

THE CLARION

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President's Corner



December Challenge-of-the-Month: Create an Annual Appreciation List

December 2016. Life in the 21st century. I can recall thinking that by this time we would be using transporters (I'm a die-hard Star Trek fan), flying automobiles (The Jetsons, too) and that we would have conquered the need for reading glasses (I have about eight pairs). But then again, some of the traditions and routines established from the 20th century have kept me grounded and content. I was a firm believer in Santa Claus as a young child. The magic and excitement that gifts would magically appear in my stocking and under the tree on Christmas morning (although I could never figure out why Santa kept putting tangerines in my stocking) continue to be a strong memory. I still use my mom's recipe for turkey dressing and cranberry salad, and I found the perfect potpourri that reminds me of those childhood scents. It is said that our sense of smell is a powerful memory tool. And of course, so is music. I still have some of the Christmas sheet music that I learned as a student and enjoy bringing out the music to play for the sheer joy of reminiscing.



As teachers we also pass along traditions and routines to our students and their families. Even if you don't hold an annual Christmas recital, your students still experience many familiar routines when they attend lessons each week. It may be that your dog greets them at the door each week (as mine does), or that they associate the smell of cinnamon from the candles you use, or enjoy looking at your trinkets, décor, and books which adorn your home or studio. I have fond memories of Mrs. Tavener's house where I had lessons as a young child, and the routine of going to the neighborhood grocery store with my mom while my sister had her lesson. I also recall the treacherous drive through the snow and ice driving in from my small town to Spokane each week (my mom was not about to have us miss our lesson!). And I remember my father threatening to make me do the dishes if I didn't practice for the full hour... and we did not have a dishwasher and always had well rounded meals with plenty of pots and pans every night. I practiced.

As we come to the close of another year I am not only grateful for all of

(Continued on page 2)



(Continued from page 1)

the wonderful friends and colleagues within our association, but I am full of appreciation for the traditions and memories which have come to me through my membership and volunteer work. Looking back at my own personal WSMTA history, I want to acknowledge those teachers and friends who have contributed to my success as a musician, teacher and leader. Tawni Wright got me started with WSMTA. She provided me lessons as an adult, encouraged me to teach and mentored me into the association. Marlene Haney warmly greeted me as the Spokane Chapter membership chair and left a solid impression of graceful strength. Margaret Ott awed me with her kind demeanor and astute musical understanding. Linda Burger and Dorothy Elfin, both of whom have passed away, were my very good friends and freely offered their friendship, advice and honesty. They left me with an acute hole in my heart that will never be completely filled. My good friend Barbara Miller continues to offer support and friendship in all things music along with gardening, fashion and pop culture (which I definitely need advice on). Kendall Feeney has patiently taught me to be a better pianist and artist. Karen Schaefer, a great friend who now lives in Florida, listens with equanimity to my complaints, rants and exultations about both studio life and association management. Peter Mack has provided friendship and continues to set an example of how to combine being a great pedagogue and WSMTA volunteer. Margee Webster, Debra Florian, Dianne Johnston, Jani Peterson, Laurie Eash, and Patti Robertson have set examples for what I desire to be as a WSMTA leader. And of course, there are many, many others who have influenced my life as a musician, teacher and leader. I cannot thank everyone sufficiently in the space allowed for this column.

Appreciation
is a wonderful thing: it makes
what is excellent in others belong
to us as well.

~Voltaire

December Challenge-of-the-Month: Create an Annual Appreciation List

We all know about making gratitude lists. There are many things to be grateful for, including friendships, but I feel strongly there is a difference between gratitude and appreciation. Appreciation is gratitude but with an element of wonder, awe and magic – kind of like Santa Claus. The gifts given to us by our friends and colleagues within WSMTA should be appreciated with that level of wonder and irresistible attraction. The people who have impacted you should be listed along with what it is they have freely given just by being themselves: advice, honesty, humor, character, firmness, forgiveness and of course their unique personality – musicians have no equal when it comes to unique personalities! They aid us in creating our history and traditions, our understanding and curiosity, and especially our willingness to give back in return to others.

I wish you all the best as we come to the close of 2016. May 2017 bring you good health, wisdom and especially friendships, old and new, with which to celebrate your continued membership in WSMTA.

Janice Smith, NCTM
WSMTA President

SAVE ME A SEAT AT THE MTNA GALA IN BALTIMORE



Are you attending the 2017 Conference in Baltimore? Are you thinking about attending the Gala? Our own **Marilyn Linde** and **Jani Peterson** will be honored as MTNA Foundation Fellows, so you will want to be there to congratulate and cheer their accomplishment!

WSMTA reserves tables for our members and we would love to have you join us. There will be a small charge for the table reservations (separate from the Gala fee) and we will need to know soon if you will dine and celebrate with us that night—WSMTA members ALWAYS have a great time and we want YOU to be part of it!

Contact me via email, phone or text and I'll put you on the list to receive more details as information comes to us from MTNA.

Janice Smith
WSMTA President
509-995-5676

CLARION INFORMATION

Happy Holidays! The *Clarion* is the official bulletin of the Washington State Music Teachers Association and is published 9 times during the school year: September– December, February– June. The *Clarion* includes membership news announcements as well as pertinent news of the Music Teachers National Association (MTNA).

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CLARION SUBMISSION GUIDELINES

- Please send submissions to Samantha Yeung at c.samantha.yeung@gmail.com no later than the first day of the month preceding the publication date. You will receive a confirmation message.
- Please send your submission and all relevant attachments (photos, documents) in one email message.
- Submissions should be formatted in Microsoft Word (.doc or .docx) or Google Docs.
- When possible, please include a headshot of yourself with your submission. Your photo must be a head and shoulder shot.



MARK YOUR CALENDARS

for the WSMTA Conference June 22-24,
2017 at Shoreline Community College in
Shoreline, WA.

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Dorie Guidon (*see Adjudications Chair*)
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WELCOME NEW MEMBERS

Collegiate Chapters

David Berry
Brigitta Briggs
Cristian Humberto Garcia Castillo
Rana Mahmood

Clarkston-Lewiston

Lorinda Bisso

Lewis County

Barbara Demmel

Puyallup Valley

Krysti March

Seattle

Holly Eckert-Lewis

Spokane

Stefani Leavitt

Tri-City

Andrea Marks

Yakima

Cynthia Moore



WSMTA CONFERENCE IN SHORELINE

"Serenade of the Sound"

Thursday-Saturday, June 22-24, 2017 · Shoreline Community College

Conference-goers will enjoy three full days of workshops, masterclasses, panel sessions, recitals, and more at the 2017 WSMTA Conference. Shoreline is just ten miles north of downtown Seattle, making it an ideal commute for members in the Puget Sound area. We look forward to welcoming you to *"Serenade of the Sound"* in June 2017!



Conference Accommodations

To accommodate all conference attendees, WSMTA has special rates available at two different hotels. You have the choice of being in Edmonds by the waterfront or in Northgate with easy access to I-5. All conference sessions, recitals, and meetings, including Board of Directors and Education Board meetings, will be held on campus at Shoreline Community College.

EDMONDS HARBOR INN

130 W Dayton St, Edmonds, WA 98020

The Edmonds Best Western Plus Harbor Inn is a scenic five mile drive from Shoreline Community College. From the hotel, you can easily walk to the waterfront, downtown Edmonds, and the Edmonds-Kingston ferry dock. In downtown Edmonds, you will find many boutiques, restaurants, and cafes. The new Cascadia Art Museum is also across the street, presenting northwest art of the late 19th century through the mid-modernist period.

WSMTA Room Rates: (includes continental breakfast)

\$122.39 Tuesday through Thursday

\$131.39 Friday and Saturday

Reservations can be made by calling 1-800-441-8033.

NORTHGATE HAMPTON INN & SUITES

9550 1st Ave NE, Seattle, WA, 98115

The Northgate Hampton Inn & Suites is a quick seven mile drive from Shoreline Community College, with easy access to I-5. The Northgate neighborhood is a thriving, urban area with a movie theater, chain restaurants, and department stores at the Northgate Mall. The nearby Northgate Transit Center provides convenient access to downtown Seattle.

WSMTA Room Rates: (includes hot breakfast, internet, and parking)

\$159 single room

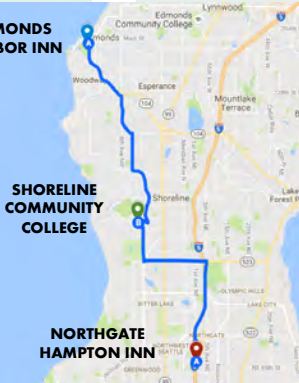
\$169 double room

Reservations can be made by calling 206-522-6991; online reservations will be available in December.

EDMONDS-KINGSTON FERRY DOCK



EDMONDS HARBOR INN



NORTHGATE MALL



Evening Performances at the 2017 WSMTA Conference

WASHINGTON WINNERS RECITAL

Thursday, June 22, 2017 at 7:30 PM at the SCC Campus Theater

SHORELINE COMMUNITY COLLEGE MUSIC FACULTY RECITAL

Friday, June 23, 2017 at 7:30 at the SCC Campus Theater

WSMTA ALL STARS CONCERT

Saturday, June 24, 2017 at 7:30 PM at the SCC Campus Theater

The WSMTA Conference Committee is pleased to announce the remarkable lineup for the WSMTA All Stars Concert: **Peter Mack**, piano; **Fred Winkler**, saxophone; **Jody Graves**, piano; **Julia Salerno**, violin; and **Jane Ellsworth**, clarinet. This concert, highlighting outstanding local talent from our membership, is not to be missed!



*Peter Mack,
piano*



*Fred Winkler,
saxophone*



*Jody Graves,
piano*



*Julia Salerno,
violin*



*Jane Ellsworth,
clarinet*

Peter Mack was born in Ireland, where he had his early training with Frank Heneghan at the Dublin College of Music. Subsequent study was at Trinity College, Dublin, and with Bela Siki at the University of Cincinnati College Conservatory of Music and at the University of Washington where he earned his doctorate in piano performance. Peter is on the piano faculty at Cornish College of the Arts in Seattle, WA.

Fred Winkler has become one of the leading concert saxophonists in the Pacific Northwest performing frequently as a soloist and chamber musician. Currently, Mr. Winkler is on the faculty of University of Puget Sound in Tacoma, WA as an affiliate artist, faculty of the community music department, and coordinator for the community chamber music program.

Jody Graves maintains an exciting, diverse and active performing career, and is recognized nationally as a distinguished artist and teacher of piano. She holds a Doctorate Degree in Piano Performance and Literature from the Eastman School of Music in Rochester, New York and her Master degree from Catholic University in Washington D.C. Dr. Graves is currently Associate Professor of Piano at Eastern Washington University, in Cheney, WA.

Julia Salerno serves as professor of Violin and Viola at Eastern Washington University. Julia graduated with a DMA in Violin Performance from the University of Southern California in May 2010. She was awarded major scholarships for music study at the University of Michigan and University of Southern California, where she received her B.M. and M.M., respectively, in violin performance summa cum laude.

Jane Ellsworth is Associate Professor of Music at Eastern Washington University, where she teaches music history. Dr. Ellsworth earned a PhD in musicology in 2004 from The Ohio State University, and also holds Bachelors and Masters degrees in clarinet performance from the Cleveland Institute of Music and a DMA from Ohio State.

MTNA Performance Competition Results

November 11-13, 2016 · Central Washington University · Ellensburg, WA

Congratulations to our MTNA Performance Competition winners! Winners will represent WSMTA at the MTNA Northwest Division Competition January 14-16, 2017 at Eastern Washington University in Cheney, WA.

JUNIOR PIANO

WINNER

Adrian King, student of Peter Mack

ALTERNATE

Eashan Vagish, student of Sasha Starceвич

HONORABLE MENTION

Edward Zhang, student of Sasha Starceвич

HONORABLE MENTION

Emily Park, student of Sasha Starceвич

SENIOR PIANO

WINNER

Mya King, student of Peter Mack

ALTERNATE

Christopher Erling, student of Judy Baker

HONORABLE MENTION

Janet Phang, student of Peter Mack

HONORABLE MENTION

Justin Cai, student of Peter Mack and Karlyn Brett

YOUNG ARTIST PIANO

WINNER

Garrett Snedeker, student of Jeffrey Savage

ALTERNATE

Frankie Bones, student of Jeffrey Savage

SENIOR PIANO DUET

STATE REPRESENTATIVE

Mya King and Adrian King, students of Peter Mack

JUNIOR STRING

WINNER

Charlotte Marckx, violin, student of Simon James

ALTERNATE

Tabitha Mason, violin, student of Simon James

SENIOR STRING

WINNER

Shintaro Taneda, violin, student of Simon James

ALTERNATE

David Forman, viola, student of Simon James

HONORABLE MENTION

Jay Yang, cello, student of Kevin Krentz

CHAMBER MUSIC STRING

STATE REPRESENTATIVE

Apollo Quartet: Mackenzie Vigil, violin; Nicholas Han, violin; Kaleb DePoister, viola; Nolan Welch, cello; students of Carrie Michel



Apollo Quartet

JUNIOR WOODWIND

WINNER

Minsoo Kwan, flute, student of Bonnie Blanchard

ALTERNATE

Jasmine Lin, flute, student of Robert Wilson

HONORABLE MENTION

Alexander Rosenbaum, flute, student of Bonnie Blanchard

SENIOR WOODWIND

WINNER

Zoe Sheill, flute, student of Bonnie Blanchard

ALTERNATE

Alina B, flute, student of Sarah Bassingthwaite

HONORABLE MENTION

Lucy Yang, flute, student of Sarah Bassingthwaite

CHAMBER MUSIC WOODWIND

STATE REPRESENTATIVE

Puget Sound Saxophone Quartet: Minna Stelzner, soprano sax; Timothy Flock, alto sax; Hayden Harper, tenor sax; Duke Sullivan, baritone sax; students of Fred Winkler

YOUNG ARTIST BRASS

WINNER

Mathew Tatz, tuba, student of Christopher Dickey

ALTERNATE

Anthony Achille, euphonium, student of Christopher Dickey

WSMTA Outstanding Artist Competition (OAC) Results

November 11-13, 2016 · Central Washington University · Ellensburg, WA

JUNIOR PIANO

FIRST PLACE

Jeslyn Zhu Cai, student of Peter Mack and Karlyn Brett

SECOND PLACE

Daniel Jung, student of Donna Bender

THIRD PLACE

Dora-Ziyan Chen, student of Sasha Starceovich

UNRANKED HONORABLE MENTIONS

Arthur Yan, student of Ivona Kaminska-Bowlby

Jaden W Zhang, student of Ni Liu

Scott E Fisher, Jr., student of Nicole Kim

Nicole Wang, student of Ekaterina Melkamini

Ellen Li, student of Anaida Nagdyan

SENIOR PIANO

FIRST PLACE

Robert Yan, student of Ivona Kaminska-Bowlby

SECOND PLACE

Jonathan Staley, student of Ivona Kaminska-Bowlby

THIRD PLACE

Shichu (David) Liu, student of Ivona Kaminska-Bowlby

UNRANKED HONORABLE MENTIONS

Connor V. Zhang, student of Ni Liu

Jasmine Wen, student of Karlyn Brett

Deanna Han, student of Sasha Starceovich

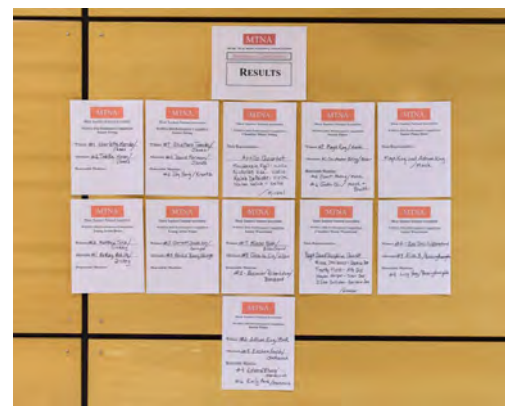
Alex Amick, student of Barbara Van Vliet

Elise Winkler, student of Merilyn Jacobsen

Megan Lu, student of Soonja Kim

Sarah Wu, student of Barbara Miller

SiQi He, student of Barbara Miller



WSMTA Composition Competition Results

Music Teachers National Association is pleased to announce the results of the WSMTA Composition Competition. This year's entrants submitted pieces that demonstrated great talent and promise. WSMTA would like to congratulate all the students on their truly wonderful compositions!

ELEMENTARY

STATE REPRESENTATIVE

Angelina Lawton, student of Kristina Lee

JUNIOR

WINNER

Sophia Chen, student of Sharon Van Valin

HONORABLE MENTIONS

Gannon Forsberg, student of Sharon Van Valin

Nathan Paek, student of Sharon Van Valin

SENIOR

WINNER

Benjamin Cheung, student of Nino Merabishvili

HONORABLE MENTIONS

Christina Ding, student of Sharon Van Valin

Elise Winkler, student of Merilyn Jacobson

William Zhang, student of Roger Briggs

YOUNG ARTIST

WINNER

Ian Guthrie, student of Martin Kennedy

HONORABLE MENTION

Alex Worland, student of Martin Kennedy

WSMTA Composition Competition Judges:

Dr. Scott Blasco, Washington State University

Dr. Bruce Hamilton, Western Washington University

Dr. Jonathan Middleton, Eastern Washington University



MTNA Performance Competition In Review

This year, the MTNA Performance Competition featured 59 entrants representing 26 teachers. As always, for an event such as this, it takes many hands to make it all work. I want to thank those who helped.

Thank you Karen Scholten, the junior performance coordinator, for your calming emails to me from the close of registration up to the event itself. Your gracious presence with the judges during orientation and balloting, and introduction of all entrants and winners at the completion of each junior event was a gift to all of us.

Thank you Mary Kaye Owen, NCTM, the senior performance coordinator, for smoothly and graciously communicating with the largest number of students verifying performance times, warmup times and repertoire, all while keeping your calm demeanor and assuring your WSMTA Performance Competition Chair that all will be well in the end. And it was—thanks to you!

Laura Curtis also gets a huge thank you, as young artist and chamber performance coordinator. Your smile kept me (and all of us) smiling whenever my path crossed yours during competition weekend. Thank you for a fabulous job in the weeks leading up to the competition as well.

We can't forget our amazing MTNA Director of Competitions at the national level, **Linda Stump, NCTM**, who quickly lent her experience and expertise when those little "issues" cropped up. She was always just a quick email or phone call away.

Our volunteer coordinator, **Onnie Adams**, kept me sane by coordinating all of the amazing volunteers who supported our performing students as door monitors, timekeepers, check-in table staff, and food suppliers. A HUGE thank you Onnie from the bottom of my heart for taking on this vital task.

We could never have done things so smoothly without all those who pitched in doing a variety of tasks: **Laurie Eash, Janice Smith, Jeff Savage, Karen Savage, Jani Peterson, Dianne Johnston, Janice Cawman, Krista Seely, Kathy Mortensen, and Greg Presley**. A HUGE THANK YOU to each of you.

Finally, many thanks to the staff at **Central Washington University: Stacey Ferris, Marcie Brown, and Allan Larsen** for their support of this event this year. They patiently answered all my questions and made many suggestions along the way!

I hope I haven't missed anyone in the list of names above, but if I have, please know that **I appreciate and thank each of you from the bottom of my heart!** Without your efforts and generous gift of time, this event would not happen for our talented students from Washington.

Congratulations again to all students and teachers who participated this year.

*Karen Hollenback, NCTM
MTNA Performance Competition Chair for WSMTA*

Thank You Outstanding Artist Competition (OAC) Volunteers!

Anytime of the year is an appropriate time to show gratitude and express thanks to friends and colleagues in our lives! As I am writing this for the December issue of the *Clarion*, we are preparing for Thanksgiving and Christmas so I am thinking more about being thankful for my family and friends!

The Outstanding Artist Competition was recently

completed at Central Washington University in Ellensburg. It was a jam-packed schedule with more entrants this year. I thank the CWU Music Department and staff for their help and gracious hospitality. I would like to thank Dr. Jeffrey Savage for his encouragement; Kirsten Carlson for her constant help at the Registration Table during the entire competition; Jani Peterson for extra research with titles, opus

numbers; clarifications needed to make the printed program as accurate as possible and for formatting it as well for the program and the WSMTA website. THANK YOU Jani! To Janice Smith, our WSMTA President, my thanks for all her support and encouragement and help with Presentation of Participant Certificates and Awards. To Dianne Johnston, Onnie Adams, and Laurie Eash, thank you for your gifts of hospitality towards our Judges and WSMTA Leadership Team and Volunteers during the weekend of the competitions. I owe a debt of gratitude to Karen Hollenback for all she worked on with the realm of communication and using her excellent gift of organization for all of us.

Thank you to our 2016 OAC Judges Dr. Jay Mauchley,

Lisa Bergman, and Dr. Ivana Cojbasic. It has been a pleasure to work with you and to get to know you better as well. Our Volunteer Crew was an integral part of the competition and kept us moving ahead and on schedule and I thank them for their gift of time and energy! My special thanks goes to my Olympia Chapter friend and colleague Mary Jo Wright who served as our Inside /Timing Monitor for the entire weekend which was an extraordinary gift of time and energy! Thank you for saying YES when I asked you to come alongside and assist us.

Cherie Felts
OAC Chair

From Your WSMTA Executive Manager, Kirsten Carlson: *Update on Online Forms for State Recitalists and WSMTA Statement & Student Record Forms*



A big change is afoot for those of you who fill out the forms for the State Recitalists—it is now available online! Please go to the Adjudications page and look under “Forms for Competition Chairs”. If you have any problems filling out this form, please contact Kirsten and she can guide you through it. It’s pretty straightforward. The most important thing is to have all the information about the representatives and alternates before you start to complete the form.

Another change is that WSMTA statement forms and student record forms are no longer available for purchase. If you would like to print your own versions, please contact Kirsten for a file which you can print to make your own forms. The goal is to have these available from the Member Dashboard on the website by the end of November.

Just a little something to be thankful for...

In the time that I have been Executive Manager, I have met so many amazing volunteers throughout the state who work so hard and have taught me so much. But there is another group of people who are often overlooked—the MTNA staff. The people in the MTNA office are, in my experience, wonderfully bright, prompt, and helpful—answering my questions and responding to requests. I shouldn’t be surprised but it might give you comfort to know that the MTNA staff are so efficient and positive. I know Thanksgiving will be over by the time this gets to you, but I am very thankful for the MTNA office staff.

Kirsten Carlson
WSMTA Executive Manager

Register Early!
Dec 12 – Jan 14

Seattle
Young Artists
music festival association



For more information:
www.syamfa.org

Festival Dates:
March 21-25, 2016

From Your WSMTA Ethics Chair: “Are You Complying?”



A few weeks ago, I received this email from one of our district VPs:

“Chris, I have had several teachers come to me regarding what we can and cannot talk about regarding our piano policy. Many teachers have questions, need help and advice on their piano policy. I don’t know what I can/ cannot say.... Any suggestions?”

She brings up a critical issue in regards to the 2014 FTC/MTNA agreement. I’m guessing that many teachers have yet to see the “Antitrust Compliance Guide” on the WSMTA website. (<https://wsmta.org/wp-content/uploads/2015/10/MTNA-ANTITRUST-COMPLIANCE-GUIDE.pdf>, or just do a search on the site for “FTC”) Here is a direct quote from page 2:

“While information-sharing is the lifeblood of many associations, there are topics that may not be discussed among members. Each Affiliate must insure that none of the prohibited topics listed below are discussed at Affiliate-sponsored events such as meetings, workshops or seminars. In addition, if the Affiliate offers chat rooms or networking sessions, they should be monitored to immediately eliminate any discussion of the taboo subjects. The list of prohibited topics which should not be discussed among members includes the following: Current prices or hourly rates; Current billing policies and procedures; What constitutes fair profit margins; Plans to increase or decrease prices or hourly rates; Agreements to allocate or divide territories or clients; Policies regarding vacation time and missed lessons...” And the list doesn’t stop there.

I trust I have your attention now. And if you’re like me, you’re speechless. Literally.

Thankfully, the guide provided a contact should anyone have questions (MTNA Antitrust Compliance Officer, Gary Ingle). I reached out to Gary for more clarification and he shared a *wealth* of advice.

FROM GARY:

Dear Chris,

Thank you for your email. I’ll try to add some additional information for clarification of the issue of business discussions.

To put the following information into context, here

is the basis for the FTC’s rules on business discussions. The FTC considers private music teachers to be “competitors.” Each is in business for him/herself and competes for “customers” (students) with each other. Music teachers, on the other hand consider other private music teachers as “colleagues.” Unfortunately, this presents a conflict. MTNA and all of our affiliates have always believed in the “colleague” view rather than the “competitor” view. So, as “colleagues,” it is normal to share all sorts of information, including prices, with each other, and to recognize the sanctity of other teachers’ studios and not poach their students. However, since the FTC considers private music teachers to be “competitors,” these “colleague” actions are violations of antitrust laws. “Competitors” may not discuss prices among themselves, and they may not make agreements not to compete against each other. This is true whether you are a music teacher or a gasoline station or any business that competes with other businesses. These discussions and agreements are violations whether they take place in a private, informal meeting between two competitors or take place in a public, formal meeting of, say, a local chapter of music teachers.

These acts were violations of antitrust law long before the FTC investigated MTNA and the Consent Decree was signed. So, the antitrust prohibitions did not come into effect with the Consent Decree. The Consent Decree is only an agreement between MTNA and its affiliates with the FTC to insure that we live by the antitrust laws that have been in effect for many years.

The Consent Decree only affects MTNA and our affiliates. And this is where things get complicated. Since it only affects MTNA and its affiliates, some members and nonmembers erroneously believe that the antitrust rules only apply to MTNA, and that, if they are not members, or if they discuss these prohibited topics outside of an MTNA-related meeting, the rules do not apply to them. However, the rules have always applied to them as they are “competitors” in the eyes of the FTC regardless of the circumstances or location of the discussions.

What the Consent Decree does is recognize that MTNA and its affiliates can only control these discussions in their formal meetings. Outside of the formal meetings, MTNA and its affiliates have no responsibility to monitor or sanction members or nonmembers who discuss the prohibited topics. If these teachers choose to discuss them, they do so at their own risk, just like any two or more competitors in any

competing business. It is and always has been that these discussions are violations of antitrust law. But MTNA and its affiliates can only enforce them in their meetings, as was the case in your email.

So, the succinct answer to your question is: it is a violation of long-standing antitrust laws for two or more private music teachers to discuss the prohibited topics in any venue, public or private. The requirement for MTNA and its affiliates is to insure that the discussions do not take place [in] their formal meetings.

Please let me know if you have further questions.

—Gary

REPLY FROM CHRIS:

Gary,

In light of the restrictions, can you offer any advice on how experienced teachers can help young teachers with the development of their policies and operations? Surely there's a premise of anti-trust that governs the limitations, and surely the ruling isn't to say that young teachers will never again be allowed to get support and guidance from older teachers. Correct?

This issue needs to be clarified further so teachers know the proper way to function in mentoring scenarios.

Thanks for your guidance!

—Chris

REPLY FROM GARY:

The restrictions prevent two or more "competitors" from discussing actual prices and making agreements among themselves to charge or not to charge a certain price for their services, to agree not to compete, and the like. It does not restrict "educating" each other on how to set one's fees, or to do historical surveys about prices, or the like. There is a big difference between "teachers here charge \$XX per lesson, so you should charge at least that amount" and "Historically, teachers in this area have charged between \$XX and \$XX per lesson, but you should charge whatever you want for a lesson." The former represents competitors determining (fixing) the price, the latter represents the marketplace determining the price. In addition, it is perfectly acceptable for a mentor teacher to educate/guide the younger teacher in how to set one's price. For example, the mentor could share that the younger teacher should include such items as continuing education, hospitalization insurance, retirement funds, repair and replacement of pianos and other equipment in their determination of

their personal prices.

In summary, the proper way to mentor is as follows:

1. Don't discuss current prices (historical is ok).
2. Do "educate" them on how to set a fee, but don't recommend or suggest a specific fee to charge, or even suggest an average price to charge.
3. Don't make any kind of agreements not to compete against each other or not to recruit other teachers' students. The marketplace should be free and unfettered of competitors fixing prices in their areas or teachers having a monopoly for certain students. Remember, teachers are not required or expected to recruit other teacher's students (and most, out of professional courtesy, will not), but there can be no prohibitions or restrictions on those who do.

If these are followed, there should be no problems with mentoring.

I just found this statement from an earlier memo I wrote to the state presidents:

Let these two statements be your guide: 1) Don't discuss prices or anything that can impact the prices of your lessons, and 2) Don't restrict any teacher from recruiting students for their studio, even if the students are already studying with another teacher.

In the words of MTNA legal counsel, Scott Gilligan: "Association members should be free to make business decisions based on the dictates of the market—not the dictates of the association."

Again, please note that "educating" them how to determine what price they charge is ok. Hope this helps.

—Gary

Chris Rogers
WSMTA Ethics Chair



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Independent Music Teachers Forum: Hats Off to Us! —

The Many Roles of Being an Independent Music Teacher (IMT)



I've always loved trying on hats – all types, shapes and colors. From the navy blue beanie of my Catholic school uniform days, to a big, floppy, straw hat reminiscent of Scarlett O'Hara, I've always loved the idea of changing characters to match the hat of choice.

No surprise that I chose a profession – independent music teacher – that allows me to wear many different hats, figuratively speaking.

We are all entrepreneurs. We perform all the functions of a business – from CEO to janitor. Years ago, I took the advice of a dear friend of mine (not a musician) who advised me to list all the functions of running an independent music studio and choose the three most important roles. I came up with the following: 1) Establishing a teaching philosophy and providing quality instruction to students; 2) Building a studio to earn a decent living; and 3) Fulfilling legal, tax and financial obligations of my business.

Wearing the CEO hat involves creating a vision for the types of services I want to provide, core values I want to reflect, the methodologies I want to employ, and the direction I want to take my studio in the years to come. How adaptable is my vision? What degree of flexibility can I manage in my studio policies? How do I, as a small-business professional, respond to change – in technology, the marketplace or the economic climate?

Developing a studio means taking on the tasks of marketing, advertising, establishing policies, building community and keeping my studio's "inventory" up-to-date and in good working order. Number 3 requires making sure that I, as CEO, follow the "rules." This often involves reaching out to professionals who have expertise that I don't have (and have no desire to obtain) such as bookkeeping and filing tax returns.

As CEO, I am ever present on a daily basis to continually revisit my vision and values; and to provide the best instruction I can to the students who choose my studio. As the head of the marketing department, I often do my own form of advertising through networking, placing ads, using social media; but I can also outsource some of these tasks. For example, if I want to have a more robust social media presence (an area I have little experience with), I can reach out to a family member, friend, neighbor; hire a professional or even barter with students or parents to get the help I need. Finding new and creative ways to build community within my studio happens more easily the more I talk with colleagues (at a WSMTA or chapter event for example). I can't tell you how many ideas I've gotten from a casual conversation with a fellow member or read about in this newsletter or my Seattle chapter newsletter *Staccato Notes*.

So in addition to being the CEO (owner) and main employee (teacher), you can decide which of the many other roles you will do yourself or outsource to others. (Yes, even the janitorial duties can be shared by willing housemates!).

Whether it's a bonnet or baseball cap, enjoy the challenges and opportunities that comes with wearing the many different hats of an Independent Music Teacher!

RoseMarie Tamburri
IMTF Chair

PROFESSIONAL RESOURCES

- **MTNA Website:** As an MTNA member, check out the many resources and helpful links specific to music teaching professionals, including legal and debt-collection information and even webinars on business practices and skill-development. (It's a great benefit of membership!)
- **Wendy Stevens' Website**
www.composecreate.com: Contains everything from advice on studio policies to original music and teaching resources. Explore the many items in the site's online store and sign up for the newsletter.
- **General Business Resources:** There are thousands of online resources and print media for the small-business owner. Though the focus of the following books is the world of "business and industry," I found some helpful ideas and strategies to apply to running a teaching studio.
- **"Who Moved My Cheese" by Spencer Johnson:** This is a business classic told in parable form. It's a quick read but offers thought-provoking questions to gain insight into how we respond and adapt to change – or not!
- **"Marketing for Dummies":** This well-known series provides some of the basic principles of marketing, including using social media.

Let's Talk! Do you have a favorite book, website or resource you'd like to share with others on this topic? Please let me know and I'll include it in a future article. Speaking of the future, to help me choose topics for upcoming articles, please let me know what your challenges are as an Independent Music Teacher. I can be reached at ronyc714@aol.com or 206-402-3511.

Certification Corner



What's new and exciting in your life? This was a question my grandpa used to ask me every time we talked on the phone. His primary focus in life was to inspire and love people. He taught me to care first and foremost about the people in my life and use my gifts to bless them. As a teacher, I reflect on his words often. I desire to know my student's strengths and weaknesses to develop a teaching method that gives them the tools to grow as musicians. I value learning new and exciting ways to reach my students and give them the best music education. The MTNA Certification program is a set of five projects that will challenge you to consider new and exciting ways to teach your students as a professional music teacher!

I am excited to congratulate **Dr. Lark Powers**, NCTM (Pullman Chapter), who recently completed certification in piano! Also, congratulations to **Erica Lee** (Edmonds Chapter) who received a WSMTA certification grant to help cover the MTNA Certification application

fee. There are currently 6 more certification grants of \$100 each available to help you with the certification application cost. To receive a grant, simply contact me once you've sent in your MTNA Certification application! Go to www.mtnacertification.org to apply for certification then contact me once you are accepted into the program and I'll get the grant process started for you.

There are several chapters around our state that have started small groups to work through the certification projects together. It's been encouraging to visit these groups over the past month! Meeting in smaller groups keeps accountability to complete projects, provides a place for teachers to share teaching ideas, and gives support to teachers who need help with technology. I highly encourage your chapter to start a small group working toward certification together!

*Rose Freeman, NCTM
WSMTA Certification Chair
pianoteacherose@gmail.com
425-248-9288*

Adjudications Made Easy

This program is for you! Yes, your students benefit, but it's really a wonderful way for you to assess and improve your teaching. Isn't that one of the reasons you joined WSTMA?

Here are some helpful 'hints' to make the process go easier and more smoothly.

- **READ AND REVIEW.** When we look solving issues that arise, the bottom line almost always boils down to not reading what's provided. We've made it easy for you. All the information you need is on the website at www.wsmta.org. If you don't take the time to do this, you and your students will most likely not have the best experience.
- **ROUND OUT** minutes purchased. For example, for level I which is 8 minutes, purchase 2 extra minutes to make it 10 minutes total. This saves you, the adjudications chair, and the adjudicator a lot of headaches. Plus, then you automatically have student passing time factored in which is often not considered.
- **GRADING OF REPERTOIRE** (i.e. the level) is not as important as buying minutes based on the time

needed. Repertoire grading is very diverse and disputed, so don't get hung up on trying to find the 'exact' level. You only need to differentiate between lower (I-III) and upper (IV-VIII) for Honors Recital number selection purposes. As long as you are in the correct general area, then base it on the time.

Here is a simple formula for figuring out the time of a piece:

Multiply the number of measures in the piece by the number of beats in a measure. Then divide by the metronome marking (or whatever tempo you and your student have chosen for the piece). This gives you the # of minutes it will take to play the piece. For example: 100 measures X 4 (for 4/4 time) equals 400. Divide this by 120 (MM=120) equals 3.33. So the piece is 3 minutes and a third (20 seconds) long. Round up to 4 minutes.

The playing of a piece should only take up half the time purchased or less, so this student should have a minimum of 8 minutes of adjudications time.

REGISTRATION — Make sure you can get into the website now! Don't wait until just before your chapter deadline to discover that your password isn't working for some reason.

Use the worksheet provided on the website! We are charged .30 for every credit card transaction, so if you 'register' several times, you are costing WSMTA more money. The biggest error is forgetting to register yourself (the teacher) as well as your students. If you download and use the worksheet, then you can do your reviewing and

adjusting on that, plus have an accurate record for yourself. If you take this step the actual online registration will take only a few minutes and double-checking your entry is easy. If the total amount in the online registration equals the total on your worksheet, you've entered everything you need!

Be sure to write a check to your chapter for chapter dues times the number of students entered. Respect your chapter deadline so that everyone has a great experience!

Dorie Guidon
WSMTA Adjudications Chair

Musicianship Examinations

Students are busy coming and going from our studios and another teaching year is very much underway. Planning for adjudications, fall and Christmas recitals is happening in our chapters. We are working with our students on preparing for our chapter music festivals, events, and the Musicianship Exam. Over the years of chairing the ME program and hearing from you at the chapter workshops and state conference presentations I've done, it has been so exciting to hear the different ways chapters are using this wonderful program. This is a very flexible test and can be used with all the parts—rhythm, sight-playing, technique, written theory, ear training and options—or you can pick and choose to have your student do certain parts of the test at different levels.

I have been very happy with how many chapters started small and have now tripled student participation in Musicianship Exams. This year, we will be using Set 1 testing material. When your ME chair/chapter knows

your testing date, please let me know. If you do not have the set 1 material, I will send it to you.

We also have a new strings exam that some of the chapters have been able to offer to their string teachers. You will fill out the same registration form, but put strings at the top so your ME chair will know to get those CDs from me and have the strings material ready for your students. There is also some interest in working on a brass Musicianship Exam, which is so exciting! I will let you know when that will be available.

If you have interest in trying the Musicianship Exam this year, you can check the state website under Forms and find registration and information for chairs as well as the handbook listing each level and what is required to get you started. Please contact me at karen_scholten@msn.com if you have any further questions.

Karen Scholten
Musicianship Examinations Chair

MusicLink 25th Silver Anniversary

MusicLink will soon be 25 years old! This program began in Virginia to "provide lessons to students in financial need who show sustained interest in music and may have music potential." In 2001, MusicLink became a 501 c(3) nonprofit charitable organization.

To help celebrate this 25th Silver Anniversary, the 25th new student in 2017 will receive a \$50 gift certificate and MusicLink totebag. The 25th new teacher in 2017 will receive a group of pedagogy books by Joanne Haroutounian, MusicLink Foundation's Executive Director.

Go to musiclinkfoundation.org and click "About Us" to learn more and "How to Participate" to see how you can sign up (and sign up your student).

If you have any students that you find yourself

wanting to help with cost of lessons (with them paying no more than half of your usual fee) and not sure if you should, consider MusicLink. MusicLink does NOT pay for the cost of those lessons but it can help defray some of the costs associated with serving them. In addition, MusicLink will do an income verification to verify that their income is limited, if you feel this check would be helpful.

You can also sign up even if you don't have students—I get requests for MusicLink teachers and it's helpful to have teachers on hand willing to take on a student when the need arises. Please email me at karen@musicalnotestudio.com if you have any questions.

Karen Monroe, NCTM
WSMTA Music Link Coordinator



New WSMTA Voice Syllabus Available Soon



The WSMTA Education Committee of 1979 published the Voice Syllabus for Washington State primarily as a resource manual and a guide for the studio voice teachers of the Washington State Music Teachers Association. However, the document has long since been forgotten and even when it recently resurfaced, the information in the document was found to be too dated to be useful to the teachers of today. The original 1979 Voice Syllabus has been completely revised and rewritten and will soon be distributed to the WSMTA voice teachers that have entered students in adjudication in the past three years. In addition, the new syllabus will be available through the WSMTA organization website. The purpose of the Voice Syllabus is to encourage high standards in the selection of literature for voice study and to provide a number of supplementary materials that can considerably extend the resources available to the private voice teacher.

The Voice Syllabus is not meant to be a comprehensive list of existing materials. Such compendiums are available in the form of Sergius Kagen's *Music for the Voice*, Bertin Coffin's *Singer's Repertoire*, Carol Kimball's *Song: A Guide to Art Song Style and Literature* and others. *Songs for Young Singers: An Annotated List for Developing Voices* by J. Arden Hopkin is another valuable comprehensive resource. Hopkin's book includes complete listings of song contents for the most popular major song anthologies and would make an appropriate companion for teachers looking for repertoire guidance beyond the WSMTA Voice Syllabus document. The purpose of the WSMTA Voice Syllabus is to distill a selected list of collections, anthologies and examples of specific songs for studio teachers. More specifically, the aim has been to select songs appropriate for use in vocal auditions, contests and festivals for a variety of singers. Pedagogical and educational reference materials for teachers, along with lesson enrichment resources including collections of music for special occasions, duets to provide ensemble experience, sacred songs and musical theater, are also included in the syllabus. Collections, anthologies and references have also been selected based on their easy accessibility for purchase. Most books are available for purchase from Amazon.com, Hal Leonard,

Sheet Music Plus, JW Pepper Sheet Music and/or Classical Vocal Reprints. Online web addresses are provided for those retailers along with other helpful online resources.

It is recognized at the outset that standards of musical worth fluctuate considerably and that great disparity exists in the tastes of voice teachers. Songs chosen for inclusion in this syllabus, therefore, are a part of the body of standard vocal repertoire accepted by many teachers and adjudicators as helpful in the process of voice building and suitable for assisting the student singer to acquire knowledge and background of his or her vocal heritage. There is also disparity among teachers when

The original 1979 Voice Syllabus has been completely revised and rewritten and will soon be distributed to WSMTA voice teachers.

designating exactly what is appropriate for a student's level and what speed students should move through the repertoire. In addition, each student differs vocally so what is suitable for each given voice at each stage of development may vary. Private teachers will certainly want to draw upon individual backgrounds and strengths to supplement the very limited, prescriptive list in the Voice

Syllabus. The syllabus is intended solely as a guide. In no way is it intended to restrict the freedom and flexibility of the individual teacher.

It is generally accepted that beginning students start with repertoire primarily in their own language. When basic habits of good tone production and musicianship have been well established, progression to easy Italian is recommended, followed by German, and then French. Spanish, or any language that the student may have studied previously, can be introduced at the discretion of the teacher.

In the new document, collections and books are labeled as suitable for Beginning, Intermediate and Advanced students. In Chapter 2, songs have been separated into four categories as examples of appropriate repertoire: Level 1: Beginning, Level 2A: Intermediate, Level 2B: Intermediate and Level 3: Advanced. While levels of difficulty have been assigned to individual songs, this does not necessarily correspond to first, second, and third year of study. Some students may work in relatively easy literature for several years, while others who rapidly come to terms with basic vocal coordination may progress to intermediate literature in less than a year. The Intermediate Level is split into two sub-categories based on the introduction of German in Level 2B. Depending

on musical ability, technical proficiency and personality, most beginners are young teens (middle school age). Older teens, college students and adults may progress quickly into the Intermediate level repertoire. Once students reach the Advanced level of singing, it is understood that some students may be ready to explore opera and oratorio repertoire. Here again, the teacher's judgment has to prevail. Because the Voice Syllabus is intended for use as a pedagogical reference and is targeting literature appropriate for adjudication, its primary focus remains on art song literature. Opera

resources are only lightly represented.

The new document is based on the philosophical and pedagogical intent of the 1979 Voice Syllabus for Washington State and has been updated and edited to reflect additions to the resources available in 2016. WSMTA's sincere desire is that this syllabus be useful and helpful and that it may, in some way, stimulate the interest of teachers and students in the great musical works of a wide variety of composers.

*Gayla Bauer Blaisdell, Ph.D.
WSMTA Voice Education Chair*

Studio Technology News: Top Five Favorite Apps



A few years ago at our WSMTA conference in Bremerton, I spoke about utilizing technology (and specifically apps) in studio teaching, and I was just so grateful that the technology worked for the conference so we could have fun playing with the apps! But I thought it might be useful here to create a Top Ten List of my absolute favorite apps that are used every week in my studio; to keep this article from becoming too lengthy I'm restricting myself here to just 5 (stay tuned for the rest on the WSMTA Home Facebook page). Now please bear with me: I'm an iPad/iphone user, so all of these recommendations are iOS apps. For some Android recommendations, visit our [WSMTA Facebook page](#), and by all means feel free to share your own favorite apps there!

1. [Music Theory for Beginners](#) (\$3.99) This is a great app for young beginning students, because it incorporates stepwise beginning theory with clear instructions and quizzes with cute cartoon animations.
2. [Tenuto](#) (\$3.99) This is my go-to theory app, partly because the user interface aligns with the developer's website (www.musictheory.net), so my students can continue working on theory in the same format at home without needing to purchase the app. There are no games or cartoons here, but it's really an impressively organized app covering many skills (such as identifying key signatures, intervals and chords, plus interval, scale and chord ear training), and the user can easily adjust the settings to limit or expand the quiz scope.



Tenuto

3. [Scale Blitz](#) (\$1.49) No, this app doesn't ensure that your students practice their scales completely accurately, but it DOES randomly draw from the list of assigned scales (inputted by the user), cue a variety of tempos, rhythms, articulations, and dynamics, and then prompt the student to self-evaluate how successfully they played. Students can watch video demonstrations, upload recordings of their playing, and access many more features.
4. [Read Rhythm](#) (\$2.99) This is a great little app in a simple package! Students tap a big button to match a short rhythmic example above while a metronome clicks. It's easily adjustable, feedback for every note is instantaneous, and in practice mode the student can just repeat the example without pause until the score is perfected. Students can even email a completed test screenshot to the teacher, so the educational possibilities with this app are massive.
5. [Flashnote Derby](#) (\$2.99) and [NoteWorks](#) (\$4.99) Ok, I'm sneaking in two apps here, but these are both fantastic note recognition apps that have huge appeal to young students. Both apps are highly customizable, so you can really limit the range of notes being tested, and both use a game interface with cartoon animations to inspire students to win the race—my students love playing both of these apps!



Flashnote Derby

*Michelle Mielke, NCTM
Studio Technology Chair
mielke@wsu.edu*

New Music Review: Methods for Preschoolers

Have you ever been asked to teach a student's younger sibling or considered teaching preschoolers early in the day to fill out your teaching schedule? If so, you know that these younger students have unique needs that may require an age-specific method. Here are some options.

"Piano Made Fun for the Young" by Kevin and Julia Olson (FJH)

As the title suggests, "Piano Made Fun for the Young" is designed to teach the 4 to 6-year-old in a fun and playful spirit. The curriculum is effective in both the classroom and private studio. Student lesson time is divided into two sections, "Rug Time" and "Piano Time."

During "Rug Time," students sit on the floor and sing from the "Sing-Along Activity Books." These books include "Theory Made Fun," "Counting Made Fun," and "Notes Made Fun." Songs introduce basic music symbols, note values, and rhythms. Each new note correlates with an animal to aid memory.

During "Piano Time," the students apply these concepts at the piano using the "Piano Books." This set of books include the "Pre-reading Made Fun", Starter Book followed by "Note Reading Made Fun," Book 1 (Middle C position), Book 2 (C and treble C position) and Book 3 (G, F and D positions).

Accompaniment and Performance CDs are available for class or home use. Web support includes downloadable flashcards, worksheets, and games.



"Music for Little Mozarts" Books 1-4 by Barden, Kowalchyk, and Lancaster (Alfred)

Designed for 3 to 5-year-olds, this series follows the adventures of Mozart Mouse and Beethoven Bear as they learn to play the piano. Core books include the "Music Lesson Book", "Music Workbook," and "Music Discovery Book." Optional stuffed animal characters help bring the lesson to life. Concepts include middle-C, C and G positions, basic rhythms, flats, sharps and intervals through a fifth. Graphics are plentiful, including color-coded keyboard charts and short stories with each lesson. Once completed the student may continue in Alfred's Prep Book C or Alfred's Premier Course Book 1B.



"My First Piano Adventure" Lesson and Writing Books A-C by Nancy and Randall Faber (Faber/Hal Leonard)

Written for the 5 to 6-year-old, this fun-filled series follows five multi-cultural children as they learn basic piano concepts with their teacher, Mrs. Razzle-Dazzle. Lesson Book A includes pre-reading. Lesson Book B moves the student on to the staff with stepwise reading. Lesson C continues staff reading with the introduction of the skip. Music includes classical, folk, and blues and uses the full range of the keyboard.

Correlated Writing Books include technique, rhythm, ear-training and sight-reading activities, providing a holistic and fun introduction to the keyboard. After completing Lesson C the student is ready for level 1 in the basic "Piano Adventures" series.



"Piano for The Young Beginner" and "Theory and Technic for the Young Beginner" Primer A and B by James Bastien (Kjos)

This series is one of the most time-honored of preschool methods, having been written during the 1980's teaching method "boom." These books were written for the 5 to 6-year-old as a slower paced option to the primer level in "Bastien Piano Basics". Lesson books offer original, folk and seasonal songs in large print with large full color illustrations.

After a pre-reading section, Primer A introduces the middle-C position on the grand staff as well as basic rhythms, terms, steps and skips. Primer B includes eighth notes, rests, sharps and flats in the G and C positions. Correlated "Theory and Technic" books offer short pieces, written exercises and technic studies.



Mary Jackson
New Music Review



2017 CHOPIN NW FESTIVAL

ONLINE APPLICATION: NOV. 1-DEC. 31, 2016

www.chopinnw.org

Questions? Please contact registration@chopinnw.org



The Northwest Council of the Chopin Foundation of the United States, a registered non-profit organization, is proud to announce the 2017 NW Chopin Festival and Piano Competition. This is one of the biggest piano competitions in the Northwest that attracts some 180+ youths of all ages and all levels. Prior winners are welcome! Pianists of all ages compete for Gold and Silver Medals, valuable adjudication remarks, experience, recognition, cash and trophies. The competition consists of performing ANY work(s) of Chopin within a specified time limit in the age group divisions. Our 2017 World-Renown Adjudicators are: Yakov Kasman, Dr. Josh Wright, Dr. Asaf Zohar and Dr. Danius Vaicekonis.

REGISTER TODAY; SPACE IS LIMITED.

- **Competition: Saturday, January 28th 2017 at Bellevue Presbyterian Church**
- **Gold & Silver Medalists' Concert: Sunday, January 29th, 2017 at RESONANCE, Bellevue**
- **Concerto Winner with Orchestra Seattle: Saturday, April 22, 2017 in Seattle with Maestro Clinton Smith**

THE CLARION IS GOING ONLINE

Effective January 2017, the *Clarion* will cease print publication and shift to online only. However, members who are unable to or prefer not to read the *Clarion* on their digital devices may opt in to continue receiving the *Clarion* in print. To opt in, notify Kirsten Carlson, WSM TA Executive Manager, at 206-783-1975 or wsmtaoffice@gmail.com. If you have already opted in, there is no need to notify Kirsten again.

The *Clarion* will be published in full color on www.wsmta.org. Members will receive an email notification to download at the time of publication.

Call for Hall of Fame Nominations

It is almost November as I write this article and my tulip and daffodil bulbs are still in bags! If I am to enjoy the blossoms in the spring, I have just a few more days to plant them. It reminds me of a saying I read in a little book of quotes called *Teaching is a Work of Heart*: "It's not what may be poured into a student's mind, but what is planted for a lifetime that really counts." There are countless "gardeners" in our organization who have cultivated the art of music-making with their students through example, inspiration, dedication to high ideals, and a deeply held belief in the value of music study and the timeless joy it brings. These "master gardeners" are the special ones who richly deserve induction into the WSM TA Hall of Fame.

Each year we honor up to three Hall of Fame inductees at the state conference. There is a nomination form on our WSM TA website that is also included in this edition of the *Clarion*. Please note the important criteria to include in the process: letters of recommendation from colleagues, mentors, teachers, chapter members, adjudicators, parents and students, or anyone who has known the nominee's extraordinary service in local, state, or national activities and projects.

It does take time to send and receive these requested letters, so act quickly and contact me if there is anything I can do to help you with a timeline for completion by the January 10, 2017 deadline. The Hall of Fame selection committee will decide by January 15 and notify the recipients by official letter.

Now I think I will go outside and plant those bulbs!

*Mary Ellen Cavelti, NCTM
Hall of Fame Chair
molly60music@comcast.net*

Call for Nominations for WSM TA HALL OF FAME

The Washington State Music Teachers Association Hall of Fame was established to give recognition for exceptional support, inspiration and outstanding contribution to the growth and development of music and music education, both public and private, in the State of Washington.

Members will be selected by the Hall of Fame Committee and will be honored at a State Conference banquet and/or by the State President on visiting the recipient's chapter.

Please take some time to think about outstanding music educators, teachers you have known, and supporters from the music industry who deserve this special recognition. To be selected by one's peers is one of the highest honors a person can receive.

Nominate someone to the Hall of Fame by completing the form on the bottom of this page and send it to the Hall of Fame Chair, Mary Ellen Cavelti, NCTM, 11122 State Rd 162 E, Puyallup, WA 98374.

WSMTA HALL OF FAME NOMINATION FORM CRITERIA

Nominee has served as an active member of WSM TA and satisfied three or more of the following conditions:

1. has served as an active member of WSM TA for a period of no less than ten (10) years.
2. has demonstrated consistent excellence in the teaching of music or in music education.
3. has brought about substantive improvements in the educational process.
4. has contributed significantly to the betterment of music and/or the music education profession through exemplary service or acts.
5. has demonstrated the highest ideals of professional integrity through their time of service (active members, retired, posthumously)

Nominee's Name _____ Chapter _____

Address _____

Phone _____ Email _____

Teaching Field(s) _____

The committee needs specific, detailed, and complete supportive personal/biographical information about the nominee submitted on a separate sheet. This information is to be submitted by a chapter or colleague, not the nominee.

Please return the completed form to WSM TA Hall of Fame Chair:

Mary Ellen Cavelti, NCTM
11122 State Rd 162 E, Puyallup, WA 98374
molly60music@comcast.net

Deadline for 2016-2017 Hall of Fame Nominations is January 10, 2017



WSMTA Executive Office
732 N 74th St.
Seattle, WA 98103

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DATES AND DEADLINES

January 1: Deadline for submitting articles for the February *Clarion* (Note: *Clarion* is not published in January)

January 10: Deadline for dues payment for new members participating in WSMTA Adjudications

January 10: Deadline for WSMTA Hall of Fame Nominations

January 14-15: MTNA Northwest Division Competition at EWU

January 28: WSMTA Education Board Meeting at Red Lion Hotel in SeaTac

January 29: WSMTA Board of Directors Meeting at Red Lion Hotel in SeaTac

February 1: Deadline for submitting articles for the March *Clarion*

February 15: Deadline for Young Composers Project entries

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Friday February 10, 2017
Saturday March 4, 2017

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