAH CREVISTON

Submitted on November 27, 2016

Autism is a Pervasive Developmental Disorder affecting 1 in 68 children in the United States, according to the latest report from the Center for Disease Control and Prevention (2014). Because it is a spectrum disorder, no two children are alike and deficits range from low-functioning (no vocabulary, not toilet-trained, need help with feeding) to high-functioning (able to hold a job and drive a car) and everything in between. These children experience deficits in three areas: Communication, Social Skills and Behavioral Skills.

Communication deficits include one or more of the following: Very little or no spoken language, lack of conversational skills, echolalia or repetition of others words and no make-believe or imitative play. Deficits in social skills include two or more of the following: Lack of eye contact or facial affect, inability to develop peer relationships and lack of interest in sharing joy, interests and achievements with others. Behavioral deficits are exhibited by children with autism in one or more of the following ways: Preoccupation with one or more patterns of interest that is abnormal either in intensity or focus, adherence to certain routines/rituals and difficulty adjusting to changes or transitions, repetitive motor mannerisms, such as hand flapping or finger flicking, and preoccupation with parts of an object.

Here are ten very basic tips that can help you feel more comfortable in teaching students on the autism spectrum:

## 1. Use person-first vocabulary.

Saying “a child with autism”, rather than “an autistic child” might seem like a small and unimportant distinction; however, to the child and parent, this is a big deal. Person-first vocabulary means that we recognize that the child is a person first who happens to have a development disorder. You might surprise yourself and find that your actual way of thinking changes, too.

## 2. Each child is different.

I am sharing with you some general tips that will help guide your teaching approach. Some things you try will be very successful with one student and very unsuccessful with another. Also, some things you try might work one week and not the next. Just as every typically-developing child is different, every child with special needs is, as well. If something doesn't work, that doesn't mean you should give up on that plan or child; it just didn't work that day. Each child is different and each day is different.

(continued on next page)





# TEN TIPS CONTINUED

## 3. Don't assume...anything.

Start from square one. Many children with autism like to play piano with just their index fingers. They might not even be aware that they have other digits to use or that those digits are called fingers. On the other hand, many children with autism have really great ears and can play difficult songs by ear, but others can't. Start with the very basics. Break every new concept or activity into achievable steps.

## 4. Use clear, concise language.

Students with autism are very literal in their understanding of language and don't necessarily make transfers easily. Give directions that tell them exactly what you want them to do and how. For typically-developing students, you might tell them that playing legato is like playing the keys with gum on their fingers; for a child with autism, that imagery would not be helpful. It is better to show them how to slowly move their fingers up and down and even help them with their fingers until they understand the coordination. (Always ask permission before touching a student.) Also, try to avoid using multiple terms for the same concept.

## 5. Establish a routine, which allows for flexibility.

Some children are used to using a picture schedule at school and I often incorporate that into lessons. (You can easily make one with Velcro and poster board.) Others like to begin and end with the same song, but are able to have more flexibility during the lesson. It's good to have a set structure and lesson plan, but remember, sometimes something triggers the student or they are doing really well at something and the plan needs to disappear.

Breaks are also very helpful and can still incorporate musical aspects: a movement activity or dance break, even flashcards away from the piano. Be flexible with lesson length, as well. With the same student, I have had lessons that are 20 minutes and lessons that are an hour.

## 6. Be aware of distractions in the environment.

Most children with autism have sensory processing difficulties. A shirt made of itchy material or the humming of a light can make it hard for a child to focus. Changes in the environment can also be unsettling; even a book out of place on a desk can trigger a child to shut down or have a meltdown.

## 7. Tackle one issue at a time.

It can be overwhelming for any student to try to think about notes, hand position, rhythm, pedal, etc. all at the same time. Students with autism sometimes need more processing time, so don't try to change everything at once. Work on getting the student to use all of his/her fingers. Then you can talk about rhythm (teach rhythms aurally!) or dynamics or something else.

Continued on page 15



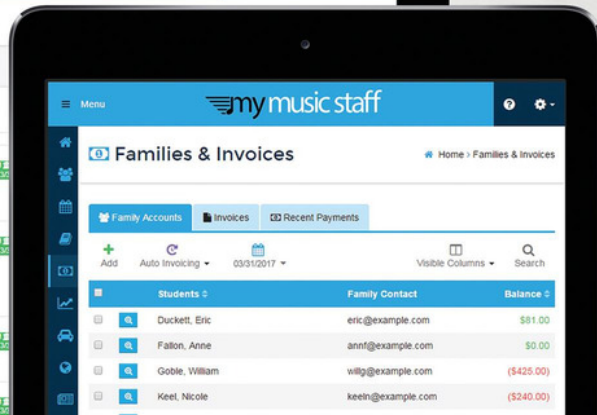
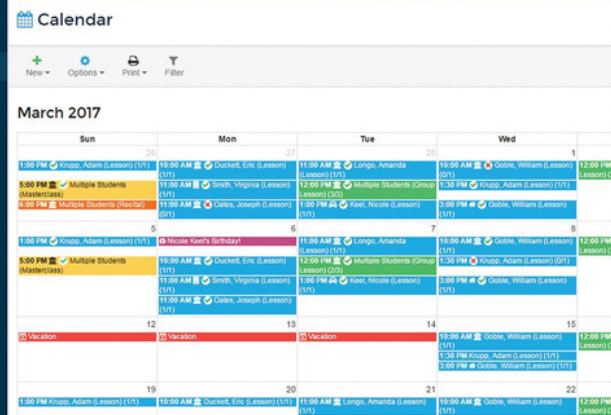
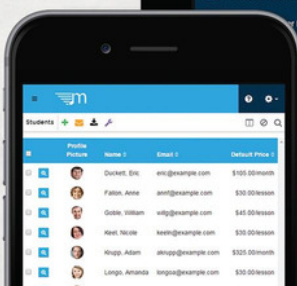
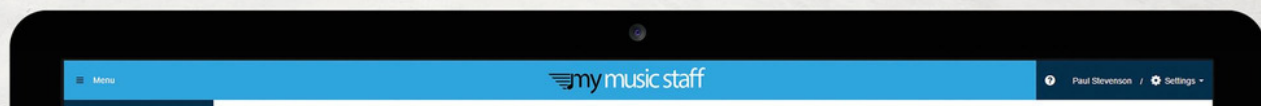
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# TEN TIPS CONTINUED

8. Don't get stuck on the notes.

Note-reading is not the most important part of music. Some children with autism might learn to read notes over time; others might not, and that is okay. Use familiar music. Teach aurally. Ask for input from the student as to what kind of music he/she would like to learn.

For many of these children, they might never reach the stage of polishing and perfecting a piece, and that is okay. Performing at a recital may not be a motivating factor for a child with autism; it could even have the opposite effect. Although, learning and progressing are the most important things for us as teachers, we want to make sure that the musical experience these students receive is positive and uplifting.

9. Parents are your biggest resource (and fans).

Nobody knows your student better than his/her parents. If you get stuck, ask how they work on new skills in the home or what they use to help motivate the child. Parents of children with special needs are unfortunately used to having their child excluded from activities on a regular basis, so to have someone invest time and energy in their child's success is a wonderful thing.

10. Be patient with yourself and your student.

Don't take it personally if something doesn't work right away or if a student doesn't respond in the way you predicted. We all have bad days and, for a child with autism, there are so many factors that can affect their reactions.

My favorite pedagogical quote is by Dr. O. Ivar Lovaas who said, "If a child does not learn in the way we teach, we must teach in the way they learn." Challenge yourself to step out of your comfort zone and reach out to someone who learns and processes information differently than you do.



Hannah Creviston is Assistant Professor of Practice at Arizona State University.



# INTRODUCTION BY IMPROVISATION BY CHRISTOPHER J. OILL

Submitted on: November 21, 2016

When students say “I don’t want to play this piece,” what they often mean is “That looks really difficult! I won’t ever be able to play it.” New pieces can appear difficult when new rhythms, motivic patterns, harmonies or other concepts are introduced. These new concepts may be treated similarly to a young child learning to speak. When first learning a language, children “babble” by mixing and matching observed phonetic sounds. After a while of experimentation, children begin to speak real words instead of nonsense words. Like experimenting with phonemes before speaking full words, students may naturally improvise with a new concept before executing it within the context of a new piece.

Consider Frederic Chopin’s *Fantaisie-Impromptu*, Op. 66. Amongst the pitches, fingerings, harmonies, etc., the polyrhythm usually stands out as most intimidating. Many improvisation exercises can be created from this three-against-four rhythmic concept. For example, instruct your student to slowly play triplets on one key in the left hand and 16th notes on another key in the right hand; show how the two rhythms align with each other. Once the student masters this, keep the same rhythms, but change their left hand to C major block chords and their right hand to an improvised melody on the C major scale. Add a layer of difficulty by arpeggiating the left hand. Soon enough, your student will play the rhythm with ease, allowing them to focus on other elements within *Fantaisie-Impromptu*.

This example merely peeks into the world of possibility concerning contextualization by improvisation. With just a little creativity, this teaching technique applies to almost any concept, from difficult technical passages to tricky articulations, new meters, and more! Although more teacher planning may be required, the result replaces torture with pleasure, difficulty with simplicity, and more importantly, failure with success.

Christopher J. Oill



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## *A note from the owner*

*Dear teachers,*

*We truly appreciate all you do for aspiring musicians young and old. The patience, the preparation, the encouragement, the odd hours it takes to do your job well. That's why we do everything we can to support and serve music educators. We love contributing to events like this one, offering our recital hall to the teaching community, donating pianos and space for ensemble rehearsals each year and making it easy for your students to acquire quality instruments with upgrade options as they become better musicians. We do it because we want to be more than just another piano store in town asking for referrals. We want to earn your respect and your business through collaboration and generosity, using our resources for the common good. There is a lot of alignment between your business and our business. We both serve families, first time buyers, novice players and kids just starting out, and have the same goals for them musically.*

*Many of your students aren't financially able to spend \$4K or more on a piano at a retail store, they don't have the knowledge to risk a Craigslist purchase and they don't have your endorsement (hopefully) to start on a toy keyboard. That's where we come in, your students simply pick out a piano - prepped and tuned - take it home for 6 or 9 months at \$30, \$50 or \$75 depending on the quality of the piano. After the "play period" term, they can use 100% of their credit to purchase or upgrade to a better fit. If they aren't ready to buy, they can simply return the piano or convert it to a conventional month to month rental until they figure out what to do. No credit checks, no fees other than delivery, no interest, no obligation to buy anything, no cold feet. Just a nice long test drive which hopefully leads to piano ownership. We even give a 10% discount to all student referrals.*

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# HONORING PEE-YAW LIM WILKES

## MEMORIAL AND SCHOLARSHIP INFORMATION

Submitted on: December 10, 2016

Beloved Flagstaff piano teacher, Madam Lim Pee-Yaw (Pee-Yaw Lim Wilkes) age 83 passed away at her home Sunday, October 30, 2016. She was born on January 13, 1933 in Medan, Sumatra; the 5th of 8 children, to Lim Nio Khuan and Chen Kung Niong. The Russian pianist Alexander Gjimalosky in Medan recognized Pee-Yaw's incredible talent for the piano at an early age. Because of the occupation that remained in Medan after the Pacific War, the family moved to Singapore where Pee-Yaw continued her studies with Czech pianist David Apel.

At the age of 16 she was awarded a scholarship to further her studies at the Royal College of Music in London, England where she would go on to earn multiple highly coveted diplomas: LRSM [Licentiate of the Royal Schools of Music], LRAM [Licentiate of the Royal Academy Of Music] ACRM [Associate of the College of Royal Music]. Pee-Yaw studied under Dr. Thomas Fielden, Arthur Alexander (protégé of Tobias Matthay) and Dame Myra Hess. She was twice awarded the 'UK Exhibitioner Award' and was honored to give a special performance for the Queen Mother. After graduating with the highest honors in both teaching and performing Pee-Yaw applied and was awarded the Foreign Student Scholarship to the University of North Carolina, Greensboro.



She met Dr. Stanley N. Wilkes in 1957 on one of her return voyages from England. Their budding romance began when the two met on the deck of an oceanic cruise liner and grew through correspondence and Stan's visits to Singapore. They were married in June of 1958. Their first daughter Milla was born in Astoria, Oregon. They lived in Corvallis, Oregon where Stanley completed his doctorate. Stanley was offered a teaching position at East Carolina University.





After one year in Greensville, NC and the birth of their second daughter, Myra, they would settle in Flagstaff, Arizona in 1966. Stanley began his 33-year career as a Biology professor at Northern Arizona University and Pee-Yaw began her illustrative career as a concert artist and music educator. A third daughter, Marielle, completed their family.

Pee-Yaw's music career spanned a vast gamut of performing; producing the highest caliber, competitive level students; piano adjudication; lecturing nationally and internationally; and holding leadership roles as NAMTA President (Northern Arizona Music Teachers Association), ASMTA President (Arizona State Music Teachers Assoc.), and MTNA Southwest Division President (Music Teachers National Assoc). These organizations have honored her with many awards including the 'MTNA Recognition for 50+ years of Teaching' and this past June was awarded the 'Arizona State Music Teachers Association Honorary Life Member Award'. In addition to educating over 200 students, Pee-Yaw also served the Flagstaff community as the choir director and organist at Our Lady of Guadalupe and Nativity Church. She also introduced many residents to Chinese cuisine through community cooking classes. Pee-Yaw and Stan were integral to the Flagstaff Community Concert Association and N.A.U.'s Chinese Student and Scholarship Association.



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Pee Yaw Wilkes  
A \$10,000 contribution has been made  
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