



WASHINGTON STATE  
MUSIC TEACHERS  
ASSOCIATION

# THE CLARION

## UPCOMING EVENTS

**March 25-29, 2023:** MTNA Conference • Reno, Nevada

**June 17, 2023:** Education Board Meeting • Virtual

**June 25, 2023:** Board of Directors Meeting • Sun Mountain Lodge • Winthrop, WA

**June 26-28, 2023:** WSMTA State Conference • Sun Mountain Lodge • Winthrop, WA

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## PRESIDENT'S CORNER



**Kathy Mortensen**  
*WSMTA President*

### Let's Try Something New

We are looking forward to our state conference at Sun Mountain Lodge. Having the conference at a destination resort is an idea we started planning a few years ago. We thought it would be an attractive getaway to end a busy teaching and school year. Thanks to the WSMTA Board and good financial planning, the room rates are less than you would expect at an all inclusive resort. We probably won't hold another

state conference at a place off the beaten track, so if you've always wanted to visit the beautiful Winthrop area of our state during the gorgeous month of June, now is your chance.

Planning state conferences is challenging. Where to hold them? Universities and colleges cannot put us on their schedules until they have worked out their own calendars for their faculty and classes. This means we can't sign a contract with them until a few months before the conference and we cannot book a guest artist with any certainty.

If we book a hotel or conference event center, we must bring in the pianos. Perhaps the sound is not concert-hall quality. But these places can be booked years ahead.

We used to hold our state conferences in a different district every year, with a local chapter hosting and doing the bulk of the work. This tradition became unsustainable. In 2016, we moved to a statewide conference chair. Now we are trying a co-chair approach. Laura Curtis co-chaired the 2022 conference with Carol Cross. Carol is co-chairing the 2023 conference with Lois Rhoads. Lois will co-chair the 2024 conference with... you?

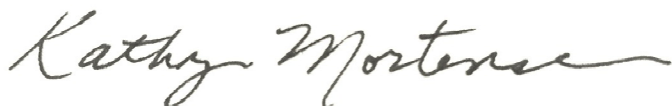
We used to have a conference from Monday to Friday. Then reduced the number of days. The conference dates are determined based on several factors including when the facility is available, and somewhat on when school is out. When we included a Saturday, more students participated in Honors Recitals. When we included a Sunday, more teachers left early to get to their church jobs.

As many of our chapters have discovered, our members have less time to give to programs and events. Members are building their career and business. They have family commitments. They have revised their priorities. The state and chapter must reconsider the value of programs and events. Perhaps it is time to let a particular event go off the calendar. Some chapters are teaming up and holding joint meetings and presentations.

Let's support efforts to try something new. If there's an interested, enthusiastic volunteer, let them work on their idea. Maybe it was tried in the 20th century, didn't last, but now it's time to bring back the idea. Maybe it's a different problem—there are few volunteers, but the program is important to members and to the organization. Consider hiring a part time assistant or project manager. Try a different type of venue. Limit the number of events that require hands-on, in person volunteers.

Teachers are life-long learners. We know that life is a journey, not a race. We can try something new, learn from our mistakes, and do things differently and better.

Yours in service,



*Kathy Mortensen*  
*WSMTA President*



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[www.wsmta.org](http://www.wsmta.org)

@WASStateMTA



## WE SALUTE YOU!

**Kathy Mortensen**, WSM TA President

It is a pleasure to work with you, the wonderful people who are the heart of MTNA and WSM TA. Your dedication to your fellow teachers and your students is an expression of love and caring.

Cheers for **Krista Seely**, President of the WSM TA Education board, for supplying food and beverages for the judges and volunteers at the Outstanding Artist Piano Competition and the MTNA/WSM TA Performance Competitions in November. The food was appealing and delicious, especially the homemade treats.

A round of applause for **Jani Stoe hr**, NCTM, who organized all the volunteers at the competitions. Jani is Chair of the Steering Committee and has held many positions in WSM TA and MTNA. She continues to help us whenever we ask.

In January, I enjoyed visiting with the Tri-City Chapter. Thank you chapter president, **Molly Holleran**, for hosting and for your leadership. I participated in the quarterly get-together of MTNA Northwest Division State Presidents and other leaders. **Mary Kaye Owen**, NCTM, is Division Director and runs an efficient and friendly meeting. Your WSM TA Education Board and Board of Directors met on the last weekend of January. My sincere thanks to all who attended, to committee chairs who sent reports, and to all who continue to support the programs your state association offers to members and our students. All of these meetings were online, which is a great option during the winter!

My heartfelt appreciation to the Chairs who regularly contribute to the Clarion: **Jason Kuo**, Music Artistry Program; **RoseMarie Tamburri**, Independent Music Teachers Forum; **Rose Freeman**, NCTM, Certification; **Joann Richardson**, NCTM, Organ; **Jane Melin**, NCTM, Vocal & Instrumental; and **Melanie Stroud**, NCTM, Music Literacy Program. Their articles are always inspiring and encouraging, thoughtful and knowledgeable.

Hats off to **Samantha Yeung**, Communications Coordinator, for bringing us another beautifully laid out Clarion, and for keeping us connected through emails, social media, and this newsletter.

Kathy Mortensen  
WSM TA President

## WELCOME NEW MEMBERS

**Erika Burns**  
Seattle Chapter

**Erin Chung**  
Edmonds Chapter  
Seattle Chapter

**Elisabeth DeRichmond**  
Eastside Chapter

**Kassidy Effinger**  
Clark County Chapter

**Kathryn Lenoue**  
Seattle Chapter

**Paul Turel**  
Eastside Chapter

**Jonathan Zheng**  
Seattle Chapter

**Ian Dorsch**  
Gig Harbor

**Lina Jiang**  
Seattle Chapter  
South King County Chapter

**Anthea Kreston**  
Seattle Chapter

**Karin Larsen**  
Snohomish County

**Ron Anthony Leonardi**  
Seattle Chapter

**Chanelle Lucero**  
Snohomish Chapter

**Jeffrey L.. Moidel**  
Seattle Chapter

**Benjamin Sawrey**  
Seattle Chapter

**Josh Snedegar**  
Kitsap Chapter

**Juli Southmayd**  
Tacoma Chapter

**Le Yu**  
Seattle Chapter

# SOUTH KING COUNTY MUSIC TEACHERS ASSOCIATION 2023 SKCMTA SCHOLARSHIP CONCERT

**Friday, March 3, 2023 · 7:30 pm**

**Bleha Center for the Performing Arts · Green River College · 12401 SE 320th St. · Auburn, WA**

## **MARK STEVENS IN CONCERT**

*Works by John Luther Adams, Ludwig van Beethoven, Franz Liszt,  
Laura Kaminsky, Natalie Draper, and Christopher Cerrone*

Suggested donation of \$15 per person. Donations will be accepted by mail to support the SKCMTA Scholarship Fund.

Checks can be paid to "SKCMTA" and mailed to the SKCMTA Treasurer at 29118 152nd Ave SE, Kent, WA 98042.  
Donations cannot be collected at the college per Green River College guidelines.

Tickets are not needed for entry to the concert. Concert is free for Green River College students. Parking is free.





SAVE THE DATE

# 2023 WSM TA CONFERENCE

*COLLABORATION IN THE CASCADES*

June 26-28, 2023 · Sun Mountain Lodge · Winthrop, WA  
Conference Guest Artist: Dr. Wei-Han Wu



Sun Mountain Lodge is a luxury destination resort, set in the beautiful North Cascades. Because the location is so special, the 2023 Conference will be like none you have ever attended!

The Conference Committee is working hard to provide a memorable program of inspiring recitals and stimulating sessions, balanced with enough flexible time to allow for walking or biking the many trails, relaxing on the decks or in the hot tubs, connecting with friends new and old, and time to absorb the peaceful, stunning beauty of the surrounding mountains.

You can explore their website at [www.sunmountainlodge.com](http://www.sunmountainlodge.com).

**Conference registration is now open!**

## CONFERENCE REGISTRATION INFORMATION

- Registration opens online on February 1, 2023; the early bird registration discount ends on May 10, 2023.
- You may choose to register for one day of the conference or for full registration. Registration for one day is considered “one-day” and registration for more than one day is considered “full-time.”
- Registration for any day includes entry to all sessions, concerts, recitals, and masterclasses on that day.
- Registrations made by May 10 will also include a boxed lunch on Tuesday and Wednesday.
- The banquet will be held at The Barn in Winthrop. Make sure to add the banquet to your registration (\$50 per ticket) and register early to secure your spot!

## CONFERENCE REGISTRATION COSTS

- Member Full Time: \$175/\$225 after May 10
- Member Daily: \$100
- First Time Conference Attendee: \$90 full-time/\$50 one-day
- Presenter: \$130 full-time/ \$75 one-day
- Student/Collegiate: \$90 full-time/ \$50 one-day

**Register by May 10, 2023 for the Early Bird Rate!**





## SUN MOUNTAIN LODGE

Sun Mountain Lodge is providing their 4-Star resort rooms at a significant discount. In addition, WSM TA is subsidizing hotel reservations for all who register by the closing date of May 10! Here's how to secure a deeply discounted room at Sun Mountain:

1. Go to: 2023 Conference on WSM TA website and register for the Conference.
2. After registering, click on the hotel link which will take you directly to the Sun Mountain Lodge online reservation page.
3. Make your reservation from the vast number of room choices and pay for the first night at the Conference rate.
4. When you get your email hotel confirmation, which will include the total bill for your stay, share it with WSM TA for proof of reservation.
5. WSM TA will compute and apply the subsidy for that reservation.
6. Now you are done until checkout—when you leave and pay for the balance of your stay, the final bill will have been adjusted to reflect your subsidy.



## BANQUET AT THE WINTHROP BARN AUDITORIUM

The Conference Committee has worked long and hard to find the most affordable banquet for registrants.

Many thanks to Lois Rhoads, 2023 Co-Chair, for negotiating with the Winthrop Barn Auditorium, Methow Valley's primo event center in Winthrop, and for pursuing her connections with caterers who will bring us an amazing dinner for the low price of \$50 per person.



Our goal this year is to provide as many opportunities for connection with colleagues as possible, and the banquet will allow everyone to let their hair down and enjoy the historic Winthrop Boardwalk.



## 2023 CONFERENCE GUEST ARTISTS: WEI-HAN WU AND ZACH SHEETS

Our guest artist, **Dr. Wei-Han Wu**, is a member of Pi Kappa Lambda and the recipient of the Distinguished Achievement Award from the Juilliard School, the Felicia Montealegre Fellowship from the Tanglewood Music Center, and the Collaborative Piano Fellowship from Bard College. He holds degrees from Northwestern, University of Michigan, and the Eastman School of Music, where he earned a double doctorate in piano performance and collaborative piano.

Dedicated to the performance and promotion of new music, Wei-Han is currently pianist for the [Switch~ Ensemble] as well as *Duo Axis*, which was co-founded with flutist Zach Sheets. *Duo Axis* has commissioned and premiered dozens of new works by many up-and-coming composers, including Katie Balch, Anthony Cheung, Tonia Ko, and many others. We are very fortunate that Zach will be collaborating with Wei-Han in performance.

**Zach Sheets** enjoys a multi-faceted career as a chamber musician, orchestral flutist, composer/performer, and advocate for funding in the arts and music education.



Zach has appeared as guest Principal Flute with the Boston Ballet and Spoleto Festival USA; the Portland, Albany and Cape Symphonies; and the Phoenix, Unitas, and Cape Cod Chamber Orchestras; and as a guest of the Boston Pops, Boston Pops Esplanade Orchestra, Rhode Island Philharmonic, Oklahoma City Philharmonic, Chorus Pro Musica, and New World Symphony. At age 23, Zach was named Principal Flute, Lyndon Paul Lorusso Chair, of the Cape Symphony Orchestra, and held that role for 9 seasons. He is a founding member of the [Switch~ Ensemble] and flute & piano *Duo Axis*.

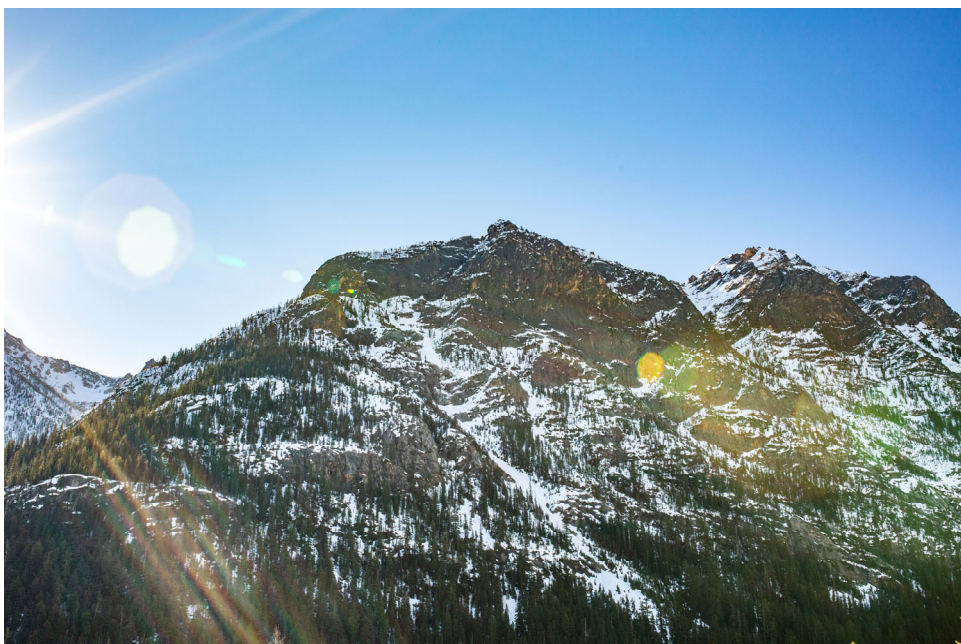
## CONFERENCE SESSIONS

The Conference committee is excited to share news about a few of the 20 sessions. You will find topics presented by familiar colleagues: Greg Presley, on Collaborative Music Making; Laura Dean, leading a "Dance Party: Tarantella, Cuban Salsa, and Schottische" and Jensina Oliver on "Cultivating Your Ideal Studio Culture with Group Classes."

We also welcome first-time presenters: Michelle Huang, on "Novel Voices in the Global Piano Repertoire;" Amora Bussey on "Adaptive Teaching Techniques for the Neurodivergent Learner;" Melissa Schiel on teaching vocal technique; Lisa Toner on "Integrative Alexander Technique" and Dr. John Pickett, who will present J.S. Bach's Goldberg Variations. No matter what instrument you teach, or in what teaching situation you work, there will be inspiring and informative sessions for you!

## CALL FOR MASTER CLASS APPLICATIONS

If you have a student in your studio who is a piano soloist or a collaborative musician, it's time to prepare them for participation in a very special Master Class with our guest artists, pianist and vocal coach Dr. Wei-Han Wu and flutist Zach Sheets. Master class registration opens on March 15, 2023 and closes on April 20, 2023. You will find the registration form here: <https://wsmta.org/wsmta-conference-masterclass-application/>



*Return Performance at Town Hall, Seattle*

## **Michi Hirata North**

**Japanese Concert Pianist**



### **9 TO 91 : *A Musical Journey Across Continents and War***

Beginning with Michi's Tokyo piano solo debut performance at the age of six (1937) and her orchestral debut at the age of nine (1941), her career has spanned many decades. The war years were a challenging time for Michi as she continued to perform when possible. She played for General MacArthur on numerous occasions during the American Occupation of Japan including playing his personal request of Gershwin's *Rhapsody in Blue* a total of 91 times. Shortly after WW2, Michi traveled to the United States aboard the *S.S. President Cleveland* ocean liner, then by train to the Midwest to study and concertize, including attending Julliard. Michi went on to an illustrious international career performing and teaching. Her musical journey has been exciting and eventful. At the age of 91, this concert brings her full circle as she closes out her performance career.

Performing with the **Northwest Sinfonietta** - Conducted by **Christophe Chagnard**

#### **PROGRAM:**

Mozart: Marriage of Figaro Overture .

Mozart: Piano Concerto No. 27 K595

Tchaikovsky: Piano Concerto No. 1 .

**Town Hall, Seattle, WA**

**April 16, 2023 - 3pm (Sunday)**

<https://townhallseattle.org/tickets/> (when available)

*Concert attendees will receive a booklet documenting Michi's biography & musical career.*

# UPDATE FROM THE EID TASK FORCE

**Kathy Mortensen**, WSMTA President

The WSMTA Equity, Diversity and Inclusion task force meets via zoom on the second and fourth Friday of each month. This is a safe place to share your perspective. Please contact Kathy Mortensen at [kmortensenpiano@gmail.com](mailto:kmortensenpiano@gmail.com) if you would like to join the conversation.

The EID task force has released its first quarterly newsletter. This edition is centered around women musicians and includes articles, links, repertoire selections and events.

To subscribe to the newsletter, please email Lee Eddy at [Lee@pianolessonsseattle.com](mailto:Lee@pianolessonsseattle.com)

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# PICK A PATH IMPROVISATION

**Jeffrey Pettijohn**, Seattle Chapter Member

When improvising, there are many factors to consider in order to create the desired sound. To start, it's important to consider the mood or emotion you want to convey through your playing. This can guide your choices in terms of key and scale. Major keys are often associated with happier sounds, while minor keys tend to convey a sadder or more somber mood. However, there are other scales and modes that can also create different moods, such as pentatonic scales or blues scales.

It may take some experimentation to find the scale that best supports the sound you are looking for.

Improvisation is not only about skill and musical knowledge, but also about exploration and discovery.

If you're interested in improving your improvisation skills or if you're looking for a way to begin your improvising path, consider attending the WSMTA conference in June. I'll be hosting a presentation called, "Pick A Path Improvisation," in which you'll learn how to improve your improvising skills while navigating the many choices involved in improvising.

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# SMTA SIMON-FISET COMPOSITION COMPETITION

**Laura Dean**, NCTM, Seattle Chapter Member

Calling all composers for the 2023 Simon-Fiset Composition Competition sponsored by the Seattle Chapter (SMTA)!

- Entry deadline is March 20, 2023 by 11:59 PM
- Results announced by April 30, 2023

For requirements, fees, and more details, please visit: [www.seattlemta.org/simon-fiset-competitions](http://www.seattlemta.org/simon-fiset-competitions)

For questions, please contact Laura Dean at [simonfisetcomposition@gmail.com](mailto:simonfisetcomposition@gmail.com)



## CHAPTER OF THE YEAR

Harriet West, *Chapter of the Year Chair*

Has your chapter made a New Year's Resolution to apply for WSMTA's 2023 Chapter of the Year Award? Our state has 32 amazing and unique chapters—11 chapters have received the Award. Any chapter may apply; whether first time, applied before, or was chosen. You may want to consider asking a small committee to work on the application. WSMTA presents a \$500 check to the selected Chapter and the Chapter's name is engraved on a plate on the plaque. Information and the application can be found at [wsmta.org](http://wsmta.org) > For Teachers > Chapter of the Year. The application and criteria must be submitted by May 1.

As "Auld Lang Syne" was sung at the arrival of a new year, I was prompted to research the song. Here's some trivia (in case you're ever on Jeopardy)! The title comes from a 1788 Scottish poem by Robert Burns. He claimed that the words of "Auld Lang Syne" were taken "from an old man's

singing." The phrase translates "old long since" (basically meaning "days gone by" in the Scots language). Merriam-Webster says "the good old times." The song originally had another melody but the tune we know is a pentatonic Scots folk melody which was probably originally a sprightly dance with a much quicker tempo. Joseph Haydn arranged "Auld Lang Syne" as one of over 400 Scottish folk song arrangements and Beethoven also wrote an arrangement published as part of his "12 Scottish Folksongs" (1814). In 1855, some different words were written for the tune and titled "Song of the Old Folks." George Cohen quotes the first line of the melody in the second to last line of the chorus of "You're a Grand Old Flag." In 1999, Kenny G's rendition reached No. 7 on the Billboard Hot 100. Guy Lombardo and His Royal Canadians performed the song on New Year's Eve from 1929-1977.

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## MTNA COMPOSITION COMPETITION NORTHWEST DIVISION RESULTS (CATEGORIES WITH WASHINGTON STATE WINNERS)

### ELEMENTARY COMPOSITION

#### Representative

Raymond Zhou, student of Tatiana Sharapova (WA)

### JUNIOR COMPOSITION

#### Third Place

Ian LaFontaine, student of Kathy Edsill-Charles, NCTM (WA)

# MTNA PERFORMANCE COMPETITION NORTHWEST DIVISION RESULTS (CATEGORIES WITH WASHINGTON STATE WINNERS)

## JUNIOR PIANO

### Winner

Kyle Yeung, student of Sasha Starceвич (WA)

### Alternate

Alex Tran, student of Renato Fabbro (OR)

## JUNIOR STRING

### Winner

Jesse Krentz, cello, student of Kevin Krentz (WA)

### Alternate

Kaylee Nah, violin, student of Hae-Jin Kim (OR)

## SENIOR WOODWIND

### Winner

Minoo Jang, oboe, student of Mary Lynch VanderKolk (WA)

### Alternate

Victor Ceja, flute, student of Sandy Norman (OR)

## SENIOR PIANO

### Winner

Jonathan Zheng, student of Peter Mack, NCTM (WA)

### Alternate

James McKay, student of Stephen Thomas (ID)

## SENIOR PIANO DUET

### Winner

Minjae Kim and Hyunjae Kim, students of Allan Park (WA)

### Alternate

Hansen Berrett and Alexis Zou, students of Renato Fabbro (OR)

## SENIOR STRING

### Winner

Eric Schindler, cello, student of Kevin Krentz (WA)

### Alternate

Katie Liu, violin, student of Hae-Jin Kim (OR)

## SENIOR VOICE

### Winner

Olivia Qi, soprano, student of Shan Han (WA)

### Alternate

Minntah Haefker, mezzo soprano, student of Angela Niederloh (OR)

## YOUNG ARTIST BRASS

### Winner

Jake Kittleson, tuba, student of Jeannie Little (MT)

### Alternate

Jordan George, tuba, student of Christopher Dickey (WA)

## YOUNG ARTIST STRING

### Alternate

Joel Lee, cello, student of John Michel (WA)

### Winner

Alfonso Keller-Casielles, violin, student of Anthea Kreston (OR)

## YOUNG ARTIST WOODWIND

### Winner

Anthony Kandilaroff, flute, student of Sophia Tegart (WA)

### Alternate

Antonio Jarvey, saxophone, student of Johan Eriksson (MT)

## PEDAL POINTS

### What's So Fantastic About the Stylus Fantasticus?



Joann Richardson, NCTM  
Organ Chair

To understand Bach it is helpful to study some of the musical forms and styles that Bach himself studied. One of the foundational musical styles that influenced Bach's keyboard music is called the stylus fantasticus (or stylus phantasticus). Hallmarks of the stylus fantasticus are sections that contrast between free, improvisatory-

sounding material and contrasting fugal or ostinato sections. It is a style of fantasy, surprises, and virtuosity. As Bach's compositional style matured, the roots of the stylus fantasticus can be seen in Bach's fully-developed preludes and fugues. In this article, I'll demonstrate the influence of the stylus fantasticus using two examples from earlier works (Buxtehude, Bach) and one example from Bach's Well-Tempered Clavier.

The stylus fantasticus has roots in the improvisatory style of the music in Italy in the south (Frescobaldi, Merulo) and the Netherlands in the north (Sweelinck). Bach had studied music by the Italians and the Dutch, amongst others, so he would have been intimately familiar with this improvisatory style. When organists talk of the stylus fantasticus, however, the composer Dietrich Buxtehude is often the composer who comes to mind. Buxtehude was extremely important to the young Bach—so much so that in 1705 when Bach was twenty-years-old he walked over 250 miles from Arnstadt to Lübeck so he could learn from the old master Buxtehude, who was nearing the end of his career. The influence of Buxtehude on Bach is unmistakable.

For example, there are striking similarities if we were to compare Buxtehude's Präludium in C, BuxWV 137 to an early work by Bach—the Toccata, Adagio and Fugue in C major, BWV 564. Both works are

representational of the stylus fantasticus: sectional in nature, featuring brilliant passagework and virtuosic pedal solos, as well as fugal and ostinato or ostinato-like material. What is striking is how Bach almost directly copies some of Buxtehude's musical material and then expands upon it to make it his own.

From the Buxtehude:



From the Bach:



Buxtehude's masterpiece begins with a virtuosic pedal solo:



Bach's pedal solo, which arrives after some theatrics played by the hands, starts in a similar fashion to Buxtehude's. Bach, however, expands the pedal





solo considerably—a foretaste of the expansion of material that eventually finds itself in Bach’s later full-scale preludes and fugues.

In an effort to be “correct,” some performers play Bach’s music from their urtext editions in a rather metronomic fashion, never deviating from the notes on the page, never adding or subtracting ornaments, never adding phrasing or articulation. Historically informed players, however, realize that Bach’s music has its roots in improvisation. By studying the music and performance practices of those who influenced Bach, we can be better prepared to give exciting and historically informed performances ourselves, knowing when it is appropriate to adhere to a strict pulse and when it is appropriate to indulge in flights of fancy, playing with flexibility and flamboyance!

Of course, listening to the music is the best way to grasp it. Here are links to the aforementioned Buxtehude and Bach. The performers do a great job of contrasting the free flights of fancy with the strict contrapuntal or ostinato-like passages. If you follow along with the score as you listen, you will see where the performers have played with flexibility and where they have added improvised elements.

## **Dietrich Buxtehude (1637-1707): Präludium in C, BWV 137**

- Anne Laver, organist: [www.youtube.com/watch?v=9M3crzzC47w](http://www.youtube.com/watch?v=9M3crzzC47w)
- Full score: [https://vmirror.imsip.org/files/imglnks/usimg/2/2a/IMSLP483160-PMLP83030-6\\_IMSLP29682-PMLP06429-BuxWV136-154.pdf](https://vmirror.imsip.org/files/imglnks/usimg/2/2a/IMSLP483160-PMLP83030-6_IMSLP29682-PMLP06429-BuxWV136-154.pdf)

## **Johann Sebastian Bach (1685-1750): Toccata, Adagio and Fugue in C Major, BWV 564**

- Reitze Smits, organist: [www.youtube.com/watch?v=kxtJ\\_av5NHo](http://www.youtube.com/watch?v=kxtJ_av5NHo)
- Full score: <https://vmirror.imsip.org/files/imglnks/usimg/3/32/IMSLP01334-BWV0564.pdf>

I will leave you with a performance of a piece that many of us learned as teenagers and many of us still teach and perform – Bach’s Prelude and Fugue no. 21 in B-flat major, BWV 866 from the Well-Tempered Clavier. The prelude exhibits the hallmark improvisatory style of the stylus fantasticus and is followed by a well-developed fugue. Enjoy!

## **Bach’s Prelude and Fugue no. 21 in B-flat Major, BWV 866**

- Bart Naessens, harpsichord: [www.youtube.com/watch?v=NCD5vHrTLqA](http://www.youtube.com/watch?v=NCD5vHrTLqA)
- Full score: <https://vmirror.imsip.org/files/imglnks/usimg/f/fb/IMSLP02226-BWV0866.pdf>

# YOUNG COMPOSERS PROJECT

Frances Goei, NCTM and Susan Hurley, Young Composers Project Co-Chairs

Registration has opened for the Young Composers Project. Remember the deadline is February 22, 2023. Also be sure to read the new guidelines on the website. Especially important is the change in performance times. Compositions will be limited to 3 minutes for K-4, 5 minutes for grades 5-8 and 7 minutes for grades 9-12.

We are pleased to announce our 4 judges for this coming year: Rick Asher, Dr. Charles Halka, Dr. Terry McQuilken and Dr. Jiyoun Chung. Keva Vaughan-

McMorrow has graciously offered to serve as an alternate judge if needed. Pictures and bios are listed on the website.

If you have any questions, please contact us via email: Frances Goei at [amazinggracestudio@gmail.com](mailto:amazinggracestudio@gmail.com) and Dr. Susan Hurley at [mearasound@gmail.com](mailto:mearasound@gmail.com). We look forward to hearing the wonderful compositions your students will be submitting.



**2023  
YOUNG  
COMPOSERS  
PROJECT**

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# MUSIC ARTISTRY PROGRAM (MAP)

## MAP Registration is Now Open!



**Jason Kuo**  
*WSMTA MAP Chair*

I am excited to report that we have 41 MAP events happening around the state between February and April!

Thanks to all Chapter MAP Chairs for making the events possible AND all teachers for encouraging and preparing their students.

To help teachers prepare for MAP, I thought I would

answer a few commonly asked questions:

### What paperwork do I need to prepare before MAP?

You should fill out the following:

1. Teacher Information and Student Schedule.
2. Student Evaluation Form (one for each student)
3. Legal copy verification form whenever you use photocopy.

These forms are available on WSMTA's website under **Program for Students > Music Artistry Program**, and then scroll down to **Forms for Teachers**.

In addition, you should number the measures on the scores that you plan to provide to the Visiting Artists.

### Can I use sheet music downloaded from IMSLP?

The music from IMSLP is legal as long as the copyright has indeed expired. Sometimes people upload music or editions that the copyright is still in force. As of January 2023, all works from 1927 and before are considered to be in public domain. For example some works of Bartok (Piano Concerto No.1), Copland (Piano Concerto), and Hindemith (Klaviermusik Op. 37, second book) are now in public domain. So for music composed before 1927 IMSLP is perfectly fine. For music composed later than 1927 students should not be using IMSLP.

Some editions (e.g. Henle Urtext) may have copyright that is later than the composer's copyright. IMSLP in general does mark which editions the copyright is still in force.

### My student already performed in our chapter's honors recital selection competition. He/she already received written comments from a judge. Can he/she just use the entire MAP time slot for performance and not receive any feedback?

No. Please understand that any such requests may be interpreted as disrespectful to the Visiting Artist.

You might be pleasantly surprised by how inspiring close-working with our Visiting Artists can be to your studio!



# MUSIC LITERACY PROGRAM

## Getting Started with the Music Literacy Program



**Melanie Stroud, NCTM**  
WSMTA Music Literacy  
Program Chair

Happy New Year, WSMTA!

Now we are into the spring semester of the year, and for most of us, that means getting kids ready for the MLP!

So, let me walk you through the registration process. Little Billy is in the middle of the Faber 2A books, so I look through the newly revamped and reorganized MLP Curriculum guide. In **Rhythm**, I know he just

learned eighth notes, and he is doing a pretty good job of keeping them steady. So, I'll register him for level 3, because he is good with them in pairs, but hasn't learned dotted quarters or single eighth note rhythms yet.

For **Sight Reading**, I'll put him in level 2, because C position will be a breeze for him, but he is not familiar with accidentals quite yet. This will set him up for success in this test, which is what I want! A setting where he is playing in front of a stranger (even though I know it will be one of my friends that is a very sweet lady) will be scary enough without him having to worry about which black key he should play.

For **Technique**, he has learned all of his major and minor pentascales, so I will let him pick his favorite 5, including at least 2 minors, and I'll put him in level 2.

For **Theory**, I will put him in level 2, but I notice that we probably need to spend a little prep time on remembering how to count intervals, and how to write in counts in time signatures other than 4/4, because he hasn't done that much.

Now I know all of the levels, I will enter Billy on the registration form that Mary Grant has created for my chapter! My chapter chair will have given me that information, and I'll fill that out for each student I am entering in the MLP. I will receive a confirmation email for each student I register, and my chapter chair will receive a master list of all of my students and their levels. On testing day, Billy will take all of his tests, be encouraged by the kind comments of the teachers that are administering them (in some cases, that might be me!), and he and I can go over his scores and talk through mistakes later when I receive them.

The Music Literacy Program is SO valuable, and I love being able to celebrate successes with my students after we get their scores. Perhaps last year level 3 rhythm was just a little too new, and they weren't feeling secure in their eighth note rhythms yet, but this year they nailed it! And a low score isn't ever a failure, it is simply an indicator that there is something we need to work on together.

Want to get the MLP going in your chapter, or give new life to your current program? Have me out to speak to your chapter! Or encourage your members to attend my session at the State Conference in June. If you have any questions, never hesitate to email me at [melaniejoymusic96@gmail.com](mailto:melaniejoymusic96@gmail.com)! Happy prepping!

## CERTIFICATION CORNER

### Reflecting on Who, What, and Why I Teach



**Rose Freeman, NCTM**  
*Certification Chair*

Can you think of a positive performance experience you've had? What makes it stand out as memorable? I'd love to hear from you. I'm presenting a new workshop to a local music teachers association this season titled, "Performance Preparation Toolkit" that highlights elements of practice one month, one week, and one day before a performance. This presentation shares approaches that establish confident memorization, efficacious practice routines, and creative mindfulness skills.

I'm sharing this with you here because the MTNA Certification Teacher Profile Projects inspired these practices! I appreciate that the Certification program continues to give me an opportunity to reflect on who I teach, what I teach, and why I teach.

Working with teachers who are also achieving their Certification inspires me with each conversation. Want to join a group of teachers in your local association to pursue Certification?

Whether you teach piano, voice, violin, flute or organ, MTNA offers the Certification program for you to complete 5 teacher profile projects and receive National Certification. You can access the projects overview at <https://certification.mtna.org>.

Right now, Washington State Music Teachers Association offers a \$100 grant that covers half of the application cost. If you're a collegiate member, the grant covers the entire application cost for Certification.

# FROM YOUR VOCAL & INSTRUMENTAL CHAIR

## Looking Ahead to the WSM TA Conference



**Jane Melin, NCTM**  
*WSMTA V&I Chair*

I am excited to host the second-ever Vocal and Instrumental Honors Recital at the 2023 WSM TA State Conference. Last year's recital featured 9 students of voice, violin and flute from around the state. As your students participate in MAP events, they are eligible to compete for a place at the State Honors Recital. (See your MAP handbooks for competition procedures.) While there is only one designated Vocal and Instrumental Honors Recital, qualifying students may be included in one of the other recitals if unable to attend the scheduled one.

Our state conference organizers are working to provide interesting workshops for all music teachers. I am looking forward to one on Alexander Technique from Bellingham violin teacher Lisa Toner. She came to our chapter this fall for a

preview presentation, and was able to helpfully address postural issues for piano, strings and winds teachers alike. Other perennial workshop topics like studio management, student motivation, and learning styles are always valuable.

Finally, there will be impromptu meetup opportunities for vocal and instrumental teachers during the conference, so we can get to know one another better. Check your conference schedule when it is published.

Mark your calendars for June 26-28 at the beautiful Sun Mountain Lodge in Winthrop, and I'll see you there!

## INDEPENDENT MUSIC TEACHERS FORUM

### No Unanswered Questions: Recap of the IMTF Session at Conference Part Four—Collaboration and Building Community



**RoseMarie Tamburri**  
IMTF Chair

*"It takes a village."*

We've all heard this saying.

As music teachers, we occupy a special place in the community. We forge relationships with students of all ages. In many cases, we witness a child's development from first grade through high school and beyond. We

participate in their development, not just musically, but often as a mentor and personal guide. Adult students value our expertise and advice, whether they are beginners who have always wanted to learn an instrument or adults who studied as kids and want to rebuild their skills.

The topic of collaboration and building community—creating "a village"—sparked quite a bit of discussion at the "Musical Jeopardy!" IMTF session in June. Here are some suggestions for building community within your studio and reaching out to the larger community.

#### Within your studio:

- Hold group lessons. Group students by age and/or gender (for younger students).
- Find opportunities to create chamber ensembles. For piano students, four-hand duets or piano trios can be fun. Piano teachers can collaborate with string, brass, or woodwind teachers to match students of similar ability to play duets, trios or practice accompanying.
- Schedule outings to live concerts.

- Hold receptions following "live" recitals so students and their families can get to know each other. This can be done with virtual recitals as well—schedule "social" time after the performance and give some prompts to spark discussion.

#### Within the larger community:

- Encourage your students to participate in youth orchestras, school bands, and choirs. Encourage students to attend their peers' performances in these groups.
- Arrange nursing home/retirement community performances. The residents (and staff) welcome these concerts and it brings joy to them and gives students an opportunity to perform in public.
- Play at malls during the holidays!
- Hold student summer music camps, not just for your own studio but invite members of your community. The possibilities are endless. Collaborate with one or more colleagues to design and facilitate these camps. It not only provides an educational opportunity for the community but is a great way to grow your studio!

This is the last installment of the 2022 WSMTA Conference IMTF session recap. In the past three issues of *The Clarion*, I've shared resources, ideas, and best practices on: Policies (Sept. 2022); Marketing/Building Your Studio (Oct./Nov. 2022); Self-Care (Dec. 2022/Jan. 2023) and finally, Collaboration and Building Community.

Stay tuned for information about the IMTF session at the June 2023 Conference!



# COMMISSIONED COMPOSER OF THE YEAR

## Call for Composers: Submissions Accepted February 1-April 15, 2023



**Louise Nedela, NCTM**  
*WSMTA CCOY Chair*

To encourage the creation of new music by American composers, the Music Teachers National Association (MTNA) annually assists its State Associations with a Composer Commissioning Program. Each state-commissioned composition is digitally submitted to MTNA for selection of the National Distinguished Composer of the Year, which is presented

in concert and receives \$5,000. The composer retains ownership of the composition.

In conjunction with MTNA, WSM TA is seeking candidates for the 2024 Commissioned Composer of the Year (CCOY) to prepare a new composition according to the following requirements. The selected commissioned composer will receive \$2,500 when the composition is premiered at the June 2024 WSM TA State Conference.

The selected State Commissioned Composer (as well as the selected National Distinguished Composer) will be responsible for finance and logistics regarding performers, rehearsals, and performance of the selected composition at the conference, and will also provide copies for archives. To keep composer's costs to a minimum, it is suggested that the piece be for one or two performers.

The WSM TA 2024 composition requirements:

- For Advanced or Professional level for any instrument or voice
- Composer must reside in Washington State
- Membership in WSM TA or MTNA is not required
- Previously commissioned composers and current employees of WSM TA are ineligible

For further contract responsibilities, rights of a commissioned composer, and other information contact Louise Nedela.

To be considered, please submit the following by April 15, 2023 to Louise Nedela:

- Two of your original compositions that you have in your catalog that you feel will be representative of your compositional ability for this project; format—pdf scores and mp3 recordings; (arrangements of another composer are not accepted)
- A short bio
- Contact information
- A synopsis of your intended project that adheres to the requirements

The selected composer will subsequently prepare a new composition as stated above.

Please feel free to contact Louise Nedela with any questions: [louisenedela@gmail.com](mailto:louisenedela@gmail.com) or 360-448-8572.

# WSMTA HALL OF FAME

## 2023 Hall of Fame Inductees Announced!



**Chris VanBuskirk**  
*Hall of Fame Chair*

It is my pleasure to announce the Inductees for the 2023 WSMTA Hall of Fame.

I am proud to add three honored recipients to this prestigious list of Hall of Fame Inductees. These ladies were nominated and have been selected to be inducted into the WSMTA Hall of Fame for 2023. This is a great honor. Many congratulations to all three of these amazing ladies.

**RoseMarie Tamburri** — Seattle Chapter  
**Patti Robertson, NCTM** — Tri-Cities Chapter  
**Harriet West** — Moses Lake-Central Basin Chapter

They are all well-loved and appreciated by their local chapters, colleagues, friends and family. RoseMarie Tamburri, Patti Robertson, and Harriet West will be inducted and honored during the Hall of Fame Award Presentation at the WSMTA Conference in June, held at Sun Mountain Lodge in Winthrop, Washington.

Again, congratulations and thank you for all you bring to the table and give so generously to those around you.



**RoseMarie Tamburri**  
Seattle Chapter



**Patti Robertson, NCTM**  
Tri-Cities Chapter



**Harriet West**  
Moses Lake-Central  
Basin Chapter



# ABOUT *THE CLARION*

## Submit Articles for *The Clarion*

Please send articles via Google Docs to Samantha Yeung, WSMTA Communications Coordinator, via email: [c.samantha.yeung@gmail.com](mailto:c.samantha.yeung@gmail.com).

## Advertise in *The Clarion*

Would you like to advertise your school, music event, or music product? WSMTA has both commercial and member ad rates and different sizes to choose from.

Visit <https://wsmta.org/about-wsmta/clarion-advertising> to order ad space.

### Ad Size and Price for Commercial/Member Ads

1/3 Page Column	2.6 W x 8.75 H	\$50/\$25
1/3 Page Square	5.2 W x 4.375 H	\$50/\$25
Half Page	8.5 W x 5.5 H	\$75/\$50
Full Page	8.5 W x 11 H	\$150/\$100

- Reduced rate for six issues: purchase five ad placements, receive one free
- Ads must be prepaid by the 5th of the month preceding publication
- Finished ads must be print ready and may be submitted as PDF, JPEG, or PNG files. PDF files are preferred.

Publication dates and deadlines are listed below.

## Submission Deadlines

The submission deadline is the 5th of the month preceding the date of publication.

September	August 5
October/November	September 5
December/January	November 5
February/March	January 5
April/May	March 5
June/July	May 5



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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