



WASHINGTON STATE
MUSIC TEACHERS
ASSOCIATION

THE CLARION

UPCOMING EVENTS

Registration Deadline September 16, 2020:
MTNA Performance Competitions and WSMTA
Outstanding Artist Competition · Virtual
Competitions by Video Submission

September 19, 2020: WSMTA Leadership
Seminar · Virtual Meeting

October 3, 2020: District IV Virtual Conference

October 10, 2020: District I & II Virtual
Conference

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PRESIDENT'S CORNER



Karen Hollenback, NCTM
WSMTA President

Perseverance and Ingenuity

As I ponder what to write for this month's President's Corner, I am at a loss for words. You will be reading this at the beginning of September. I am writing this at the beginning of August.

There is still a month of summer to enjoy, but the planning for many of WSMTA's activities, meetings and events is moving swiftly (almost too swiftly for me) with emails, phone calls, Zoom meetings, etc. There have been a lot of words shared during the six weeks since the Education Board and Board of Directors met at their annual June meetings.

As I reflect on the six weeks since those meetings and ponder the upcoming fall, there are two words that come to mind: perseverance and ingenuity. As it happens, these are the names of the Mars 2020 Rover and the Helicopter Drone that were launched by NASA in July on the Mars 2020 mission.

In some respects, it feels as if WSMTA has been launched on a journey to a different planet. But, despite the constantly changing life and social situation these days, WSMTA as an organization is persevering in its mission to promote the art of music and provide educational opportunities that advance the knowledge and appreciation of music throughout the state. It's being done with ingenuity and a commitment to support our member teachers and their students.



WSMTA President Karen Hollenback at the Education Board Meeting in June, assisted by her adorable granddaughter! The meeting was held virtually via Zoom.

"How can we do this?"

"What would be helpful for our teachers and students?"

"How can we make the best out of the change in this situation?"

Those are all questions that are being asked and answered with perseverance and ingenuity.

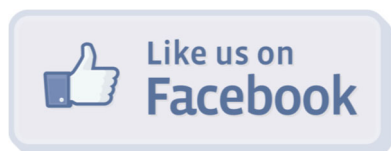
As each of you move into the fall, which this year is similar in some aspects to a journey to an unexplored planet, I know you will bring perseverance and ingenuity to your studios, your local chapters, your Districts, and the WSM TA organization. Like the NASA Mars 2020 mission, you'll build on past successes (and failures) to explore familiar, yet new, terrain in familiar, and new, ways. **So, thank you everyone for your perseverance and ingenuity!**

Karen Hollenback, NCTM

Karen Hollenback, NCTM, WSM TA President

TIME TO RENEW!

The deadline to renew your MTNA/WSM TA membership is September 1, 2020. In these difficult days of COVID-19, it is important to stay connected to your chapter, your state, and your national association. If you have already sent in your renewal, thank you! If not, please act now! Just go to mtna.org and click on **Join + Renew** today!



Stay connected with WSM TA on Facebook! Find us at www.facebook.com/WASStateMTA



WASHINGTON STATE
MUSIC TEACHERS
ASSOCIATION



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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www.wsmta.org | The *Clarion* 2



2020 WSM TA LEADERSHIP SEMINAR

Navigating Change: *Matchsticks in the Dark*

Saturday, September 19, 2020

9:30 am to 2:30 pm

Virtual Meeting

All chapter, district, and state leaders are welcome to attend the annual WSM TA Leadership Seminar.

We'll be sharing our sparks of insight, our little victories, as we lead the way during this profound time of change.

The seminar is a mix of presentations and small group discussions about our state programs and the art and craft of leadership.

Register by September 9, 2020 at www.wsm ta.org.

—Kathy Mortensen, WSM TA President-Elect
kmortensenpiano@gmail.com

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
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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



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www.instagram.com/wastatemta

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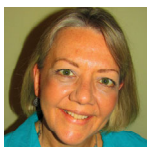
WSMTA BOARD OF DIRECTORS

**PRESIDENT**

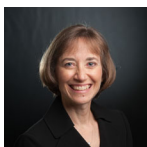
Karen Hollenback, NCTM
Chapter: South King County

**PRESIDENT ELECT**

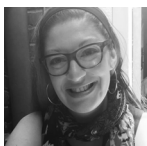
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Chapter: Seattle

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Krista Seely
Chapter: Kitsap County

**VICE PRESIDENT**

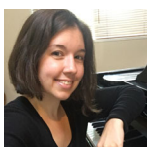
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Chapter: Spokane

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Carrie Kahler
Chapter: Seattle

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Chapter: Kitsap County

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Chapter: Edmonds

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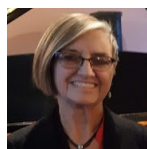
Evelyn Hartwell
Chapter: Seattle

**DISTRICT III DIRECTOR**

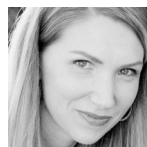
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Chapter: Tacoma and Gig Harbor

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**DISTRICT V DIRECTOR**

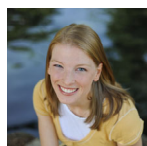
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Samantha Yeung
Chapter: South King County and Lake Washington

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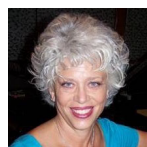
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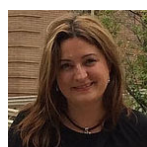
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**EDUCATION BOARD MEMBER**

Michelle Mielke, NCTM
Chapter: Pullman

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Karen Hollenback, NCTM (see President), Stephanie White, NCTM (see Music Artistry Program Chair), Carrie Kahler (see Administrative Coordinator)

WSMTA HALL OF FAME 2020: IN MEMORIAM

It is with deep sadness to inform you of the July 11th passing of Kathy Strickland, a beloved colleague, teacher, and a 2020 recipient for Hall of Fame honors. Kathy was a member of both Gig Harbor and Tacoma Chapters, and was deeply moved and humbled upon receiving the news of



Kathy Strickland

this award and marveled as she read the glowing recommendation letters from her colleagues. After she received her official congratulatory letter in early February she called me and said, "There must be some mistake, are you sure this award is meant for me?" After many minutes of affirmation on my part it sunk in, and she was

optimistic and determined to attend the WSMTA State Conference awards ceremony, even in the face of a serious cancer diagnosis. Kathy's legacy is a rich one, and she will always shine brightly in our hearts!

The following letter from Tanya Stambuk, Director of Keyboard Studies at the University of Puget Sound, epitomizes the noble qualities of Kathy Strickland's impact on the lives of grateful colleagues, piano students, and her friends:

"It is my pleasure to write in support of Kathy Strickland for the WSMTA Hall of Fame award. Ms. Strickland was one of my mentors when I first moved to Tacoma from New York City in 1994. She helped introduce me to many members in the community and to many young emerging pianists. As a professor of piano at the University of Puget Sound, I had the pleasure of hearing many of Ms. Strickland's students perform over the years. Her students were very accomplished both in musicianship and technical prowess. She had won the esteem and affection of her colleagues and students and in all is a woman of rare quality, intelligence and sensitivity. She has always been thorough in her preparations, producing informative and interesting presentations to the music teachers

in both Gig Harbor and Tacoma. Kathy Strickland is a fine pianist and was a wonderful teacher.

Students, parents and colleagues always speak of her in very high terms. There is nothing I can say to fully and adequately explain the extremely high competence and commitment evidenced by her work. She is simply a teacher and person of extraordinary ability. She is always willing to help others and help young teachers integrate into the community and program that is offered through the Washington State Music Teachers Association. She participated in the WMTA newsletter, writing very informative and encouraging words for fellow musicians and teachers. Kathy Strickland was always an active member of the Gig Harbor Chapter, volunteering for various fund raisers, student scholarship competitions, lecturing at meetings, helping develop programs and recitals to help motivate students and teachers alike. She is creative, innovative, versatile, and conscientious.

Everything she has done for both young and experienced teachers, students and the music community, she has pursued with passion and zeal. Even to this day, she and I get together to talk about students, music, and how to better serve our community. Through both enthusiasm and joy, she exhibits a commitment to teaching and helping others reach their goals. She has always been an inspiration to me as a teacher, mentor, and friend."

Kathy's stellar examples of scholarship, dedication, and purpose live on in the hearts of many extraordinary teachers in our communities who are worthy of Hall of Fame honors. Please consider someone for 2021 who inspires, supports, and honors both you and your students, and is committed to musical growth through innovative ideas that serve everyone in your chapter and community.

The October/November Clarion Hall of Fame article will spotlight Jill Johnson, NCTM from Wenatchee Valley Chapter, and Joann Richardson, NCTM of Kitsap County Chapter.

—Mary Ellen Cavelti, NCTM, Hall of Fame Chair



OUTSTANDING ARTIST COMPETITION (OAC)

Registration Deadline September 16, 2020 · Video Submissions Due November 2, 2020

The Outstanding Artist Competition will be held virtually this year! Senior Division Competitors, ages 15-18 and Junior Division Competitors ages 11-14 will vie for cash awards. Junior Division performances will begin being watched and listened to by our esteemed Judges on Saturday, November 13. Senior Division will follow after. Results will be posted as quickly as possible via the WSMTA website and/or our MailChimp notification.

The competition was established in 2005 to provide an additional performance opportunity for talented pianists from our state. It runs concurrently with the MTNA Competition, but is not part of the MTNA Competition. The Outstanding Artist Competition may serve as a positive initial step for students desiring to compete in the MTNA Performance Competition in future years.

Registrations are due by midnight on September 16, 2020, so students are in the midst of preparing for this event with their teachers. Please go to our

WSMTA website to see detailed information in the Guideline /Information for OAC. It will answer many questions for you. Fees are listed there for both teachers and students and you can also see the monetary awards that are presented to 1st, 2nd, and 3rd Place Winners in each division! There is also a link for the online registration process as well.

Please note: Video performances entries ARE DUE by November 2nd this year!

We are pleased and honored to have Mr. Bill McKay, Dr. Karen Hsiao Savage and Dr. Ricardo de la Torre working as our 2020 OAC Judges. This is a large commitment of time and energy in writing comments for every piece of repertoire they hear for each of three days and appreciated by the students and their teachers as they are read after competition weekend. Their bios and photos are visible on the WSMTA website!

—Cherie Felts, OAC Chair
jscffelts@comcast.net

WSMTA MTNA PERFORMANCE COMPETITION

Registration Deadline September 16, 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 16, 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 17 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 17, 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

WSMTA STATE RECITALISTS

WSMTA State Piano Recitalists from the following chapters were listed in the June/July 2020 issue: Clark County, Clarkson-Lewiston, Eastside, Edmonds, Grays Harbor, Kitsap County, Lake Washington, Lewis County, Lynden, Mount Rainier*, Okanogan, Pullman, Puyallup Valley, Seattle, Snohomish County, South King County, Sunn Valley, Tri-City, Walla Walla, Wenatchee, and Yakima-Ellensburg.

WSMTA State Vocal/Instrumental Recitalists from the following chapters and districts were listed in the June/July 2020 issue: District IV V&I and Kitsap County V&I.

*Corrections are printed below, as are two additional chapters' competition results.

PIANO RECITALISTS

SPOKANE CHAPTER

RANK	STUDENT	TEACHER
Rep. 1	Daniel Beal	Barbara Miller
Rep. 2	Jeslyn Zhu Chai	Karlyn Brett
Rep. 3	Scott Li	Barbara Miller
Rep. 4	Stephen White	Barbara Miller
Alt. 1	Rachel Ji	Karlyn Brett
Alt. 2	Sarah Wu	Barbara Miller
Alt. 3	Suhung Lui	Karlyn Brett
Alt. 4	Rebekah Ross	Karlyn Brett
H.M.	Rosie Zhou	Greg Presley
H.M.	Sophia Ji	Karlyn Brett
H.M.	Katherine Bauer	Mary Simpson

TACOMA CHAPTER

RANK	STUDENT	TEACHER
Rep. 1	Suji Park	Paul Twedt
Rep. 2	Caleb Winslow	Oksana Ejokina
Alt. 1	Enzo Zhao	Oksana Ejokina
Alt. 2	Ella Boers	Paul Twedt
H.M.	Lily Winslow	Oksana Ejokina
H.M.	Joshua Winslow	Oksana Ejokina
H.M.	Eliana Gardner	Margie Skreen-Dickerson
H.M.	Ella Kalinichenka	Svitlana Smaga
H.M.	Jack Langley	Paul Twedt

Corrections from the June/July 2020 issue:

Daniel Abraham's last name was printed incorrectly:

MOUNT RAINIER CHAPTER

RANK	STUDENT	TEACHER
H.M.	Daniel Abraham	Merilyn S. Jacobson, NCTM

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CHAPTER OF THE YEAR AWARD

"Dream, Dream, Dream"

Who remembers a hit recording by the Everly Brothers "All I Have to Do is Dream?" (Did you know it was recorded live, in just two takes, on March 6, 1958?) If you're under 40, you may have to google to discover who the Everly Brothers were, then listen and enjoy this catchy, in AABA form, late '50's tune!

As I've thought about this Chapter of the Year Clarion article, the words "Dream, Dream, Dream" popped into my mind. A year ago, WSM TA's Board of Directors (BOD) increased the award to the selected COY recipient from \$300 to \$500. "Dream, Dream, Dream" about what your Chapter would do with \$500! Just imagine adding to your Chapter's scholarship fund, giving a teacher or student emergency grant, beginning a new project, or...



It's been 3 years since a Chapter applied to be recognized as Chapter of the Year (with spring 2020 COVID restrictions in place, it's understandable)! Start "Dream, Dream, Dreaming" and planning now to apply for the 2021 award! (See Chapter of the Year guidelines and application at wsmta.org > For teachers > Chapter of the Year).

—Harriet West, COY Chair

MUSIC LITERACY PROGRAM



Karen Scholten
Music Literacy
Program Chair

I can only imagine how the uncertainty and loss of ending your teaching year with no senior recitals for some, no in person weekly lessons, and MAP and MLP programs canceled has been a struggle and great disappointment. Such challenging times. We all have questions to ask of what will the weeks and months ahead look like? For chapter presidents, VP's and committee chairs, we will have some tough decisions to make.

The WSM TA Board of Directors established a policy of no in-person WSM TA sponsored events through Dec. 31, 2020. I encourage you for now, to postpone your MLP event till 2021. The state board will meet again in January and will update us to what the program plans will be for the rest of the coming year.

The Education Board has also decided to put on the registration form, a box for you to check when you register, that you agree to shred your tests or give them to your MLP chair to shred one month after your testing date has taken place. Please be diligent to abide by this state rule and check with your MLP chair as to who will be doing this task.

When COVID-19 hit, a few chapters asked if they could still hold their MLP event and were able to get quite creative to make it happen safely and in guidelines okayed by the Ed Board. I will be more than happy to guide you with some ideas from how this took place if we still cannot meet together in the new year. In the meantime, keep baking sourdough bread, I have seen some lovely ones. I have been canning lots from my garden and enjoying a slower pace this summer. September lessons will be interesting. Stay healthy and safe.

—Karen Scholten, Music Literacy Program Chair
klscholten87@gmail.com · 360-410-0831

MUSIC LITERACY PROGRAM HIGH HONORS

Students scoring 98% or above on the written theory exam portion of the Music Literacy Program receive the High Honors designation.

SPOKANE CHAPTER

TEACHER: STUDENT (LEVEL)

Joyce Hawkins: Emma Chow (6), Jason Claypool (4), Truman Hoopes (1), Dallin Howard (2), Corinne Howard (5), Callie Howard (6), Sarah Jensen (2), Jarron Kremin (5), Zoey Lewis (3), Adam Ling (4), Oliver Ling (6), Briggita Maughan (7), Maddie Meredith (2), Sam Meredith (2), Nate Miller (2), Eshan Reddy (3), Alyna Turner (1), Joseph Williamson (9), Alex Woolley (6), Isaac Woolley (9)

Carolyn Stuart: Leroy Koh (4), Jake Lenberger (3), Esther Todhunter (6)

Janet Hubbard: Nicole Rodriguez (2)

TRI-CITY CHAPTER

TEACHER: STUDENT (LEVEL)

Joyce Hawkins: Jana Chiang (8), Lily Deng (4), Kaixin Hou (5), Kristen Nakamura (10)

Jone Stout: Catherine Winn (3)



Wednesday - Saturday
November 4 - 7, 2020

For registration and details go to:
SPOKANEPIANOCOMPETITION.COM

AGE BRACKETS:

Youth Division: Grades 1 - 5
Junior Division: Grades 6 - 8
Senior Division: Grades 9 - 12

MUSIC CATEGORIES:

1. Baroque	4. Impressionist/Modern
2. Classical	5. Ensemble Competition
3. Romantic	6. Non-Competitive & Adult



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FROM YOUR VOCAL & INSTRUMENTAL CHAIR



Jane Melin, NCTM
Vocal & Instrumental Chair

Greetings! I'm Jane Melin, your new Vocal and Instrumental Chair for the WSM TA Education Board.

I teach violin, viola and beginning piano in Kitsap County. I'm a long-time member of the Bremerton WestSound Symphony, and have directed youth

orchestras and church choirs. I have been teaching privately since 2005 and earned my NCTM in Violin in 2012. I joined the fabulous Kitsap chapter almost as soon as I started teaching, for the camaraderie, professional development, and opportunities for my students to participate in several multi-instrument-inclusive events. Wanting my students to be able to participate in the WSM TA Music Literacy Program at our annual Music Carnival, I modified many of the keyboard tests to create versions just for Strings. Now part of the Music Literacy Program, these exams are in use around the state.

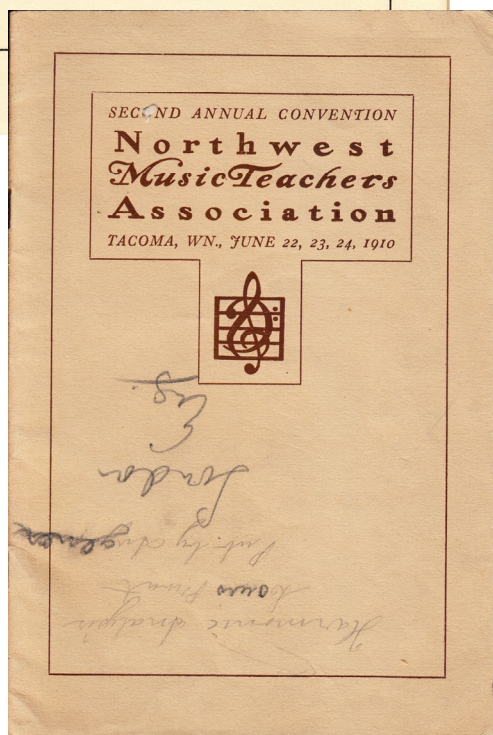
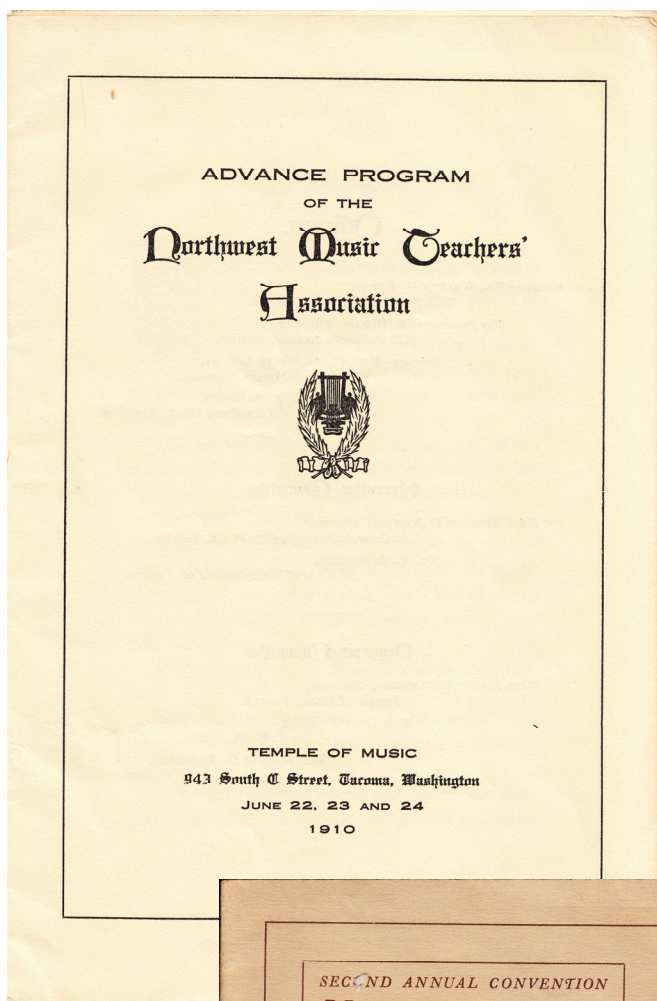
The WSM TA Education Board invited me to work on Vocal and Instrumental (V&I) issues on a statewide level. Our mission is to enhance the value of

WSM TA membership for V&I teachers and their students through communications and programs. Reworking the Music Artistry Program and State Recitalist Competitions to include more V&I participants from the local all the way to the state level is already on the agenda. I'd like to extend the sharing of knowledge and fellowship that I've been fortunate to enjoy in my local chapter to all V&I teachers who are looking for professional connections, development, mentorships and friendships.

During these unusual times, we may come up with some unique ideas for online communication and collaboration that might not have been imagined before. If you have ideas to share, or would like to be involved in regular planning and outreach activities to the V&I community, please contact me! For example, I am looking for a cello teacher who would be willing to edit Music Literacy Program exams in Sight Reading and Theory that will correspond with our existing Violin and Viola exams in these subject areas. If you are listed as a teacher of any non-keyboard instrument, you'll be receiving an email from me with more ideas for your input and participation. I look forward to meeting and working with my many V&I colleagues in the coming year!

—Jane Melin, NCTM, Vocal & Instrumental Chair

FROM THE ARCHIVES



The WSMTA has a long history of dedicated professionals working together to advance musical education. Beginning in this issue, your Historian 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

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.

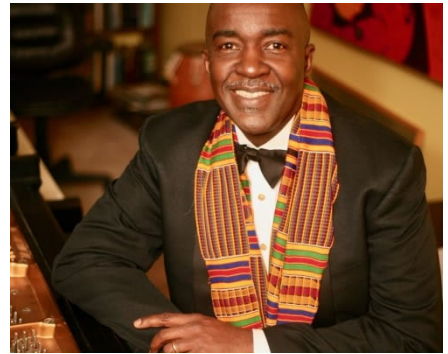
It will be a great time of learning and connecting as we continue to press forward to better ourselves and our students.



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>.

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!



LEGAL FAQs FOR REOPENING MUSIC STUDIOS

As a service to members, MTNA is providing a concise and practical guide to assist your return to in-person teaching. We asked the MTNA attorney, Scott Gilligan, to prepare a resource, specifically tailored for our members entitled, Legal FAQs for Reopening Music Studios.

- What is my legal liability if I reopen my studio and one or more of my students are diagnosed with COVID 19?
- Is there an obligation to go back to in-person lessons?
- What steps can I take to protect the safety of my students?
- May I bar someone from my studio who does not follow safety requirements?
- Can I be sued if I have other teachers working with me who are diagnosed with COVID-19?

Visit www.mtna.org for answers to these questions!

STUDIO TECHNOLOGY

Zoom: What It Is, Setting It Up, and Its Most Useful Features



Ryan Worswick

Studio Technology Chair

Life comes at you fast. I did not teach online at the beginning of March. During the best of times my computer and I were on speaking terms provisionally. A favorite response to the misdeeds of the various machines in my life was to mutter, 'the future is broken' and move on to some lateral solution, relieved by the age of my instrument.

Now, we all teach online. The pandemic forces our attention to the digital, bringing storied practices in line with technology. We persevere, as we must, because now as much as ever music (and music education) is important. Our students rely on us, and we on them for the stability and community we need to make it through this. Together we rely on music to let us travel where our feet can't walk, feel the moments we miss, and to have some fun while it's lacking at large.

How to do it best, though? Regular readers will recall Sarah Silvia's article in the April/May issue which gives a must read overview of the totality of teaching online, without going too deep on any subject part. The constellation of fundamentals she touches on categorize more or less as follows;

- Basic Equipment
- Optimizing your Internet
- Software Options for A/V (i.e. Zoom)
- Staging your Lessons
- Pedagogical Adjustments and Attitude

As you can see, there's much to take on, often with language or techniques with which we're uncomfortable or unfamiliar. Add to that the rate of change in 2020 and we find a moving target that's best to break down in pieces. Today we're going to take on Zoom; what it is, how to set it up, and some of its most useful features.

Zoom Website vs. Zoom App/Client

First let's consider our relationship with Zoom. On the one hand we have the website, Zoom.us, and on the other we have the Zoom app/client. But what's the difference? At the risk of giving the impression that I know much about sports, we can think of Zoom.us as being where we set the rules of the game, and the app as the stadium wherein it's played.

More precisely, Zoom.us is where we have global control. Decisions about settings we make here will affect all meetings we host, regardless of the device we use for any specific meeting. Meanwhile, the settings we have access to through the app offer local control. Decisions here will only affect the device on which you made them. An important consequence of that for us is, thankfully, much of what you have to do as the teacher/host is nothing you'd have to guide your students/guests through, and what you both have to do is relatively straightforward.

Turning to our website based settings, our principle themes are safety, quality, and convenience. For those of you playing along at home, every setting described below can be found under the 'Personal > Settings' tab (pictured) that lives on the left edge of your browser.

Zoom Safety

Beginning with safety, let's discern between bad actors and



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PERSONAL

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Meetings

Webinars

Recordings

Settings

bad actions. I'd define the former as 'people trying to actively disturb your lesson', and the latter as 'people accidentally disturbing your lesson'. Happily, bad actors are dealt with immediately by turning on your waiting room. As long as you don't admit anyone you don't know, you'll never have a problem. You can also require passwords for your meetings, as an added layer of security.

Bad actions are more likely to come up in group classes/recitals, but mostly boil down to 'making noise when you shouldn't' and 'questionable profile pictures'. For the noise, we find we're able to 'mute participants upon entry'. For the profile pictures we can turn on 'hide participant profile pictures in a meeting', along with allowing (or not) people to change their names in meeting. All of this is a bit picky and unnecessary in a perfect world, but in our world where people arrive late, or teenagers exist, it's probably best to be on the safe side.

Audio and Video Quality

For quality, we want our signal to be fast and our sound to be pure. Zoom is software that was made for meetings. Although it's done a wonderful job for conversation by cutting out hums, whirs, and buzzing, the quality it's targeting also gets in the way of sustained tones, active rests, and all sorts of musical details that make our music feel robust. So find the setting 'allow users to select original sound in their client settings', and that (on the host side) will give us the closest access we have to a raw audio feed.

Sadly, for a faster signal we have to make some sacrifices. While enabling the 'group HD' setting will allow for a crisper picture, it's more time spent transferring video information on the part of the program, where we want its time spent on sound. Likewise allowing users to turn on stereo audio, while lush, will be a substantially heavier burden on our signal. So it goes, for now.

Personalize Your Meeting ID and Waiting Room

Finally, convenience writ two ways; personalizing your zoom, and building your toolkit. The main aspects to personalize are the personal meeting ID, found under 'Personal > Account', and your waiting

room. Both require the licensed (paid) account to adjust.

I set my meeting ID to be my business number, and I host all of my meetings there. It saves me having to send out/manage a string of different meetings, and with a waiting room I don't have to worry about somebody barging in unexpectedly. Students click the join meeting button, enter the meeting ID, password, and voila! For my waiting room I include a basic welcome text, my business logo, and I keep it updated for recitals so that guests know they're in the right place if I can't admit them right away.

Zoom Features: Share Screen and Whiteboard

In terms of your toolkit, we'll want to make sure that the following are enabled; polling, screen sharing annotation, whiteboard, remote control, non-verbal feedback, meeting reactions, and breakout rooms (listed in the order they appear). How often you'll use each of these, as well as the permissions you grant with them has a lot to do with context.

In lessons you'll likely want your student to be able to annotate along with you, for instance, if you're using a whiteboard to play writing/reading games. Likewise you may wish to offer remote control if you want to share a game from your device while letting them manipulate the screen you've shared. If you'd like your student to play a duet, you can record and send them your part, let them share screen (with the 'share computer audio' box checked), and when they start the video you'll be able to hear both in time and everything, pending their performance of course. Make sure side by side mode is enabled on the app/client side of things, and you're good to go!

Polls and Breakout Rooms

Polls and breakout rooms, meanwhile, are mostly useless in the lesson but nearly indispensable for recitals, seminars, and group classes. Imagine playing an ear training game wherein you play a note/interval/progression, and your students have a poll with a variety of notes/intervals/cadences which they have to pick from as you cycle through different demonstrations/questions. For my summer recital I used a breakout room as a green room,

stashing the performers there until I'd given the guests a rundown on muting/clapping/video protocol for zoom recitals. Bringing them back felt like welcoming them on stage, making the whole thing feel a bit more genuine.

As a parting note on polls and breakout rooms in particular, and the disparity of host controls across different use points generally, if you want full control of your Zoom toolkit you'll need to work through a computer running a full operating system like Windows or MacOS. Mobile devices work great for lessons, personally I use an iPad and iPhone combo, but the bigger stuff requires a true computer.

Congratulations! With that read and done, you should be well on your way to having a much nicer time with online lesson using Zoom. As the app/client side setup varies based on your device, please refer to these helpful checklists for the quick version, or follow the link on the bottom to find thorough video demonstrations particular to mobile/tablet/computer implementation. Good luck, happy trails, we'll get through this yet, better for it on the whole.

—Ryan Worswick, *Studio Technology Chair*

Zoom Checklist for Computers/Laptops (Windows/MacOS)



Zoom for Music Lessons Checklist



To Help Your Signal

- Turn off other programs
- Make sure your space is well lit
- Ensure a quiet environment
- Ask others in your home to refrain from using the internet during lessons
- Turn off 'HD video' and 'Touch Up My Appearance'

Zoom App Win/MacOS

Under Settings > Audio

- Disable 'Automatically Adjust Mic Volume'
- Disable Stereo Sound
- Click 'Advanced' button
- Check the box for 'Show in meeting option for Enable Original Sound'
- Disable both noise suppression options.

In the Zoom Meeting

At the top of the screen, next to the green shield,

- Click on the text 'Turn on Original Sound'
- When it's on the box will light up in blue and the text will read 'Turn Off Original Sound'
- You're ready to go!

visit notesandnumbers.net/faq for links to video walkthroughs

Zoom Checklist for Mobile Devices (iOS/Android)



Zoom for Music Lessons Checklist



To Help Your Signal

- Turn off other programs
- Make sure your space is well lit
- Ensure a quiet environment
- Ask others in your home to refrain from using the internet during lessons

Zoom App iOS/Android

Under Settings > Meetings:

- Turn off 'Mirror My Video'
- Turn off 'Show Non-Video Participants'
- Turn on 'Use Original Sound'
- Turn off 'Touch up my Appearance'

In the Zoom Meeting

In the '.../more' menu at the bottom of the screen,

- Click on the text 'Enable Original Sound'
- You have to do this every meeting, don't forget!

visit notesandnumbers.net/faq for links to video walkthroughs

PEDAL POINTS

The Power of Connections



Joann Richardson,
NCTM
Organ Chair

Sometimes connections happen when you least expect them. During these whacky times that we've been living through, I've been finding that I need the music of Bach more than ever. In light of that, I decided to resurrect one of my favorites: the Prelude and Fugue in A Minor, BWV 543 (although I play it on the organ, it is available for piano as

arranged by Liszt). As is characteristic of Bach's music, the entire gamut of the human experience from grief to joy is present in a very spiritual way in this prelude and fugue. Practicing this great music connects me not only to Bach, but also to myself.

During this same time that I've been working on the Bach, I've been preparing presentations for the District IV conference on October 4— including one presentation about Debussy. Debussy greatly admired Bach. Debussy frequently played piano duet transcriptions of Bach's organ music with his friends. Similarities between the organ prelude that I'm re-learning and Debussy's toccata-like music (such as "Pour le piano," and "Jardins sous la pluie") are fairly obvious. What is surprising, however, is that the quality Debussy particularly admired in Bach's compositions was the "graceful arabesques" of Bach's linear lines. Debussy wrote: "it is not the character of the melody which affects us, but rather the curve." *Images, the Piano Music of Claude Debussy*, by Paul Roberts p. 65. Connections because of music— from Bach to Debussy to Paul Roberts (my teacher) to me to my students to you (through my articles and presentations). Connections to the music and musicians who came before us throughout the centuries. Connections we make to the future by our passing on this gift of music to the next generation.

Another connection recently came through this story: "New Orleans Musician Offers Kids Trumpets

in Exchange for Their Guns" (NPR, July 24, 2020). In an article I wrote for the June 2019 Clarion, I mused about what might happen if an agitated individual picked up a musical instrument instead of a gun. You can imagine my delight to learn that a trumpet player in New Orleans, Shamarr Allen, is making this possible. As Mr. Allen recognizes, music has the power to change lives: "I had some trumpets lying around, and I know for me, the trumpet saved me," Allen said. Although Mr. Allen is trading music for guns with potentially "at-risk" youth in his own urban community, in a sense we all have a connection to what Mr. Allen is doing. We cannot know which, if any, of our students is "at risk" of committing a violent act against others or perhaps even against themselves. Indeed, the profile of many of the perpetrators of school shootings and domestic terrorism were not urban youth— they were from suburban middle-class upbringings. Human beings need to form connections on multiple levels. Playing music allows musicians to connect with fellow performers, with audiences, with the composers, with the music itself, and perhaps most importantly, with themselves. Connections— all because of the emotional and communicative power of music.

Finally, one of my most treasured connections as a music teacher is with you— my colleagues. As I briefly mentioned earlier in this article, I am the presenter for the District IV Conference on October 4. Due to continued safety concerns as a result of Covid-19, the District IV Conference will take place online— which means that anyone from anywhere can attend. Kira Theine (District IV Director) and I are working together to include an interactive component to the District IV conference so that we can be "together" online. The District IV conference is very affordable —you can find details in this edition of the Clarion. I invite you to attend the conference to connect— to the music, to learning, and to your colleagues. Hope to see you "there!"

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



INDEPENDENT MUSIC TEACHERS FORUM

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



RoseMarie Tamburri
IMTF Chair

Here we are. September 2020. I should be stocking up on holiday stickers and studio treats. Instead, I am working on my online teaching skills. (Pardon the rant, but if I hear one more garbled phrase on Zoom, I'm going to take a sledge hammer to my laptop. OK, not really, but it sure felt good to express it.) During times of stress, and particularly in this unique time of anxiety and uncertainty, taking care of your "Self" is key to maintaining health. While we spend time and energy connecting

with students, family, friends and neighbors, we need to keep a healthy relationship with ourselves. Here are some suggestions to meet that goal.

Physical Care Tips:

S – Stretch – Gentle stretching of arms, legs and whole body can help relieve muscle aches and calm breathing.

H – Hydrate – Drink plenty of water; always a good idea.

E – Exercise – Do whatever physical exercise you are able to do. Take a walk, ride a bike, follow a video program, dance (as if no one is watching). The possibilities are endless!

D – Diet – Maintaining a healthy, balanced diet (whatever that means for your nutritional needs) is a good idea all the time.

Spiritual Care Tips:

H – Help others. Drop a bag of takeout or groceries on the porch of a neighbor who may not be able to shop for themselves. Open your window and play a piece for your neighbors. If you play a portable instrument, sit on your porch or balcony and serenade your community.

A – Appreciate what you do have. I personally try to keep a daily “Gratitude Diary.” I list three to five things I’m grateful for that day. Anything goes from the super important (good health) to the most frivolous (yummy take-out).

L – Listen to music, read books (or listen to audiobooks) – Aren’t we musicians fortunate that listening to music is in our DNA? We can also offer our students a whole range of listening suggestions – and they may have some new ones for you to try!

F – Faith – Rely on your personal beliefs or faith for support; and reach out to help others in your community, if possible.



Mental/Psychological Care Tips:

F – Focus on what you can control – in your studio, your daily life, your community.

U – Use technology to stay as socially connected as possible. While we need to maintain “physical distancing” we can still connect with family, friends, neighbors, colleagues as much as possible via technology.

R – Routine. Establish a daily routine whether it is to teach, accomplish personal tasks, do housework, catch up on correspondence, or other tasks that comprise a “day in your life.”

These are just a handful of ways to take care of yourself and your loved ones during this stressful time. At the Leadership Conference (Zoom) on September 19, members of your chapter will have an opportunity to share even more resources and strategies for maintaining a healthy and sustainable mind/body/spirit connection. I am sure your chapter representatives will pass along these resources to you.

Until next time, be safe, stay healthy and take good care of your “self” as well as your loved ones and students.

Source: The self-care information is taken from the Mayo Clinic Health System (and my own experience). These are suggestions—please follow your own health-care provider’s recommendations and local safety guidelines.

—RoseMarie Tamburri, Independent Music Teachers Forum Chair