



WASHINGTON STATE
MUSIC TEACHERS
ASSOCIATION

THE CLARION

UPCOMING EVENTS

The 2020 WSMTA State Conference is CANCELLED. Please see page 4 for more information.

November 13-15, 2020: MTNA Performance Competitions/WSMTA Outstanding Artist Competition · Central Washington University · Ellensburg, WA

March 13-17, 2021: MTNA National Conference · Atlanta, GA

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PRESIDENT'S CORNER



Karen Hollenback, NCTM
WSMTA President

This is my second rewrite of my original column for this issue. The changes in our life in the last two weeks have been monumental and changing rapidly. I hope this edition of the Clarion brings you some much needed encouragement and a sense of community as we all "Stay Home, Stay Healthy."

WSMTA has lots to celebrate! Most of all, **YOU**, as teachers and colleagues, who are pitching in to help your fellow teachers and students get through this unprecedented and stressful period in our lives.

Thank you **Samantha Yeung and Carrie Kahler**, for keeping the lines of communication open and flowing with helpful information for all of us. The hours being spent on MailChimps, website updates, emails, etc., are enormous and are being done with a sense of urgency trying to make things a little easier for all of WSMTA. And **thank you to all the members behind the scenes who are assisting with this communication effort!**

We want to extend our thanks **and congratulations to all of our 11 WSMTA students and their teachers**, who were planning to perform at the finals of the MTNA Performance Competition in Chicago. Although the MTNA conference was cancelled, the performance competition has been moved to a video submittal. ALL of the judges who were scheduled to hear the competitors in person have agreed to adjudicate by video. The results will be announced April 20th. Regardless of the outcome of the national competition, **WE ARE SO PROUD OF EACH OF YOU!**

Congratulations to MTNA Foundation Fellows Connie Hungate, WSCTM and Marilyn Brossard, NCTM—although we were unable to celebrate your wonderful teaching accomplishments at the MTNA Conference Gala, we want you to know that you, along with all the other WSMTA Foundation Fellows, are an inspiration to all of us as we continue with our own teaching.

Thank you Jody Graves, NCTM, now our MTNA NW Division Director, for your work organizing the NW Division Dinner event at the Chicago MTNA Conference. Although we were unable to gather with our colleagues from the NW Division states (Alaska, Washington, Oregon, Idaho, Wyoming and Montana) as planned, we appreciate your generosity of time and effort for what would have been a wonderful, memorable event.

Thank you Mary Kaye Owen, NCTM for your willingness to serve MTNA members by running for 2020-2022 NW Division Director-elect. And CONGRATULATIONS on your election as NW Division Director-elect. We wish you a fabulous 2 years! The MTNA NW Division will be enriched by your leadership and WSM TA is proud to call you "ours."

Congratulations to all eight of our WSM TA colleagues who have obtained national certification since the 2019 MTNA National Conference in Spokane! You are an inspiration to all of us, with your dedication to your own continuing education and outstanding professionalism! It is always a delight to see the long list of WSM TA names on the Newly Certified poster at the National Conference, and this year would have been no exception!

Thank you Stephanie White, NCTM for shepherding us through another Music Artistry Program season. You do it with such grace and poise—even in the midst of glitches, and now pandemics! And thank you to all of **WSM TA's MAP Chapter Chairs** who somehow work their magic to make it such an incredible event for over 3500 students, we can't thank you enough! And thank you to **Laurie Eash and the Education Board** for your help and guidance as we find answers to the myriad questions that have arisen.

There are still many questions and uncertainties in our lives and in the "life" of WSM TA. We know many of you have MLP events that are having to be rethought. Thank you **Karen Scholten, MLP Chair**, for working with all the **MLP Chapter Chairs** (we thank you as well)!

On a sad note, due to the coronavirus pandemic, the unknown length of the "Stay Home, Stay Healthy" statewide order, and the uncertainty of WSU to host our event in June 2020, the Board of Directors has made the difficult decision to cancel the WSM TA 2020 June Conference.

Thank you **Kirsten Carlson and Jani Peterson, NCTM** for your efforts working on the conference. Thank you also to all the **presenters, vendors, WSU faculty, behind the scenes organizers**, and our **guest artists Dr. Jeff Savage and Dr. Karen Savage** for all your work on the June conference to this point in time. I know it would have been a fabulous event! We will all look forward to gathering in 2021!

I want to express my personal thanks to each of you. Your patience and kindness over the last several weeks has been enriching and life-giving in the midst of uncertainty and worry. Please be kind to yourself and **take some time for yourself**. Although there is not room to mention each WSM TA member by name, you are being thought of with gratitude.

Don't hesitate to contact me if you have a question or concern. We will work through things together as we continue to share our music with those around us.

I'll leave you with these words attributed to Maya Angelou: *"Every storm runs out of rain."*

Hugs to each of you (virus free through the electrons),

Karen Hollenback, NCTM

Karen Hollenback, NCTM
WSM TA President



The *Clarion* is the official bulletin of the Washington State Music Teachers Association and is published six times during the school year: Sept, Oct/Nov, Dec/Jan, Feb/Mar, Apr/May, and June/July. The *Clarion* includes membership news announcements as well as pertinent news of the Music Teachers National Association (MTNA).

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IN MEMORIAM

Remembering Forrest Kinney, NCTM

Forrest Kinney, NCTM, a long-time WSMTA member (Seattle Chapter), passed away on December 8, 2019, after a lengthy battle with cancer. He was a gifted pianist, improviser, arranger, composer, teacher, presenter (in the U.S., Canada, and Europe), and prolific author of 45+ inspirational books about music education and creativity that have been sold in 100 countries. His life's mission was to help musicians become well rounded and able to enjoy what he called the Four Arts of Music: improvising, arranging, composing, and interpreting.

Forrest was a very kind, generous, warm, wise, witty/funny person who was filled with deep gratitude for beauty, nature, and life. He is greatly missed, but his wonderful legacy will continue to bring music, creativity, and joy to the world for generations to come.

For more information about Forrest's work and his books and videos:
www.forrestkinney.com.



Remembering Robin Chadwick, NCTM

Robin Chadwick, NCTM, a long-time WSMTA member, passed away on March 9, 2020. She was a beloved piano teacher, adjudicator, mentor, colleague, and friend.

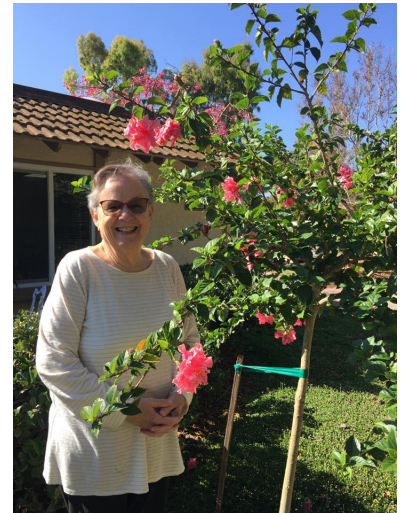
She is survived by:

- Son Jonathan Robb Seiber, Portland, OR
- Daughter Jessica Joy Cleaver and husband Christopher Cleaver, Portland, OR
- Grandson Sunset Shalom, Eugene, OR
- Grandchildren Kieran James, Amelia Ann, and Owen Lee Seiber, Portland, OR
- Grandsons Westyn Perry and Harper Gene Cleaver, Portland OR
- Sister Marcy Woodruff, Seattle, WA and Phoenix, AZ
- Cousin Victoria Hawker and partner Brent Siewert, Seattle, WA
- Cousin Steve Hamilton and wife Debbie St Marie, Everett, WA
- And dear friend Mark Carrier, Bellingham, WA

Her many accomplishments and contributions included:

- Graduate of Mannes School of Music, New York City, NY
- Honored member of MTNA
- Honored member of WSMTA
- Member of First Church of Christ Scientist, Mother Church Boston, MA and local church Laguna Niguel, CA

"Thankful for a good life"



2020 WSMTA STATE CONFERENCE CANCELLED

Wednesday-Saturday, June 17-20, 2020
Washington State University · Pullman, WA

2020 WSMTA CONFERENCE CANCELLED

Every year, we look forward to connecting with our colleagues from all around the state, hearing our gifted students perform at recitals, honoring our award recipients, and being inspired by our presenters, speakers, and guest artists. But, given the growing concerns around COVID-19, and the uncertainty that WSU will be able to host our event, the WSMTA Board of Directors has made the difficult decision to cancel the 2020 WSMTA State Conference.

In place of the in-person event, we encourage members to seek conference alternatives, such as:

MTNA Virtual Conference

https://www.mtna.org/MTNA/Engage/Conference/2020_National_Conference/Virtual/Home.aspx

We're also keeping in touch with our neighboring state associations, and will share additional details on conference alternatives in the coming weeks. In the meantime, thank you for your patience and understanding. We look forward to seeing our wonderful community of music teachers, students, and supporters at the 2021 WSMTA Conference!

WELCOME NEW MEMBERS

Clark County Chapter
Rebecca Cady

Eastside Chapter
Hannah Figueroa

Puyallup Valley Chapter
Pamela N. Gendreau
Hannah Jean Nordlie

Seattle Chapter
Scott D'Angelo

Spokane Chapter
Nursulu Dyikanbaeva
Evgeny M. Grechko

Tri Cities Chapter
Elise Reel



Follow WSMTA on Instagram!
@WASStateMTA

www.instagram.com/wastatemta

2020 MTNA PERFORMANCE COMPETITIONS AND OUTSTANDING ARTIST COMPETITION

November 13-15, 2020 · Central Washington University in Ellensburg, WA

The MTNA Performance Competitions and WSM TA Outstanding Artist Competition will be held November 13-15, 2020 at Central Washington University in Ellensburg. Please note that these dates are Friday, Saturday, and Sunday.

For OAC, the Junior Division will begin Friday and the Senior Division will conclude on Sunday. The Junior Division is open to students age 11-14 years and the Senior Division is open to students age 15-18 years. Cash prizes are awarded to the 1st, 2nd, and 3rd place winners in each division. Winners in both divisions will be invited to perform in the Washington Winners Recital at the WSM TA State Conference. Online registration will be available in August. **The registration deadline is September 9, 2020.** Please visit www.wsm ta.org for more details and entry guidelines.

For the MTNA Performance Competitions, the following age divisions are offered: Junior age 11-14, Senior age 15-18, and Young Artist age 19-26. The following instrumental divisions are offered: Piano, Piano Duet (Senior Division Only), String, Woodwind, Brass (Senior and YA only), Voice (Senior and YA only), and Chamber Music String or Chamber Music Wind. MTNA Performance Competition Winners from Washington State advance to the MTNA Northwest Division Performance Competitions.

Cherie Felts, OAC Chair
jscffelts@comcast.net

Colleen Hunter, MTNA Performance Competitions Chair
colleenhunterpiano@gmail.com



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MTNA NORTHWEST DIVISION ELECTION RESULTS

Congratulations to Mary Kaye Owen, NCTM, 2020-2022 Northwest Division Director-elect!

Thank you to all of our wonderful WSM TA members for making it to the polls and voting in the MTNA Elections! We are thrilled to announce that our very own Mary Kaye Owen, NCTM, has been elected as the next Northwest Division Director-elect. She will serve as Northwest Division Director-elect for the 2020-2022 biennium and as Northwest Division Director for the 2022-2024 biennium.

We are excited to have two WSM TA members serving in this position in consecutive terms. Mary Kaye will follow in the footsteps of Jody Graves, NCTM, who is completing her term as Northwest Division Director-elect and will soon become our Northwest Division Director. For the past two years, Jody has shadowed current NW Division Director, Cindy Peterson-Peart, NCTM, who is a past president of our neighboring state association, the Oregon Music Teachers Association.

Get to Know Your Northwest Division Directors:



Cindy Peterson-Peart, NCTM

- 2016-2018 MTNA NW Division Director-elect
- 2018-2020 MTNA NW Division Director



Jody Graves, NCTM

- 2018-2020 MTNA NW Division Director-elect
- 2020-2022 MTNA NW Division Director



Mary Kaye Owen, NCTM

- Former WSM TA President
- 2020-2022 MTNA NW Division Director-elect
- 2022-2024 MTNA NW Division Director

WSMTA SLATE OF OFFICER NOMINEES FOR 2020-2022 TERM

Our thanks and appreciation to the following members who have accepted the nomination for the following Board of Directors offices:

Nominee for WSMTA Treasurer	Mary Foster Grant, NCTM (Kitsap Chapter)
Nominee for District I Director	Brandi Bassett (Edmonds Chapter)
Nominee for District III Director	Susan Speicher (Tacoma & Gig Harbor Chapters)
Nominee for District V Director	Preta Laughlin, NCTM (Moses Lake Chapter)
Nominee for District VII Director	Dr. Mark Stevens, NCTM (Pullman Chapter)

We appreciate these respected nominees, fellow members/teachers, who are willing to contribute ideas, time and energy on behalf of the membership. The District Directors serve a vitally important role, representing their districts on the Board. They personally visit their district chapters, organize their district conferences, and bring insight from the “grass roots” of WSMTA.

In her first two years as WSMTA Treasurer, Mary Grant, NCTM, has worked to streamline many aspects of WSMTA’s financial operations. She is keeping a steady hand on the tiller during these uncertain times. The WSMTA Treasurer provides a tremendous service to WSMTA. We are fortunate that Mary has accepted the invitation to continue serving in this position.

—Nominating Committee, Krista Seely, Chair; Harriet West, NCTM; and Peter Mack, NCTM

NOMINEE FOR WSMTA TREASURER



Mary Grant, NCTM, is the youngest of five musical sisters, raised in a household where Bach was king. She learned everything she ever needed to know from her early piano teachers, Vicky Hoffman and Michiko Miyamoto. In addition to her classical training she grew up with a love for traditional music and dance, developing a sense of rhythm, harmony and melody while dancing

Greek syrtos and singing Balkan harmonies with her sisters. Since opening her piano studio in 1995 she has served more than a dozen years on the board of the Kitsap Chapter of WSMTA, and five years on the board of WSMTA. She was a charter member of the Bainbridge Community Piano Association and serves as co-Artistic Director of the First Sundays Concert series. When she’s not teaching or playing chamber music with friends, she loves sailing, hiking and camping, gardening and cooking epic meals with friends and family.

NOMINEE FOR DISTRICT I DIRECTOR



Brandi Bassett has been teaching piano since 2004. She earned her BA in Music with honors (summa cum laude) from the University of Southern Mississippi in 2009. Brandi currently teaches in Bothell, Washington, where she is passionate about helping students of all ages experience joy through music.

Brandi is actively engaged in the Edmonds Chapter of the Music Teachers National Association. She has served on the EMTA Board of Directors as Secretary, Treasurer, President, and Past President.

NOMINEE FOR DISTRICT III DIRECTOR

Susan Speicher is a classically trained violinist and violist with a Bachelor's degree in Music Business from Washington State



University. She teaches a studio of around 30 students violin, viola and cello in Lakewood, and in Gig Harbor. She joined the Tacoma Chapter of WSM TA in 2016, and in 2018 the Gig Harbor Chapter of WSM TA. Since then she has been secretary of the Tacoma Chapter for four years, yearbook and newsletter editor, as well as webmaster in both chapters. She enjoys challenges, both in teaching, and professionally, and is constantly searching for opportunities to grow.

NOMINEE FOR DISTRICT V DIRECTOR



Preta Laughlin, NCTM grew up in South Dakota until she was a sophomore in high school. She then moved to Auburn, WA. Preta began piano lessons in the fourth grade and continued through high school. She attended Multnomah Bible College for one year, studying classical piano, hymn improvisation, and choir. After leaving Multnomah, she attended business college in order to put her high school sweetheart and husband-to-

-be through college.

Preta is in her 39th year of teaching and has a studio of 50 students. She has been involved in National Guild Auditions for over 20 years with 90% of her studio participating from year to year. She is a member of the National Guild Hall of Fame and has been chairperson of the Ephata Chapter for 25 years.

Preta belongs to MENC and MTNA and became nationally certified in 2010. She is grateful to her local chapter, WSM TA, and MTNA for all they do to assist teachers and students to reach their highest potential.

NOMINEE FOR DISTRICT VII DIRECTOR

Dr. Mark Stevens, NCTM enjoys a dynamic career as a solo and collaborative pianist, teacher, adjudicator, and arts administrator. Dr. Stevens' experience as a pianist ranges from traditional repertoire to contemporary music, including living composers. As an advocate for 20th and 21st century music, he performs a diverse range of repertoire, with an affinity for American composers. In recital, he engages audiences through thematic programs, unique collaborations, and insights into the music and its larger context.

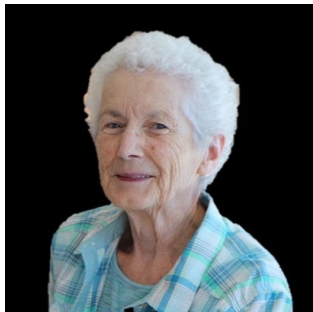


An active teacher for two decades, Dr. Stevens has received awards in pedagogy from the MTNA and the University of Oregon. His students have won nearly 20 prizes in competitions including the Seattle Young Artists Festival, and the Northwest Bach, Classical, Romantic, and Contemporary Festivals. He is regularly invited to adjudicate throughout the Pacific Northwest. In the past year, he has adjudicated for the MTNA, WSM TA, OMTA, WMEA, and the Federation of Music Clubs. His academic teaching experience includes applied and collaborative piano, literature, pedagogy, aural skills, and class piano.

Dr. Stevens holds graduate degrees in piano performance and pedagogy from the University of Oregon and the University of Nebraska-Lincoln. He completed his undergraduate studies in performance at Whitworth University. He has served on faculty at the University of Oregon, the Chopin Academy of Music, as an instructor of piano and aural skills at Cornish College of the Arts, and as a teaching assistant at the University of Oregon and University of Nebraska-Lincoln. His primary teachers include Dean Kramer, Claire Wachter, David Riley, Peter Mack, Paul Barnes, and Judith Schoepflin, and he has performed in masterclasses with artists including Jon Nakamatsu and the Chiara String Quartet.

LOIS WHITNER STUDENT STUDY GRANTS

Application Deadline May 1, 2020



Connie Hungate, WSCTM
Student Study Grants Chair

The WSMTA Student Study Grant Program was established in 2003 with a bequest from the Lois Whitner estate.

The purpose of the program is to provide financial assistance for continued private study to music students who demonstrate financial need and who show serious commitment to music study.

Guidelines:

1. The grant is open to music students currently in grades 8-11 who have studied a minimum of 4 years. Their teachers must be WSMTA members (of at least 12 months standing).
2. The applicant will be considered on a basis of financial need and commitment to music study.
3. The applicant must have participated in the WSMTA Music Artistry Program.

4. Grants up to \$1,500 may be awarded. The applicant must explain specifically and in detail how the funds will be used. The grant will be for a period of one year. Students may re-apply in subsequent years by submitting another full application to the committee for consideration.
5. The grant may be used to offset the cost of music lessons, theory, or composition classes, or tuition for music camps. Grant money will be sent directly to the teacher or camp/ program director.
6. The five-part application form can be downloaded from www.wsmta.org. From the navigation bar, select "Programs for Students" and then "Scholarships."

If you have questions or need further information, please email me at cchungate@comcast.net or phone: 206-232-0117 (landline) or 206-849-4303 (cell).

Application deadline is May 1, 2020.

—Connie Hungate, WSCTM, Student Study Grants Chair

HALL OF FAME HONOREES

It is with great pleasure to announce the three WSMTA Hall of Fame recipients for 2020!

- **Jill Johnson, NCTM**, of Wenatchee Valley Chapter
- **Joann Richardson, NCTM**, of Kitsap County Chapter
- **Kathryn Strickland, NCTM**, of Gig Harbor Chapter

Jill, Joann, and Kathryn were nominated by their colleagues for their extraordinary qualities as musicians, teachers, leaders, and mentors. Their dedication, signified by the contributions made in their communities and WSMTA, has led to the development of excellence in music education throughout Washington State, and beyond.

Among the recommendation letters are threads woven into the hearts and tenets of all three honorees. The reasons they were nominated for Hall of Fame are revealed in the following comments:

"I have been a witness to her talent and dedication through a variety of professional events and activities."

"Her belief is that every student is unique and deserving."

"She mentored me as a beginning teacher and on through my 28 years of teaching."

"She knew exactly what I needed and guided me through each step."

"She is my greatest role model."

"She led our chapter in exciting new directions and believed that every member has value and purpose."

Congratulations!

—Mary Ellen Cavelti, NCTM, Hall of Fame Chair

HOW TO BEGIN TEACHING ONLINE



Sarah Silvia, NCTM

What Do You Need to Get Started?

- An internet connection
- A device with sound and a camera. A smartphone, a tablet, a laptop, or a desktop computer that can be moved into your studio would all work.
- A “platform,” such as Skype, Facetime, Zoom, Google Duo, or something else. This will be like your online telephone company, and it connects your video and sound to your student’s video and sound.

Everything after this point is optional! My goal today is to talk through what I have done, show you some photos of what I’ve used this week, and then to share the communications I’ve sent to my students.

To start things off, I’ve taught Skype lessons for a couple of years now. Whenever it snows, or when a parent has an illness, a Skype lesson means that I can continue teaching with no need for a makeup lesson. Practically, this means that nearly my entire studio has already experienced an online lesson.

Your Internet Connection

Three years ago we moved into a bigger house. That’s been nice, but it’s meant that our wifi has strong and

weak spots throughout the house. You can see your wifi strength with an icon that looks like $\frac{1}{4}$ of a radius. The more “rings” in the radius slice are highlighted, the stronger your wifi signal. Wired internet works even better than wireless! It’s just not an option for me at this time. I’ve known that I didn’t have strong enough wifi in my studio to teach there, so I had been teaching Skype lessons with my laptop, microphone, and headphones at my dining room table.

You’ll notice I didn’t include a piano as a necessary item on the list of equipment you need! I’m comfortable singing a part that I want to be different, or I can clap a rhythm that I would like to change.

Another teacher mentioned to me that it is important to educate families about the total load on their internet during the lesson they have with you. If you can, try to limit how many folks at your home and their home are engaging in high-usage activities (streaming videos, playing games online). This will degrade the quality of the video lesson you’re able to have.

As I watched the coronavirus news unfold, I’ve been thinking about what I could do. Switching to online lessons was a way that I could help to keep my students from sharing illness with each other at this critical time. So, I spent a weekend researching, shopping, and experimenting, and then we switched to online lessons on Monday, March 9.

My Shopping List

- A **wifi booster** for my music studio. I love it! Now I can teach online lessons from my piano, and it’s even better! I can demonstrate passages for students, all my books are in there, and it’s working even better.
- A good pair of **headphones**. If I’m going to do this for hours at a time, I want good sound. My next experiment is to try them plugged in to see if the sound quality improves. I did choose Bluetooth (wireless) headphones, but I want to try them plugged in to see if the difference is worth having the wire in front of me.

TEACHER ENRICHMENT

- I already had an **external microphone**. If you don't have one, I'd strongly recommend it. It will improve the sound your students hear, which will help them feel like they're getting a better lesson experience. You'll see this over and over again in the emails to my students – I like the Samson go mic. It's tiny, even cute, and at \$29 is a medium sized investment
- I prefer to have a **copy of every book** my students are working from. This part is optional, I suppose, but it means that you can say, "I'm on page 10, measure 5" and your student can do the same. I find it helps the lessons to flow more smoothly.

Video Call Options

Once I had the equipment I needed, I started researching online video call options. Many folks love to use FaceTime. I don't personally have an iPhone, so this isn't an option for me. I've been using Skype, and it's functional, but I felt there was room for improvement. My ideal choice would be a free service that's widely used, has comfortable user interface, can be used on a phone or a computer, and can be used by Apple/Android/Windows devices. Zoom.us (or the ZOOM cloud meeting app) meets those criteria. I've also been hearing about Google hangouts, but haven't had a chance to try it out.

I have to say that I would rate Zoom very highly. I asked my mom (who is about 60) if she could be my guinea pig. Neither of us had ever used it before, and we were chatting online in just 10 minutes. She said that it was intuitive and comfortable to use. I've since used it to teach 25 lessons, and only 1 person couldn't get it to work in 10 minutes time (when we switched to a Skype lesson. Having a backup plan gives you flexibility!). All of that said, I'd recommend signing up for their 30 minute training webinar. The one I took was convenient at 10:30 Pacific time, and gave a good introduction to how their service works, what features it has, and how to control the audio.

Once you've learned a bit about your platform of choice, I'd recommend practice calling a few people. You want to be sure that you know how to start a call (or meeting), how to end it, and how to adjust the audio settings so you can make the most of it. It turns out that just plugging a microphone into your laptop doesn't

mean that your laptop will use that microphone. This is usually easy to adjust in settings, but it can take time and practice to find those settings. In Zoom, the audio settings are located in the bottom left corner of your screen during a meeting. Next to the microphone icon is an up arrow, and when you click on it, it will display speaker options (I select my headphones) and microphone options (I select the best quality microphone I have).

Online Teaching Setup

I've included some pictures to show my online teaching set up at this time. I like to place my tablet on my music stand. I know that a number of folks who are experienced online teachers will put it to one side for a profile view of their hands. My goal is to avoid twisting my back, so it's mostly set up just to be in front of my face. If you look very closely, you'll notice that I've tucked mine a bit lower down into my piano. I'm quite short, so this lets me fit more of my face onto my student's screen. The pink cloth is there so that if I play a demonstration, there's something cushioning the vibrations from going straight into the microphone and messing with the sound.



Sarah's simple online teaching setup starts with a tablet placed on the music stand.

TEACHER ENRICHMENT

However, because it's a tablet, I can pick it up and show a top-down view of the keys (great for showing which key to push down, or what is a half-step, etc). I can also pick it up and hold it to one side if I want to demonstrate a particular gesture with my hands.



Showing a top-down view of the keys with the tablet.



Showing a side view of the keys and hands to demonstrate a particular gesture.

The original lamp placement in my studio was chosen to throw light onto the music rack from behind the pianist's shoulders. That effectively puts my face in shadow while teaching. So, we've moved around some lamps. Yes, there's umbrella lighting in the shot, because my husband has that from when he was filming some videos last year. But any lamp will do the trick!



If you're able, it's tremendously helpful to show parents where to put a phone for a good visual angle. I've included a photo of my favorite place – to the right of the keys on that wooden block. I've been learning that putting a piece of fabric down between the phone and the piano improves the sound, so I recommend that. I've used a completely clean pink cotton washcloth in these pictures. I've also spent some time practicing with my students, asking them to turn to a random page in



Showing parents where to put a phone for a good visual angle. Use a piece of fabric to cushion the vibrations from going straight into the microphone and messing with the sound.

their book, and find a random measure number. This is often the most challenging part of teaching online – communicating about where a problem is, or where you would like a student to start. You will no longer be able to reach over and point to a spot on the music.

Other Considerations

If your student is very young—1st grade, kindergarten, or even younger, you will probably have a more successful lesson if the child's parent sits in on the lesson. They may need to repeat your instructions, "Miss Sarah said to play song #6. This one, right here." One of my kids is working on tracking, and still needs someone to point to the notes while he plays from time to time.

I ask each student to get out their lesson notebook (or a piece of paper) and write out their own assignment for the week. Write today's date down first! Then write which pages to practice, or which theory pages to complete. Have them write down their own practice instructions: practice line 3 extra, or clap & count, then play & count each line. Many of my students seem to be very excited about writing their assignments out!

Pack your patience, and assume that there will be hiccups. I would plan on losing 5-10 minutes of teaching time per lesson the first time that you teach online lessons. However, once that learning curve is over, it should drop down to a 1 minute gap between starting a call/meeting, and actually getting into the teaching. Very worst case scenario, you can try a phone lesson. I didn't have a great experience doing this, but I've done it—the student put me on speakerphone, played his songs for me, then picked up the phone and asked what to change for the next week!

I have been trying to put an extra hour per day into my schedule in anticipation of "mystery challenges" and that might not have been enough time. I also planned on doubling my emailing time, and it's been more like tripled. However, I think now that things are underway, I should be able to get back to a more regular teaching rhythm.

Your attitude will be important in all of this. If you can help your student to have a positive experience, they will be more comfortable and more willing to continue

doing it. If you're stressed out, they might want to just go back to meeting in person. Do what you can to "sell" this as a strong possibility that's a good solution.

Two Pedagogical Things I Have Done Differently:

I now have a list of which student is working from which book on which day. They're stacked in order, with each weekday in its own stack. This will let me take Monday's stack to the piano at the start of teaching, make sure each book is there, and then I can teach every student without needing to get up, find their book, and come back to the piano.

I have also started a teaching journal. I'm writing down each student and lesson day, and keeping track of anything I ask them to write down. I won't have access to their lesson book next week, so I want to be able to look up what I asked them to learn or improve.

Things to Consider in Another Week or Two, When You Have Breathing Room:

People enjoy having choices. This is true at any age! Just now, we are living in a time where all of us are experiencing less choice. You have a golden opportunity to give your students more choice! I usually save this idea for summer, but I will be inviting each student to pick any piece they wish to learn, and do something musical "just for fun".

I will be spending tonight or tomorrow researching how to put on a digital recital. There are blogs about this, written by people who've done it before. Once I figure out how to do it, we'll be putting one on for our local nursing home, the one that's hosted our winter recitals the last two years. I'm going to let the kids go wild. They can include verbal messages, show off their artwork, introduce their family pets – whatever they want! They can also share an unlimited amount of music. Right now, most of my families are housebound, so they have a lot of extra time on their hands. I've pitched this idea cautiously to about a third of my students, and there has been enthusiastic, warm support in favor of this idea. I'll be contributing a piece or two myself!

—Sarah Silvia, NCTM

CERTIFICATION CORNER



Rose Freeman, NCTM
Certification Chair



What a whirlwind of a month it has been! My heart goes out to you all as you creatively adapt to teach your students online.

I want to give you a little encouragement to consider referring to the six questions asked in the Teacher Profile Project #2 when you introduce new pieces to your students in online lessons. One of the questions is: *"When introducing this piece, what would you discuss with the student concerning the musical time period, composer, and compositional style?"* One resource that I'm using more these days to introduce my students to new pieces is YouTube. I often did this in lessons before, but now I implement sending videos of historical dance and multiple performances of pieces even more. I'm also asking students to learn more about the history of the time era and share it with me at the next lesson. Another question is, *"when introducing this piece, what major elements of theory would you discuss with a student?"* In this case, I'm asking my students to write in more of the major elements of theory on their pieces and then scan a copy of it to me during the week. It's opened up more conversation about chords and theory as we're working through it in

their pieces more lately. The more that we can work with the positive aspects of online teaching, the more our students will grow and connect in this time! I want to remind those of you who have already received your National Certification to renew your Certification before July 1, 2020. The renewal process costs \$25 and is easy to complete online! The purpose of renewing certification is to keep you accountable to continue to grow as a professional music teacher. Want to know more? See <https://certification.mtna.org/> and click on "renew" at the top. Once on that page, scroll down and click "renew online" and follow the steps for your Certification renewal.

Are you considering applying for MTNA Certification this year? Washington State Music Teachers Association offers \$100 grants to teachers applying for Certification. Four of the five projects can be completed this spring even if you're teaching online.

Questions about renewal or the application process? Write to me at rosefreemanmusic@gmail.com.

—Rose Freeman, NCTM, WSMTA Certification Chair
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PEDAL POINTS

Branches from a Professor's Tree



Joann Richardson,
NCTM
Organ Chair

Accompanying this article is a photo taken at the 2013 Northwest Regional Convention of the American Guild of Organists. The man in the center back row of the photo is David Dahl, professor of music and university organist emeritus from Pacific Lutheran University (PLU), who was honored at the convention. With David are a small sampling of his former students. Although I don't know everyone in the photo (I'm directly to the left of David), I know enough

of them to give you an idea of the musical legacy that continues through the direct influence of this one professor.

What most of us pictured would call our "ordinary" work—playing music in churches—is, upon reflection, quite extraordinary. The gift of music prepared by one human being to be shared live with another human being is a marvelous gift. And this musical gift of live music is shared in churches every single week. Think of the thousands of people who have been musically touched in churches by this group. How cool is that!

Although church music is a common thread, the diversity of contribution from this small group is quite extraordinary. This group includes a person whose work has included positions at the Cathedral of St. John the Divine in New York City and on the faculty of the Jacobs School of Music at Indiana University. Another has been involved in music publishing. Several have held leadership positions in local, state, and national music organizations. Some are published composers. Many have organized and promoted concerts in their communities. Almost all of them teach—independently, in schools, in community colleges, and at universities. They give lectures, workshops, concerts, and write articles. Many direct ensembles. Some of their students now play music in their churches and communities—some of their students even hold major cathedral positions.

Not bad for such a motley looking crew! I would imagine that any of you reading this article can think of a professor of yours who has had this type of legacy, albeit manifested



with different types of musical contributions. The impact from just one professor is formidable.

David Dahl taught at PLU for over thirty-five years. He was an integral part of not only the music school, but of the university itself. Last month I reported to you that the University of Washington has decided to no longer fund its organ program. Soon thereafter, I rediscovered this photo. What might have happened if Pacific Lutheran University had eliminated its organ program? Whoosh, gone! So sad for you. Perhaps you should study a money-making STEM field that can bring money to the university. It is not that I am against STEM—my husband works in a STEM field. What I am against is the diminishment that happens to our humanity when access to the arts for all is chipped away from society in the name of economic efficiency. The arts rarely make big money. The arts make us whole as human beings. As a side note, my STEM husband also plays bass in a rock band and sings in a church choir. Man does not live by STEM alone...

If you missed my article last month, I urge you to visit the website of the Seattle Chapter of the American Guild of Organists (<https://www.agoseattle.com>) to learn more about the elimination of the organ position at the University of Washington and to see if you may be in a position to contribute towards an endowed organ professorship. When a university faculty position is eliminated, it is as if a tree has been cut down. Branches cannot spring forth. The branches of influence that reach into the community from the work of just one professor are lost. The loss of this one tree doesn't just affect the university and students—it affects the well-being of society at large. The arts are integral for our humanity. The loss of just one arts position at a university has far-reaching repercussions for society that cannot be measured in purely economic terms.

—Joann Richardson, NCTM, Organ Chair ·
organistjoann@gmail.com

FROM YOUR WOODWINDS CHAIR



Rebecca Cook, NCTM
Woodwinds Chair

Forming Connections

I recently attended the symphony and particularly enjoyed the musical interactions between sections. The combination and variety created from flute, clarinet, oboe, english horn and bassoon sparkled.

It's interesting to me the variety of sound created from a set of instruments.

Likewise, we create variety as we combine and mesh in our chapters and communities.


How can we connect with our students and fellow teachers to create a satisfying musical event?

Happy teaching!

—Rebecca Cook, NCTM, Woodwinds Chair

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INDEPENDENT MUSIC TEACHERS FORUM

Grow Your Studio—One Phase at a Time



RoseMarie Tamburri
IMTF Chair

How many times have you encouraged a student to practice a challenging piece slowly, or hands alone, or one phrase or section at a time? Most of us advise our students to invest time and effort on the front end of the process which will yield great results in the long run.

Likewise, how many times have you told yourself, “I just don’t have time to organize these teaching materials, or learn a new online app for teaching rhythm or read an excellent book on pedagogy?” It may seem unnecessary to explore online apps for teaching intervals or chord progressions, but when a student who could use that tool arrives for a lesson, it would be great to be prepared.

I consider myself an organized person and a good planner. However, I don’t always prioritize my work time away from the piano bench to develop tools for long-term results.

Here are some suggestions that I remind myself to follow (and sometimes, I actually do!)—

- **Prioritize** the tasks that would be most beneficial to your own professional development. Is it creating more comprehensive lesson plans for your students, or researching strategies for teaching students with learning challenges, or becoming well-versed in pedagogical tech tools? All of the above?
- **Schedule** “professional development” time into your work week. Once you’ve prioritized what teaching skills you want to expand, put that development time on the calendar. This time may include researching online tools or reading pedagogical articles from the American Music Teacher magazine published by MTNA. Or you might use this time to organize your teaching or

repertoire library, or create skill checklists for your beginning or advanced students.

- **Create** a space for “office” work. I have found it helpful to keep my files, computer and research materials separate from my teaching material and repertoire. (Those books and scores are in my studio, the rest reside in a separate room.) If space does not allow, organize your space the best way that fits your needs.
- **Share** ideas with others. One of the benefits of membership in an organization such as WSMTA and your local chapter is the opportunity to talk with colleagues and brainstorm ideas.

You can apply these four concepts—**prioritize, schedule, create, share**—to the business aspect of running your studio as well. Envision your Studio one, two or even five years from now.

- Do you have specific expansion goals?
- Do you aspire to develop group classes, build relationships within the community, or offer a summer curriculum?

Take steps now to implement those plans so they become reality.

Just as we teach students to make time for a strategic approach to learning a new piece, so should we encourage ourselves to base our business priorities on long-term results rather than short-term deadlines.

—RoseMarie Tamburri,
Independent Music Teachers Forum Chair



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