



WASHINGTON STATE
MUSIC TEACHERS
ASSOCIATION

THE CLARION

DATES & DEADLINES

October 3, 2020: District IV Virtual Conference

October 10, 2020: District I & II Virtual Conference

November 2, 2020: Video Submission Deadline for MTNA Performance Competitions and OAC

January 30-31, 2021: Winter Board Meetings

June 17-20, 2021: WSM TA State Conference in Pullman, WA

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PRESIDENT'S CORNER



Karen Hollenback, NCTM
WSM TA President

It Takes a Village

Goodbye summer and hello fall!

I hope your fall teaching is off to a good start whether it is in-person, online, or a mix of the two.

As I write this column early in September, I am two-thirds of the way through a three week teaching break, which was to include two long weekend travel getaways both of which were cancelled. So, my vacation from teaching turned into a staycation which morphed into a *"Let's get the 20+ year old studio carpeting replaced—when else will I have three weeks to do this type of project?"*

As with any endeavor this project had its ups and downs (*quite literally*)! All the music from the studio had to go upstairs to the guest bedroom—ugh! But that meant several days of meeting my step goal—alright!

In the process, I rediscovered some music I forgot I had (*wow!*), but I couldn't sit down at the piano to play through any of it, as the piano was



The piano being moved out of the studio to make way for new carpet.



The piano stored on its side in the dining room.

currently being stored on its side in my dining room (*frustrating!*)

While waiting for the carpet installers to return two days after their first trip to the studio, hopefully bringing the correct amount of pad (*are you kidding me?*) when they returned, I decided a decent desk for me and a storage unit for all the music that has accumulated over the years of teaching was needed.

Now the carpet is in. The desk and storage units have arrived and are mostly assembled. The piano is safely back in its place. The music is slowly being trundled back down to the studio. I have another week before my first fall lesson, so that gives me time to organize and rearrange, and be ready to start the fall teaching with a fresh new outlook.



I will be teaching online for the foreseeable future and, as I get set-up ready to go again, I will be full of gratitude to the two carpet installers, the three piano movers, the two delivery people, and my husband, who have helped get my fall off to a good start, despite the ups and downs. As they say: *"it takes a village."*

At the risk of missing an important "thank you" the following people from the WSM TA village also deserve my heartfelt gratitude:

- **Samantha Yeung** for her gentle reminder and patience when I missed the deadline for this article and her fabulous job bringing us yet another terrific Clarion;



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.

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- **Ryan Worswick** for accepting the position of Studio Technology Chair and his informative article in the September Clarion;
- **Kathy Mortensen** for putting together the first ever Virtual Leadership Seminar;
- **Peter Mack, NCTM** and **Mimi Jacobson, NCTM**, for chairing the first ever biennial Visiting Artist conference;
- **Evelyn Hartwell**, District II Director and **Kira Theine, NCTM**, District IV Director for their work on their respective first ever Virtual District conferences.
- **Colleen Hunter, NCTM**, and **Cherie Felts** for organizing the first ever virtual WSM TA/MTNA Performance Competition and Outstanding Artist Competition respectively;
- **Nathan Campbell** for his continued work on the WSM TA/MTNA Composition Competition;
- **Louise Nedela, NCTM**, and her committee for their work selecting WSM TA's 2021 Commissioned Composer of the Year;
- **Jani Peterson, NCTM**, and the Strategic Planning team who are continuing to work on the goals and objectives of the WSM TA Strategic Plan paving the way to WSM TA's future and
- **Carrie Kahler**, our administrative coordinator who somehow keeps us all connected;
- Most of all thank you to every member of WSM TA for your continued passion and support for your teaching "village" — WSM TA!

Have a wonderful October and November,

Karen Hollenback, NCTM

Karen Hollenback, NCTM, WSM TA President

WELCOME NEW MEMBERS

Eastside Chapter
Conrad Sheridan

Gig Harbor Chapter
Anna Hastings
Briellen Link

Kitsap County Chapter
Farida Roberts

Lake Washington Chapter
Iris Hsu-Rose

Lynden Chapter
Sara Hansen

Moses Lake Chapter
Karly Powers

Olympia Chapter
Dawn Sonntag

Puyallup Valley Chapter
Amora Bussey

Seattle Chapter
Rachel Hug
Jill Kremer
Liz Fraser

Snohomish County Chapter
Ian Huh

Tri-City Chapter
Olin Ensley
Ciera Ewing
Karen Edwards
Melissa Whitney

Yakima Ellensburg Chapter
Molly Fleming



Follow WSM TA on Instagram!
@WASStateMTA

www.instagram.com/wastatemta

DISTRICT IV VIRTUAL CONFERENCE

Saturday, October 3, 2020

10:00 am to 3:00 pm

Location: Virtual

Joann Richardson, NCTM presents:

“The Hidden Debussy” and “But I Just Want to Teach! Managing Non-Musical Issues in the Teaching Studio”

- \$15—Register before September 18
- \$20—Register after September 18
- \$10—Student

For more information about the conference and how to register, please visit:

<https://sites.google.com/view/districtivconference/home>

We look forward to seeing you online!



STATE NEWS

MUSICLINK FOUNDATION

The MusicLink Foundation (www.musiclinkfoundation.org) is a national non-profit organization linking music teachers with low-income students who are not able to afford music lessons. MusicLink teachers volunteer to teach these students at up to half of their normal fee, while MusicLink handles the process of determining a student's financial eligibility and provides support and discounts for participating teachers.

Please consider signing up to be a MusicLink teacher! This strengthens the WSMTA presence in our community by promoting access and

widespread availability of music instruction to students in need.

It's free and easy to register whether you are already teaching a student at a discounted rate, or whether you are looking to begin teaching a new student waiting to be linked. To become a MusicLink Teacher, contact State Coordinator Amanda Snell (amandacs87@gmail.com) or visit www.musiclinkfoundation.org.

—Amanda Snell, WA State MusicLink Coordinator

DISTRICT I & II VIRTUAL CONFERENCE

Saturday, October 10, 2020

10:00 am to 5:00 pm

Location: Virtual

Registration Fees:

- WSMTA/IMTA/OMTA Member \$30
- Non-Member \$35
- Student Member \$10

Districts I & II are excited to announce that the 2020 Virtual District Conference will feature not one, not two, but three phenomenal presenters on October 10th. In addition to their valuable pedagogical lectures, each presenter will also participate in a live Q & A session.

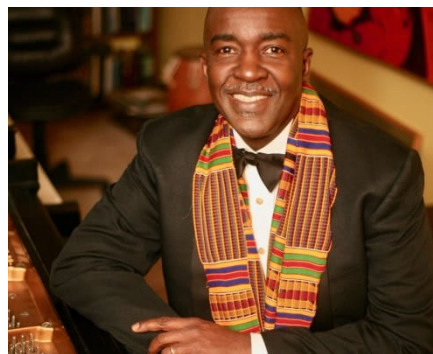
It will be a great time of learning and connecting as we continue to press forward to better ourselves and our students.



Dr. Jensina Oliver, NCTM, will present "From Analysis to Artistry: Helping Students Play with Artistry and Nuance by Learning How to Discover and Organize Compositional Devices"



Dr. Lark Powers, NCTM, will present "Building Blocks: Helping students See (and Hear) Harmonic Patterns to Strengthen their Musicianship Skills"



Dr. William Chapman Nyaho, NCTM, will present "Expanding the Canon of Music: Exploring Music from Africa and its Diaspora"

Districts I and II welcome all WSMTA members. We also welcome our colleagues in Idaho and Oregon, and ask them to join us for this exciting virtual conference at member rates.

Registration includes access to the lectures and Q & A sessions for a full month.

Register online at <https://wsmta.org/about-wsmta/districts/district-i-ii-conference>.



OUTSTANDING ARTIST COMPETITION (OAC)

Video Submissions Due November 2, 2020 · Results Announced November 13-15, 2020

I am writing this article and thinking ahead to studio teaching and the general fall season that is just a few days away. As folks are reading this, most of us have gone back to full schedules after this most unusual summer. I hope it's been a great start for all of you! I am watching my computer closely as registrations will be coming through and I know that some great performances are in store for the Judges' ears.

Composers I expect to see will be Bach, Beethoven, Prokofiev, Liszt, Haydn, Chopin, and others of course. It's always fun to see student and teacher names and I look forward to seeing somebody new!

Registration for OAC 2020 closed on September 23. Students and teachers are currently putting together their video performance entries. The video submission deadline is November 2, to allow time to format and number performances for our judges.



**Dr. Karen Hsiao
Savage, NCTM**



**William McKay,
NCTM**



**Dr. Ricardo de la
Torre, NCTM**

Guidelines and directions to be followed for video performances are on our WSMTA website. Please also go to the website to read and see the bios, faces and names of our esteemed 2020 OAC judges! We are so pleased to have **Dr. Karen Hsiao Savage, NCTM, Mr. William McKay, NCTM, and Dr. Ricardo de la Torre, NCTM** working as our judges this year. I am looking forward to working with them mid-month of November!

—Cherie Felts, OAC Chair
jscffelts@comcast.net



2020 MTNA PERFORMANCE COMPETITION

Video Submissions Due November 2, 2020 · Results Announced November 15, 2020

Registrations for the 2020 WSMTA-MTNA Performance Competition were completed September 23, 2020.

Video submissions are due **Monday, November 2, 2020**, 11:59 pm PT. A video submission page with instructions and guidelines is available on www.wsmta.org. Winners and alternates will be reported by November 15.

Refer to the WSMTA website, wsmta.org, for complete instructions and guidelines. Some reminders:

- Separate videos are required for each piece on the program and should be uploaded as a separate video file. Refer to the instructions regarding labeling.
- Videos must contain all repertoire listed on the original application.
- Entrants should NOT introduce themselves or announce the piece being recorded.
- Scores will not need to be available for judges.
- Please do not wait until the last day to submit videos! They take a long time to upload.



Dr. Christopher Hahn



Dr. Jessica Pacheco-Hjelmstad



Dr. Roger McVey

The three piano judges are: **Dr. Christopher Hahn**, University of Montana; **Dr. Jessica Pacheco-Hjelmstad**, Cheyenne, WY and Northern CO; and **Dr. Roger McVey**, University of Idaho. Brass, Strings, and Woodwind judges will be announced as registrations are counted. Refer to www.wsmta.org for bios and pictures of the judges.

On behalf of WSMTA, I extend the very best to each participant on their performances in this first state MTNA online competition and offer our gratitude to each teacher for the profound effort to bring each student to this level of competition. We wish you all a valuable and worthwhile experience through these unusual circumstances caused by the pandemic.

—Colleen Hunter, NCTM, MTNA Competition Chair
colleenhunterpiano@gmail.com

WSMTA MTNA PERFORMANCE COMPETITION

Registration Deadline September 23, 2020 · Video Submissions Due November 2, 2020

The 2020 WSMTA-MTNA Performance Competition will be an online competition.

- The MTNA application Entry Deadline for the WSMTA-MTNA Competition is Wednesday, September 23, 2020, 12:00 noon Pacific time. Registration opens in August. Please see the MTNA website for registration and more information.
- A video submission page will be available on the WSMTA website on September 24 with instructions and guidelines.
- Video Submission Deadline is Monday, November 2, 2020, 11:59 pm Pacific Time.

Guidelines for the WSMTA-MTNA Performance and Outstanding Artist Video Competitions:

1. All recordings must be uploaded and submitted via YouTube links (privacy: unlisted). The WSMTA submission page will be available on the WSMTA website on September 24, 2020.
2. Videos can be made at home by the student, in the teacher's studio or in a performance hall. The quality of instrument, location, or quality of video will not be a factor in judging.
3. Make video recordings with one fixed camera angle/location, focused such that the performer and the accompanist (if applicable) are visible at all times. Pianists should have face, fingers and feet visible at all times. To ensure quality and consistency of the videos among entrants, set up the camera from the audience perspective, limit background noise, and make sure the performance space is well lit.
4. Videos must contain all repertoire listed on the original application. Entrants should NOT introduce themselves or announce the piece being recorded.
5. Each piece (including individual movements of a larger work) should be recorded and uploaded as a separate video file. No editing is allowed. Each file must be labeled with the title and composer. For individual movements of a larger work, label with the title, Roman number of movement and composer. Example: Sonata in F minor, Op. 2, No. 1, I., Beethoven. Preludes and Fugues may be considered a single piece.
6. Piano and voice entrants must perform by memory. All others do not have to play by memory.
7. Live accompanists are preferred; however, pre-recorded accompaniments are acceptable in the event that local or state orders prevent entrant and accompanist getting together to record a video. CDs and online platforms such as SmartMusic.com, Appcompanionist.com, Piano Accompaniments.com and Acapella may be utilized as is appropriate.
8. Students and teachers should review videos before submitting to check sound quality and microphone placement.
9. DO NOT WAIT UNTIL THE LAST DAY TO SUBMIT VIDEOS. It takes a long time to upload the videos.
10. Upload videos one at a time, making sure each upload is complete prior to starting the next upload.
11. A high-speed internet connection is recommended.
12. Music will not need to be available for judges.

More information will be available on the WSMTA website, wsmta.org.

—Colleen Hunter, NCTM, Competition Chair
colleenhunterpiano@gmail.com

2021 COMMISSIONED COMPOSER OF THE YEAR



Louise Nedela,
NCTM
CCOY Chair

The competition for the WSMTA Commissioned Composer of the Year for 2021 has produced a winner:

Dawn Sonntag, DMA, WSMTA member, teacher and composer residing in Olympia, WA.

More about Dawn and her piece will appear in the Clarion closer to the performance date at the 2021 WSMTA Conference. The composition and composer will then proceed to the MTNA level.

Eight talented composers submitted entries for the competition, and it was highly competitive. Because of the nature and requirements of the competition, and to enable more participation, the deadline for submissions was extended to July 15, and the guidelines for the projected piece were expanded from "Upper Intermediate" to include "advanced/professional"—all categories which were requested by WSMTA member survey.



Dawn Sonntag, 2021 Commissioned
Composer of the Year

What a pleasure to have chaired this committee! I look forward to the coming year and future years of showcasing the composers of WSMTA!

—Louise Nedela, CCOY Chair

CHAPTER OF THE YEAR AWARD

"In the beginning..."

Merriam-Webster defines beginning as "the point at which something starts."

Everything has a beginning! Moses Lake—Central Basin MTA was planning to celebrate its 50th birthday in 2020 until the arrival of COVID-19 (now postponed until next year!). Preparing for the celebration, prompted us to think about our chapter's beginning, remember charter and former members, look through scrapbooks and reminisce.

In 2006, Marilyn Linde, Sunn Valley Chapter, had beginning thoughts about recognizing a WSMTA Chapter of the Year. This award would recognize chapters making significant contributions to the music teaching profession through participation in local, state and national programs. WSMTA President, Margee Webster, NCTM, and the Board of Directors approved!

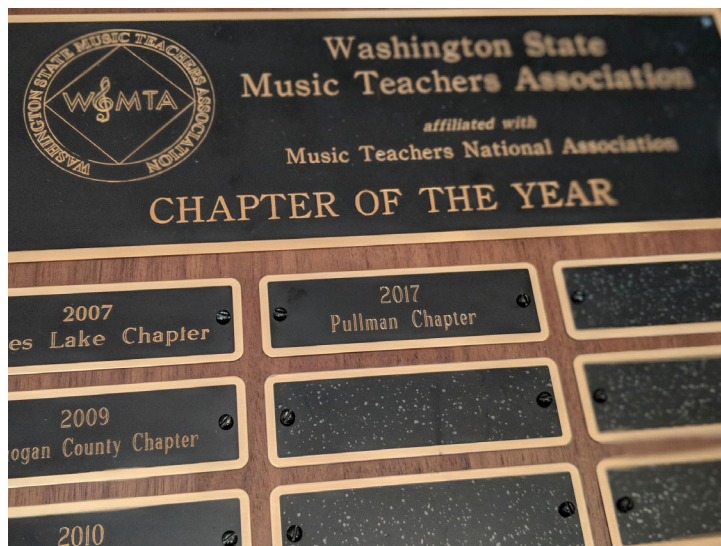
At that time, completing the application process was VERY time consuming meeting the required criteria by gathering information and pictures, copying documentation and then preparing the 2 binders for mailing (including making a trip to the post office to send one binder to WSMTA and the other to MTNA!). The first \$300 award was presented at the State Conference in 2007. To date, 9 Chapters have their names engraved on the Chapter of the Year plaque.

The application process was revised and simplified in 2015 including online submissions. In 2019, the Board of Directors increased the monetary award to \$500.

Your chapter is encouraged to "begin" thinking now about applying to be recognized as the 10th Chapter of the Year in 2021!

(See Chapter of the Year guidelines and application at wsmta.org>For teachers>Chapter of the Year.)

—Harriet West, COY Chair



Kitsap County Chapter, 2016 Chapter of the Year



Pullman Chapter, 2017 Chapter of the Year

MUSIC LITERACY PROGRAM



Karen Scholten

Music Literacy

Program Chair

Fall is in the air and Zoom lessons and some in-person lessons are in full swing.

Chapters are looking to make plans for their Music Literacy Program, and I would like to give you some helpful information to plan for how to make this program work for your chapter in 2020 and 2021. The WSM TA Board has established a policy of NO in-person WSM TA sponsored events through December 31, 2020. I encourage you to postpone your MLP event until 2021.

The state board will meet again in January and will update us to what the program plans for WSM TA will be for the rest of the 2021 year. If your chapter needs to do this event before 2021 then an online version of the testing will have to be in place. The Chair can put tests online for a short time for teachers to copy and make copies for their students to take but this is only during the Covid-19 time with the restrictions. Each chapter can contact me to talk over their plans to give the tests online. Each chapter will still be registering their students and the Chair still will collect the state and chapter fee.

In addition, each chair will still send me the Participation Profile so I can see how many students will be taking the MLP test in each chapter to make sure Mary Grant, NCTM, has this number for the

state fee. The test material can only be online for 2 weeks for copying, then taken off. The registrations for MLP now has a box that you will check to promise and agree to shred the tests or your MLP chair will do so, 1 month after your event date.

The shredding of tests has always been in place, according to state rules and the Kansas Music Teachers Association who we purchased this testing material from. We are just reminding you that this is important so that tests are not floating around since this is on the honor system.

I know you will have more questions than answers right now so please give me an email or call and I will help you the best I can for your chapter to have a successful testing day. I would encourage you to still make this a priority in your chapter and even though it is not the normal way of doing things right now that we still can get creative and make this great program that WSM TA offers available to our teachers and students.

—Karen Scholten, Music Literacy Program Chair
kscholten87@gmail.com · 360-410-0831

CERTIFICATION CORNER



Rose Freeman, NCTM
Certification Chair

It's my pleasure to announce two teachers who completed their five teacher profile projects and received their National Certification. First, congratulations to **Dorothy Sica, NCTM**, from Covington, Washington who received her Certification in Piano September 1, 2020. Also, congratulations to **Anna Dinsmoor, NCTM**, from Lake Stevens, Washington who also received her Certification in Piano on September 11, 2020. Both of these teachers completed five teacher profile projects that cover studio policies, recording videos from three lessons with a student, writing about how they introduce music, sharing about studio environment, and responding to business questions. It's my honor to hear how Certification supports teachers as they develop a well-rounded music curriculum and pursue professionalism in their studios.

Are you interested in hearing more about National Certification? Whether you're teaching online or in person this fall, MTNA has made these projects accessible to every teacher. It's my delight to meet with teachers individually and at local chapter meetings to share how the Certification projects have supported me as a professional music teacher.

Washington State Music Teachers Association offers a \$100 grant that covers half of the application cost. There are 4 grants currently available.

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

—Rose Freeman, NCTM,
WSMTA Certification Chair
425-248-9288

2020 WSM TA HALL OF FAME HONOREES

Jill Johnson, NCTM, and Joann Richardson, NCTM, are revered teachers who have made extraordinary contributions to WSM TA at both the state and local levels throughout their teaching careers. Among the letters of recommendation for Hall of Fame honors the words scholarly, caring, dependable, innovative, dedicated, motivational, and honorable leap from the pages in describing these notable teachers who have been recommended by their colleagues, former students, and college faculty.

The following excerpts from the nomination letters will surely command respect for Jill and Joann, and may motivate you to consider honoring someone deserving in your chapter for next year's Hall of Fame:



Jill Johnson, NCTM, has been an active member of Wenatchee Valley Chapter for almost 40 years and has made significant contributions in the chapter by holding many offices, spearheading a community wide fundraising campaign for a new grand

piano, and having her students in both WSM TA and National Guild. Her excellent teaching is reflected in the fact that in the past ten years over half of the chapter's WSM TA Honors Recitalists have come from her studio. She has an incredible gift for choosing repertoire that is not only appropriate but keeps students engaged and excited. A testament to this is the fact that she has taken hundreds of students from kindergarten age through high school... that dedication from her students and parents is a stand-alone credit to her passion and commitments to music education. She goes "above and beyond" to ensure that every student receives the best training, and she fosters an enthusiasm for music evidenced by the students and families who remain with her year after year. Jill is the model of a great teacher, colleague, and active MTNA member that is the core of our WSM TA mission.



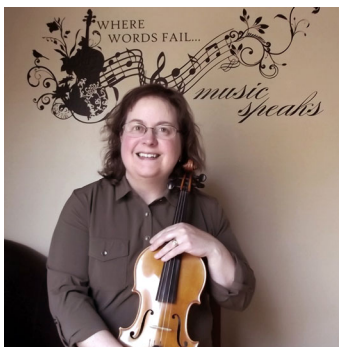
Joann Richardson, NCTM, has been a constant, reliable Kitsap County Chapter member for many years, actively engaged on many levels. She has been such an encourager as she mentored a number of chapter members in Certification, pouring her time

and energies into their success. As chair of Kitsap County Chapter's Carnival and WSM TA Music Literacy program event, she was an avid volunteer, streamlining the technique exam to allow 220+ students to enter that year. She is always ready and willing to be of help and encouragement to her colleagues, and is appreciated for her passion in organ playing, in her Clarion articles, and in her state conference sessions. As an organist and choir director for different churches in the area, Joann has been devoted to quality musicianship. She has been active in the American Guild of Organists presenting programs in the area. She is a knowledgeable teacher of organ, piano, music history and theory, keeping her own skills honed by attending workshops and presentations at MTNA national conferences. Kitsap Chapter has benefitted from Joann's willingness to be an integral part of their mentoring system and is especially grateful for her scholarly addition to their membership.

Congratulations to Jill and Joann! Chapter Presidents, please give thought to honoring someone who has significantly impacted your chapter and community by recommending him or her for WSM TA Hall of Fame Honors. All information is on the WSM TA website with a January 5 deadline. I will be happy to help you get the process started!

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

FROM YOUR VOCAL & INSTRUMENTAL CHAIR



Jane Melin, NCTM
Vocal & Instrumental Chair

As I write this, the schools in my county are starting up with online-only classes for at least the first nine weeks. For many of our vocal and instrumental students, one huge missing piece of their normal school schedules will be their band, orchestra and choir classes. Even those school districts,

community youth orchestras and choruses that are able to rehearse while socially-distanced will be providing a vastly different experience. No shared music stands, pencils and page-turning; no standing close together so your neighbor can sing “in your ear” those notes you can’t quite find.

I know for myself and for my own students, having an ensemble to plug into is the #1 reason a teenager will choose to keep taking lessons on their orchestra or band instrument, versus giving it up for other activities. So I am eager to develop ensemble-like experiences for my students who have been cut off from their normal outlets.

In my local chapter, the strings and winds teachers have started a conversation about creating virtual/video ensembles for our combined students. Putting some groups together at different ability levels in time to play holiday music seems a doable goal. We are scanning our personal collections and IMSLP.org for appropriate mixed quartets and flute choir music that we can adapt, remembering that strings students prefer keys in sharps, while winds like the flats. Repertoire ideas we’ve floated for later this winter, suitable for multiple students, instruments and ability levels, are Eine Kleine

Nachtmusik, the Pachelbel Canon, and fiddle tune arrangements. As we learn the ropes, we hope to expand the concept to the piano and voice students in our chapter as well.

To kick off the concept and work out the technical details, we teachers are planning to attempt our own virtual ensemble project! Since my community orchestra is not rehearsing together this fall, I am really looking forward to being able to make music with some good friends. Perhaps I will have a video link to our finished product that I can share by the next issue.

What can you do in your local area to combine your students into virtual ensembles? Do you have members or friends who can help edit a synchronized video? What kinds of repertoire can you adapt for mixed bags of instruments? Can you edit challenging piano accompaniments to make them accessible to less-experienced players, in order to combine piano students with other instruments? I would love to hear your ideas! Send an email to jane@melinmusicstudio.com if you’d like to share your discoveries with others.

—Jane Melin, NCTM, Vocal & Instrumental Chair



SEATTLE CHAPTER

Marsha Wright Commissioned Sonatina Award



The Seattle Chapter is seeking applications for the Marsha Wright Commissioned Sonatina Award!

In 2019, the Seattle Chapter of WSMTA launched the Marsha Wright Commissioned Sonatina Award, named in honor of the Sonatina Festival's Founder. For 2021, we will commission an original composition from a WSMTA member.

We are looking for an early-intermediate level sonatina in three movements, for solo instrument. A nod to traditional sonata-allegro form is welcome but not necessary; any brief work in several movements will qualify as a sonatina. What is most important is that all parts be playable by early-intermediate level students.

WSMTA teacher members should send a few samples of intermediate level composition by November 1. The works will be judged anonymously by a panel of SMTA members, who will choose one composer by December 1. The commissioned composer will submit a finished piece by February 15. The Marsha Wright Commissioned Sonatina Award is \$750, paid upon submission of the final piece.

Send the following by November 1:

- A brief email to smtaoffice@gmail.com stating your full name, email, phone number, and your chapter in WSMTA. Please put "Sonatina Festival Commission Submission" in the subject line.

- A PDF file of your original score(s), with no identifying information in the document itself (compositions will be renamed by random number assignment in order to ensure anonymity before being reviewed.)
- MP3 or WAV audio file

The new sonatina will be premiered at the Marsha Wright Sonatina Festival in April 2021. If the composer has a student in mind while they are creating the piece, we welcome that student to perform in the Sonatina Festival.

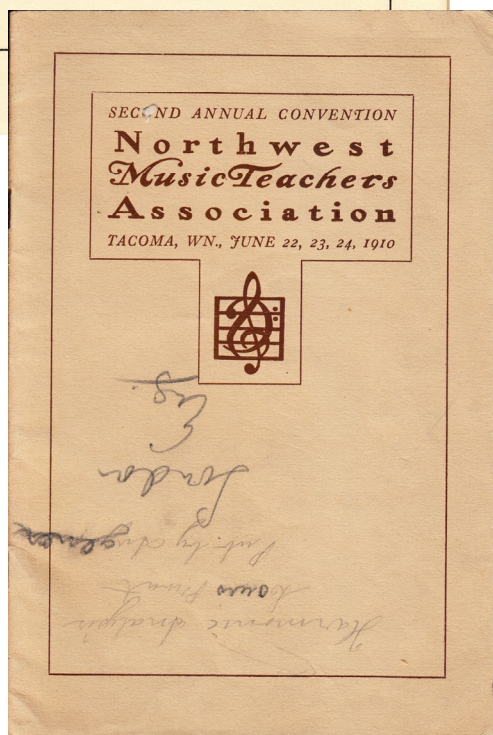
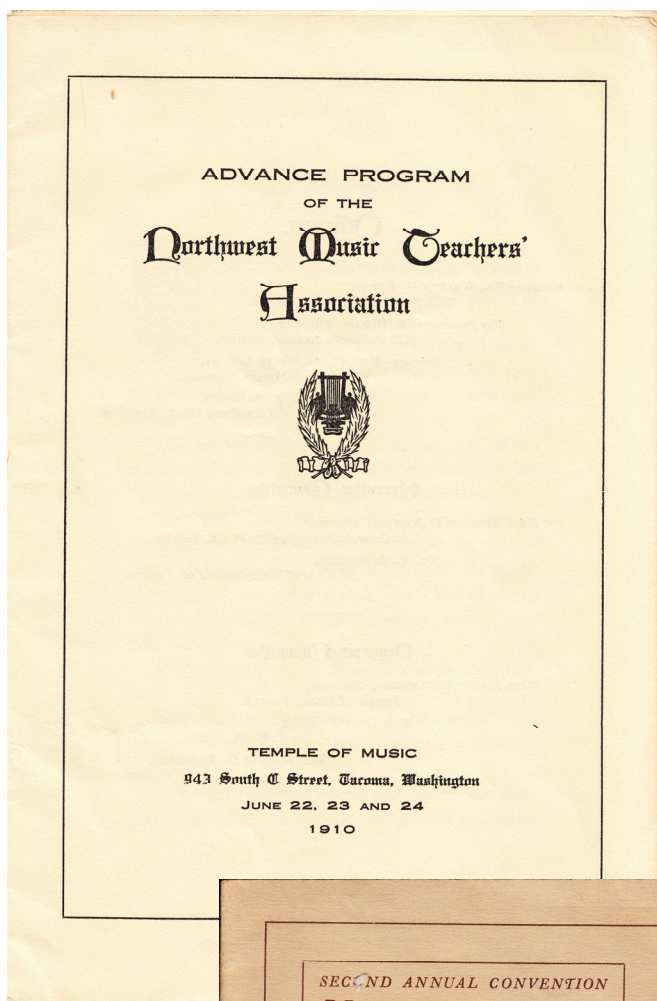
The Marsha Wright Sonatina Festival is supported by a generous gift from Dorothy Woodcock.

Suggestions/guidelines for an early-intermediate level piece:

- Limit the key signature to 1 or 2 sharps or flats.
- Meters: compound time such as 6/8 is OK.
- Piano: compare to a Clementi sonatina
- Violin/Viola: compare to Suzuki Volume 3
- Flute: Compare to ABRSM Grade 5 or below

—Mariya Lincoln,
Seattle Chapter Administrative Coordinator
smtaoffice@gmail.com

FROM THE ARCHIVES



The WSMTA has a long history of dedicated professionals working together to advance musical education. Beginning in this issue, we will highlight an element of those efforts in a new column called "From the Archives."

While WSMTA was founded in 1915, its roots go back farther. In 1908 a group of teachers from Washington, Oregon, and Idaho formed the Northwest Music Teachers Association. In the greeting to the group's second convention in 1910, President Walter Geurnsey Reynolds wrote:

"The interest of all serious minded musicians, who are willing to co-operate in raising the standard of both musical instruction and performance, is earnestly solicited..."

The educational conferences of the coming Convention cannot fail to be helpful to both participants and listeners. We beg to call your special attention to the banquet, with toasts, on opening day of the Convention, Wednesday, June 22, at 7:00 p.m., which will give us a splendid opportunity for becoming acquainted with, and interested in, each other...

Let us be progressive, and in every way possible strive to elevate the musical profession to such a height that all other professions will respect and honor her."

One hundred ten years later WSMTA members still strive to become better acquainted with each other and to elevate the musical profession!

—Carrie Kahler, WSMTA Administrative Coordinator

STUDIO TECHNOLOGY

Indispensable Devices and Widgets for Online Teaching



Ryan Worswick
Studio Technology Chair

As we begin a new season, continuing our very strange year, I wanted to share a short list of indispensables; some devices and widgets helping me stay afloat as we bob along on these seas of uncertainty.

Lapel Mics

Save your voice, get a lapel mic! Also called lavalier mics, they're little mics you clip to your shirt that are low

profile and keep you from having to project at your laptop/iPad all week long. They come with all sorts of connections, the nicer end typically running through XLR (three pin) connections that would require an audio interface, but plenty perfectly good ones that connect by traditional plug or USB.

Things to consider in buying will be how it will connect to the rest of your current setup, and what

kind of microphone head it uses. If you use a 1/8" (3.5 mm) jack, you may need a splitter to convert your headphone port to a dual headphones/mic port. If you go for USB, you'll want to ensure you have a free port.



Lapel Mic

Your microphone head options are going to

be 'cardioid' and 'omnidirectional'. The difference amounts to 'you'll hear what I'm pointing at' for cardioid, and 'you'll hear everything in the room' for omnidirectional. As a piano teacher, I didn't want to hear the keystrokes, so cardioid fits best for me. Think a campfire ghost story wherein the mic is your flashlight, and that's how I orient what it hears.

Gimbals

Anybody who has worked in movies or video production surely knows the term, but living behind an instrument more often than a camera I only just learned it in April. It's quickly become one of my favorites! With about a million different types, the basic function is they let you stage camera angles. Death to wobbly half solutions that constantly fall apart and require tending!



Left Arm and Overhead Gimbals



Left Arm Gimbal

There are all sorts of different attachments, and for various angles I use a combination of three. One is a clamp-based system that I've attached to a shelf, with a four joint system that let's me have overhead angles as I need, with 'active zoom' when I want.

Another attaches to a mic stand (around the trunk) that I set off to the side for a 'posture/holistic/right arm view'. Finally, I have a little bendy one that lets me set up a close up left hand angle, though it's pliable enough to serve many purposes.



Mic Stand Gimbal



USB Hub

USB Hubs

If you're even remotely involved in the modern world, there's a good chance you have a few things that rely on a USB connection. Often it's a mouse, a keyboard, or an external drive, but now we also have to contend with the need to power an audio interface, and/or pass USB mic info, not to mention connect (and power!) yet more devices. But as new computers (laptops anyway) debut, we see the steady reduction of ports.

USB Hubs to the rescue! Essentially a little information exchange station, USB hubs often have between four and eight ports, though they get much larger as needed. While wonderful at transmitting information, it's important to make sure you get a 'powered USB hub' if you're going to be using it to charge/power an external device like an audio interface. With those it's most common that only one of the ports will carry sufficient power to charge/operate another device, often marked with a distinctively colored port.

Stylus

If you have something with a touchscreen as part of your workflow, and you haven't already, I implore you to add a stylus to your toolkit. Made in two different styles (active and passive), they are a revelation when it comes to using the digital

whiteboard. Suddenly sketching a staff, annotating music, or drawing some idea out becomes actually as natural as the real deal.



Passive Stylus

Active types tend to be more expensive, are typically attached to a specific device, but often interact much more intelligently with that device; think the iPad pencil with its haptic (pressure sensitive) touch. Passive types are cheaper and try to imitate the effect of a finger without connecting with your device in any 'smart' way. I recently picked up a passive pen from Mixoo that I'm loving for my laptop, at roughly ten percent of the cost of an iPencil.

External Microphone

If you don't want to go the audio interface route, at least you and your students should get an external microphone. Though any mic you find will likely be better than the microphones that are built into most computers or devices, I've suggested to my students that they get the Blue Snowball USB microphone.



Blue Snowball USB Mic

About the size of a big orange (or a small grapefruit), it has a tripod built in and is happily plug and play. Not only that, it's comparatively inexpensive and the supply has been stable throughout the pandemic so far, sparing us some of the price

gouging that seems to be catching. If you've missed hearing dynamics and color in your students' music, this is for you.

Honorable Mention: Apple's Camera Adapter Cord (with lightning input for charging)

Because I've opted to use iPhones and an iPad rather than trying to hunt down a decent webcam, this cable is truly, literally, indispensable. Whether it will be as useful for you depends entirely on how integral Apple devices are to your setup. Beyond that, as a matter of sequencing, I've found I need to be plugged in to my device(s) before I open Zoom, or it won't reliably recognize that I have a mic plugged in at all.




That said, although there are two versions of this adapter, the slightly more expensive version that combines both a typical, rectangular USB input and an incoming lightning cable to provide power is what you'll most likely need. This is how you run anything interesting (like a mic, an audio interface, or a camera) into your iPad or iPhone. There are knockoffs for half the price, but my experience was that only the brand name does the job.

—Ryan Worswick, *Studio Technology Chair*

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STUDIO TECHNOLOGY

What in the World is an Audio Interface?



Ryan Worswick
Studio Technology Chair

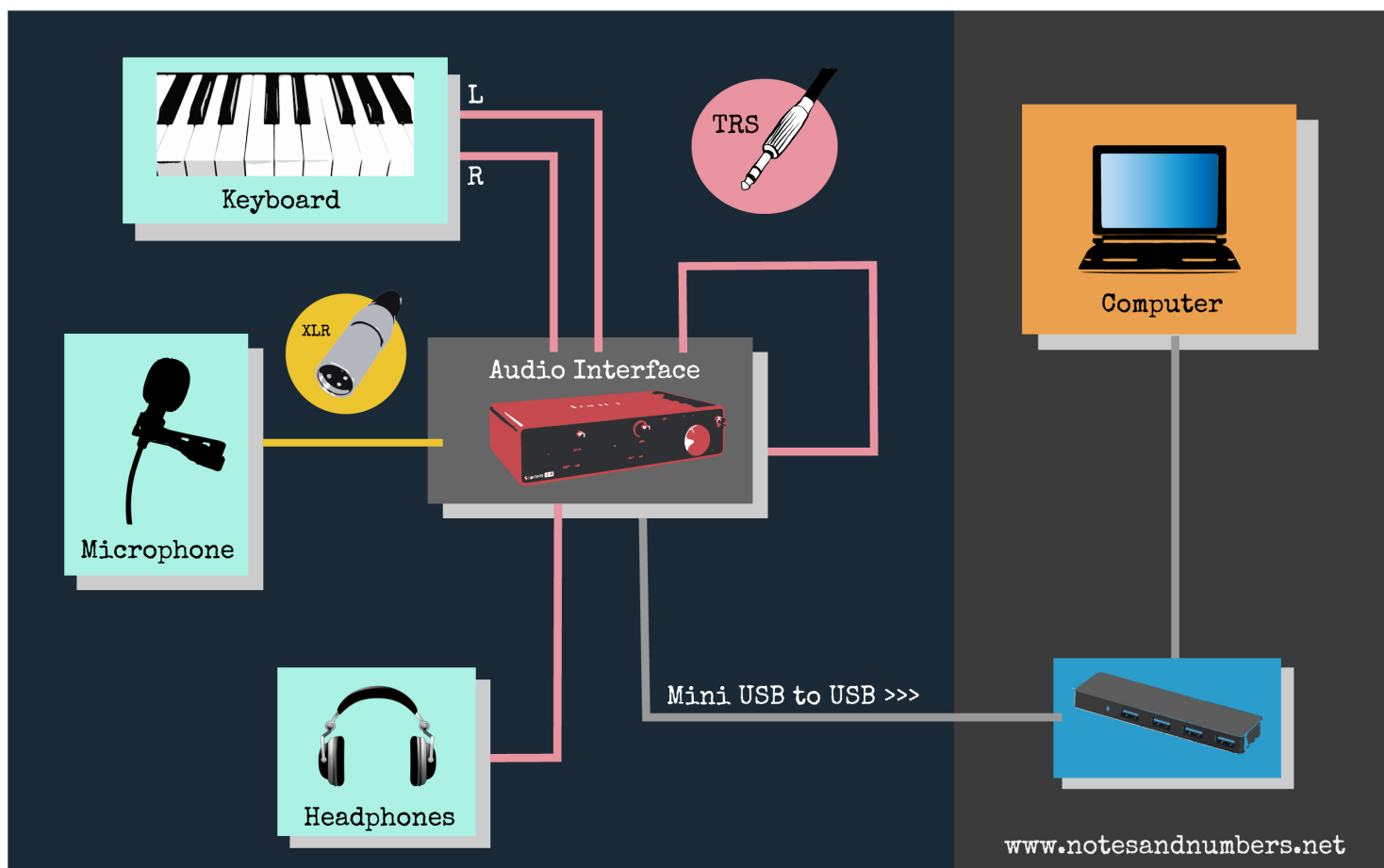
Never more relevant, an audio interface is functionally a computer that deals exclusively with sound. They typically accept a variety of common audio inputs like XLR (three pin) microphones, or quarter inch plugs from keyboards or guitars, which get bundled together and sent out to your computer as a unified, 'ready to use' audio signal. Often they come without their own power

supply, a problem we can solve with a powered USB hub or by plugging in directly to a computer.

Happily, although they come in all shapes and sizes, there is a basic workflow that's pretty standard.

It begins when we make noise. Whether it's a microphone picking up your acoustic instrument, or cables connecting a keyboard, when we first strike a key or say a word an audio signal starts its journey. In the absence of an audio interface, that journey is typically from the instrument/mic, to the computer, the computer does some work stabilizing the signal and boosting it's strength, and then it's supplied to something like Zoom, or recording software, for use.

With an audio interface, the processing is done before the signal ever reaches the computer, appreciably lightening the computer/software workload. In fact, they're currently a requirement for



TEACHER ENRICHMENT

any of the bleeding-edge 'low/no latency' services like JamKazam or the new music mode that Zoom has presumably debuted by time of reading. Unquestionably the best sound quality you're going to achieve, depending on the model, the learning curve can be quite high, but the rewards are such that I wouldn't ever go back.

When it comes to actually picking one, the three most important questions I found were, in order, how many input/output channels (ports) do I need, how much (and what kind of) mixing control do I want, and how will it connect to the rest of my workstation. It's also useful to know what kind of support is provided. A dedicated user base answering questions in forums is no small relief in the midst of panic and dismay.

I'm teaching from a digital piano right now, so I needed to run two line inputs from my keyboard, as well as an XLR lapel mic that requires phantom power (48v) to work. For live mixing I like having knobs available to adjust the relative volume levels of my inputs. Furthermore I need it to work with either an iPad or a PC, as that's what I already have. Using those parameters I settled on the Scarlett 4i4 from Focusrite, which has four inputs and four outputs, with the final connection to a computer/device carried by standard USB out (or converted to lightning in the case of the iPad).

Unfortunately for me, most VoIP software like Zoom, Skype, or Facetime is designed to listen to a maximum of two channels at a time. After some long hours spent on user support boards I discovered that my interface included a kind of

virtual mixing board software called 'Focusrite Control', with which I could digitally bundle my three channels into one; 'make a custom mix' to use proper terms. If you're only using two channels, as you would for an area mic/lapel mic combo (the common acoustic setup I imagine), it should be much more straightforward.

Hopefully, having read the above, you feel better prepared to find what fits your studio and style best. At least, may your journey feel a little lighter, less alone, and may you be spared a touch of technological despair. With perfection pinned to the horizon, we'll all get better in between.

—Ryan Worswick, *Studio Technology Chair*



PEDAL POINTS

Music Artistry Program for Organ Students? Yes, Please!



Joann Richardson,
NCTM
Organ Chair

For a few years now, I've pondered if there might be a way to have organ students in our state take part in the Music Artistry Program (MAP). Sometimes clouds have silver linings. When the world went online during the pandemic, I began to see that music competitions were successfully being held online. Our chapter held its ribbon festival and musicianship exams online.

Even I—the woman my children used to refer to as “the analog mother in a digital world”—figured out how to successfully teach online. So, I've been working on a proposal to see if we can get an organ MAP going. I envision this to be a state-wide online program at first with an option of an in-person experience to be considered in the future.

Those of us who also teach piano (which I'm guessing is most of us) have seen the benefits of MAP. As a teacher, I've appreciated the support, suggestions, and validation of my career that comes when I sit down with a visiting artist.

I've also seen the benefits for my students. It's amazing how practicing improves when the students know that they will perform for a visiting artist! Corrections that we have made hundreds of times are miraculously heard for the first time when the correction comes out of the visiting artist's mouth!

One of the most important things I've seen about MAP is that it validates music study. Learning to play an instrument or sing is seen as a special thing when an “important person”—the visiting artist—comes in. And it's not just the students—parents seem to take music study more seriously because of this wonderful program.

So, as I forge ahead to try to make a MAP for organ a reality, here's how you can help me.

First, if you already have organ students, then would you please send me an email message letting me know: (1) how many students you have; and (2) the students' playing levels (just an approximation—beginning, intermediate, and advanced is fine).

If you do not have any organ students, it's time to get some! If you play the organ for a church, even part time, you are more than qualified to get someone started on the organ. Give some thought as to if any of your piano students might be good candidates for organ study. They don't need to reach the pedals. They don't need to read music. This is something you can teach them. Don't overlook piano students who are lukewarm about piano study. Our own son didn't want to take piano lessons, but when I told him he could learn to play the organ instead he became excited about playing. He even attended a summer pipe organ camp (a Pipe Organ Encounter) and briefly played for a church when he was away at college.

I realize that as long as there are restrictions in place due to the pandemic it is difficult to teach organ lessons. However, this is the time to be identifying potential students and planting seeds in their minds about how fun it would be to play the organ. In future columns, I'll write about how I deal with the challenges of students who don't have organs to practice. I'll also write about how, using some of the piano music that the students have already, my piano students learn something every week on the organ. It's all about planting seeds. So, please start thinking about how you're going to cultivate your own garden of organ students.

—Joann Richardson, NCTM, WSMTA Organ Chair
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INDEPENDENT MUSIC TEACHERS FORUM

Self-Care: Maintaining Health in Body, Mind, and Spirit in Stressful Times Part 2



RoseMarie Tamburri
IMTF Chair

Think of this article as a sequel to my September article on Self-Care. I learned so much from all of you who attended the virtual WSMTA Leadership Seminar on September 19. In the session on self-care, everyone shared their experiences, challenges and strategies for self-care during this time of change and stress. I'll try to capture many of the ideas in this space and I'm sure there will be more to follow.

First, a few revelations: We are not alone; We are in this together; We are all experiencing similar challenges; We all have creative ways to handle the challenges that come our way; We all share a passion for teaching and love of music – a universal healer!

Here is a sampling of ideas from our discussions:

Challenges:

1. Getting enough exercise
2. Making social connections in a time of physical distancing
3. Managing time (especially screen time)/prioritizing personal and professional tasks
4. Maintaining mental/emotional/spiritual health balance

Strategies:

Exercise:

- Walk! Run! Hike! Bike! Dance! Stretch! Do activities within your own physical capacity.
- Use an exercise video.
- Practice Yoga. (Bonus benefit: Helps with mental and spiritual centering.)
- Garden. (Bonus benefit: emotional release—whack those weeds; chop those bushes!)

Maintaining social connections:

- Use technology to keep in touch with relatives and friends near and far.
- Join professional groups on Facebook.
- Reach out to a person-a-day (other than students and family).
- Write someone a letter of encouragement.
- Form a group with colleagues in your chapter for a weekly discussion (about any topic!).
- Use technology to play duets or perform online.

Managing time:

- Take breaks from tech.
- Practice intentional scheduling; reevaluate what you do with time.
- Use a planner.
- Set timers.
- Multi-task: Listen to a podcast, Ted Talk, or music while you're walking or gardening or doing housework.

Maintaining mental/emotional/spiritual health balance:

- Give yourself permission to not be perfect; it's OK if you don't get everything on your list done – celebrate yourself for what you did accomplish.
- Connect with the joy of playing, creating and teaching music.
- Laugh! Use humor to keep a positive perspective.
- Take inspiration and solace from your faith and personal beliefs.
- Help others.
- Meditate.
- Practice intentional gratitude.
- Seek professional help, if necessary.

Bach/MacDowell/Pets/Dark Chocolate!

Until next time, be safe, stay healthy and take good care of your "Self."

—RoseMarie Tamburri, IMTF Chair