



WASHINGTON STATE
MUSIC TEACHERS
ASSOCIATION

THE CLARION

UPCOMING EVENTS

September 5, 2021: District V Conference

September 25, 2021: WSM TA Leadership Seminar · Virtual

October 9, 2021: District I & II Conference

March 26-30, 2022: MTNA National Conference · Minneapolis, Minnesota

June 23-25, 2022: WSM TA State Conference · Longview, WA

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PRESIDENT'S CORNER



Kathy Mortensen
WSM TA President

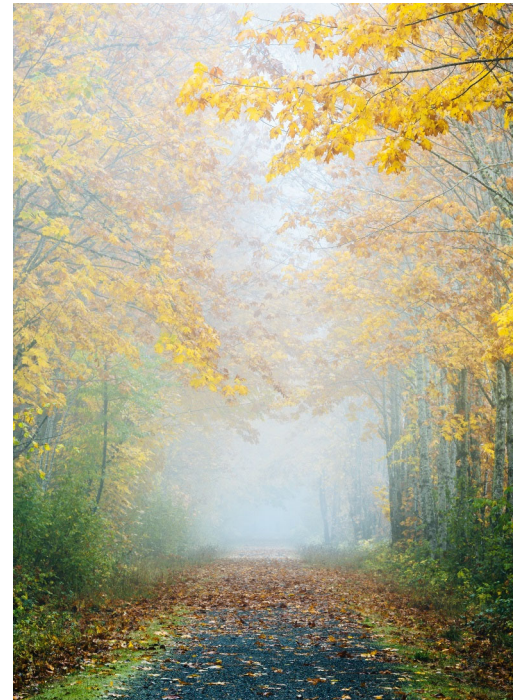
Getting Ready

Preparing for the busy fall season, I'm looking forward to seeing all of my students, whether on the screen or in person. Sharing music with my students lifts me up. I'm also looking forward to seeing other music teachers, virtually or in person. When teachers gather, we often talk about our students. We support each other.

In late spring, the chapter presidents fill out a summary of their chapter's activities during the previous year. These reports are inspiring. They reflect the creativity and strength of our members.

Despite the challenges presented by COVID-19, chapters continued most of their activities. Holding events online made them more accessible to those who were not able to come in-person. Attendance at meetings increased. Several chapters are planning meetings and workshops that offer attending in person or on a virtual platform.

Members helped each other upgrade their online teaching set ups to a new level of professionalism. They worked together to build an engaging and enriching year for both teachers and students. Everyone learned how to use technology to participate in recitals, MAP, festivals, and competitions.



Outdoor concerts and virtual recitals with online links sent to retirement homes brought music to our communities.

From the smallest chapters with fewer than 10 members, to the largest with over 100 members, grants were awarded to low income students, graduating seniors, and to students studying music and/or music related collegiate degrees. One chapter gave grants to teachers to help off-set pandemic related teaching expenses.

We are resourceful. We're hopeful for a routine year, but we have back up plans.

As part of your planning for this school year, log in to the WSMTA website. Check your profile to make sure it is up-to-date, (add NCTM if you are nationally certified), reset your password. You will be ready to register your students for MAP and other WSMTA events.

We're ready to go!



Kathy Mortensen, WSMTA President

S P O K A N E
SPC 2021
PIANO COMPETITION

TUESDAY - SATURDAY
NOVEMBER 2 - 6, 2021

For registration and details:
SPOKANEPIANOCOMPETITION.COM

AGE BRACKETS:	MUSIC CATEGORIES:
Youth Division: Grades 1-5	• Baroque
Junior Division: Grades 6-8	• Classical
Senior Division: Grades 9-12	• Romantic
	• Impressionist/Modern
	• Ensemble Competition
	• Non-Competitive & Adult

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www.wsmta.org | The Clarion 2

WE SALUTE YOU!

Kathy Mortensen, WSM TA President

Our 2021 Virtual State Conference was superb. Thank you conference co-chairs **Laura Curtis** and **Kira Miller, NCTM**. The conference featured more than twenty presenters, covering everything from pedagogy to best business practices. There were concerts, honors recitals, a virtual exhibit hall, and opportunities for connecting with colleagues.

Welcome new Membership Chair, **Susan Speicher**! Already District III Director, and Tacoma Chapter Secretary, Susan is enthusiastic about her newest role in WSM TA.

Thank you to the following members who have accepted leadership positions at the state level: **Amanda Harris**, District II Director; **Selah Newkirk**, District IV Director; and **Margo Cox, NCTM**, who is serving another two-year term as District VI Director; **Jason Kuo**, Music Artistry Program Chair; **Melanie Stroud, NCTM**, Music Literacy Program Chair; **Chris VanBuskirk**, Hall of Fame Chair; **Frances Goei, NCTM**, Young Composers Project Chair.

We greatly appreciate their contributions of energy, ideas, time and talent.

WELCOME NEW MEMBERS

Seattle Chapter

Eliana Yi
Ying Yu (*Transfer from CA*)

Eastside Chapter

Alexander Adams
Shan Han
Elizabeth Jolly
Sue Poon
Teresa Osteyee
Wenjuan Peng
Michelle Huang (*Transfer from VA*)

Lake Washington

Jihun Cho (*Transfer from CA*)

South King County

Laura Shepherd
Tracy Chang (*Transfer from AL*)

Kitsap Chapter

Tina Lujan

Olympia Chapter

Carolyn Miles
Lorna Eder (*Transfer from CA*)

Gig Harbor Chapter

Bernadette Balogh

Tacoma Chapter

Jeong-ah Ryu (*Transfer from CA*)

Wenatchee Chapter

Sean Burns

Tri-City Chapter

Eva Moos

Sunn Valley Chapter

John Lee

Bellingham Chapter

Lesley Sommer

EWU announces the Kendall Feeney Piano Scholarship!

Up to \$3,000 for new students entering the BM/Piano Performance degree fall 2021.

For piano students with secondary interests in composition, contemporary music or collaborative piano.

Submit interests and info at ewu.edu/musicscholarship and state specifically that this scholarship is desired.

Keyboard Faculty
DR. JODY GRAVES, Piano
Performance/Chamber Music;
SCOTT REDNOUR, Collaborative Piano;
TOMOKO KIMURA, Piano Class/Accompanying;
RILEY GRAY, Jazz Piano;
DR. DON GOODWIN, Jazz Piano;
DR. JANET AHREND, Organ

Additional talent scholarships are available.
Apply at ewu.edu/musicscholarship



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ASSOCIATION

NOTE OF APPRECIATION

Dear WSMTA,

Thank you for the beautiful yellow rose bush and the gift certificate.

The rose bush has been planted along the sidewalk at the edge of our back patio, so I can see it when enjoying the beautiful summer days. It survived the heat wave and is producing absolutely beautiful flowers. I have attached a picture so you can see what it looks like.

I will save the gift certificate to the nursery for next spring when we do our annual "get the plants for the planters" trips. I already have some plants picked out for next year!

Again, it was a joy to serve as WSMTA president, and I thank you for the lovely gift!

Karen Hollenback
WSMTA Immediate Past President



Thank you, Karen Hollenback, for your leadership as WSMTA President for the past two years!



2021 VIRTUAL LEADERSHIP SEMINAR

September 25, 2021
9:30 AM to 2:30 PM
Virtual

*"Best Practices for
Purposeful Leading"*

WSMTA Board of Directors,
Education Board, and Chapter
Leaders! Plan on attending the
2021 Virtual Leadership
Seminar.

MTNA President, **Karen
Thickstun**, will be our
featured presenter!



MORNING SESSION
*"Leadership in a Disrupted
World"*

AFTERNOON SESSION
"MTNA Resource Gems"

Contact Colleen Hunter, NCTM at
colleenhunterpiano@gmail.com
with any questions.

SAVE THE DATE!

2022 WSM TA CONFERENCE

June 23-25, 2022 · Lower Columbia College · Longview, WA

Conference Guest Artist · Inna Faliks · www.innafaliks.com



NOW ACCEPTING CONFERENCE PROPOSALS

The WSM TA Conference Planning Committee is accepting presentation proposals for the 2022 WSM TA Conference at Lower Columbia College in Longview, WA on June 23-25, 2022. **The deadline is Monday, November 1, 2021.**

The committee is eager to see your presentation proposals and particularly interested in, but not limited to, the following topics:

- Pedagogy sessions that apply to all instruments and all levels: group lessons; composition; jazz; ensembles; adult students; and accompanying skills
- Studio management: marketing; policies; communication skills
- Balancing one's personal and professional life
- Music and Movement
- Mental Health in the Music Lesson
- Sessions focused on Vocal, Winds, Brass and Strings

Submit a detailed proposal online: <https://wsmta.org/2019-wsmta-conference-call-for-proposals>.

DISTRICT I & II CONFERENCE

October 8-9, 2021 · Virtual Conference

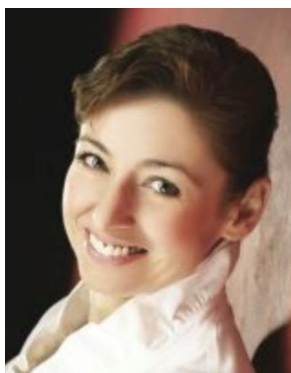
Districts I & II are proud to present two days of engaging events that will provide valuable tools and musical experiences to energize and expand your teaching!

Schedule:

- Friday, October 8: Concert and Reception
- Saturday, October 9: Live Presentations

Conference Fee: \$15 WSMTA/IMTA/OMTA Members, \$35 Non-Members, \$10 Student

Online Registration: Opens September 1 at www.wsmta.org



DR. YELENA BALABANOVA, NCTM
"Wigs, Tuxedos and Passion"

In this dynamic presentation with many videos of her current students Dr. Yelena Balabanova will share tips on why and how we teach the repertoire from four historical style periods. The presentation will highlight proven methods for efficient practice and creating memorable performances for all levels of students from beginner to advanced.



DR. SUSAN CHAN, NCTM
"Contemporary Chinese Piano Repertoire for Teaching and Performing"

In this workshop, selected contemporary Chinese piano works suitable for teaching and more advanced works suitable for performing are introduced. The featured composers consist of major Chinese-American composers Chen Yi, Zhou Long and Tan Dun, as well as Beijing-based composer Zhang Zhao.



DR. DEBORAH RAMBO SINN, NCTM
"My Left Hand: Elegance and Proportion"

You've taught your students how to voice the melody. Now what? Intermediate to advanced repertoire will be used to demonstrate how the left hand influences every aspect of successful interpretation.

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

DISTRICT V CONFERENCE

September 10-11, 2021 · Missionary Alliance Church · Moses Lake, WA

DR. YERIN KIM



SCHEDULE

Saturday, September 10:

- 7:00 PM: Community Concert

Saturday, September 11:

- 9:30 AM: Conference Meet and Greet
- 10:00 AM: Yerin Kim Presentation
- 11:30 AM: Lunch
- 1:00 PM: Student Master Classes

TICKETS & FEES

- **Community Concert Tickets:** \$25 Adults, \$5 Students
- **Conference Fee:** \$45 WSMTA Members, \$50 Non-Members, \$15 Student (there is no fee for students playing for a master class session)
- **Student Master Class Fee:** \$15 for 15 minutes, \$20 for 20 minutes

We are thrilled to have **Dr. Yerin Kim** as our District V Conference Guest Artist! She has been praised by the International Piano Magazine as a “pianist of beautiful finesse and golden tone.” She has given concerts in various festivals and recitals in major venues internationally, including The Kennedy Center in Washington D. C., Carnegie Hall in New York, Place Flagey in Brussels and Rolston Hall at the Banff Centre for the Arts in Canada. Partnering with her husband, Brendan Shea, violinist, performances have been broadcasted in Klara Continuo in Belgium, PBC in Seoul, and WUFT Classic in the USA. Their latest project, “The Sound and the Fury” will be released in the fall of 2021 by Blue Griffin records.

She is equally passionate in teaching and has recently joined the staff at Central Washington University as their new piano professor. She holds a double degree in piano performance and psychology from Oberlin Conservatory, a Master of Music Degree from Indiana University and a Doctorate of Musical Arts from State University of New York, Stony Brook.

Don't hesitate to contact Preta Laughlin, District V Director, at 509-398-0427 or ploughlin1@juno.com with any questions.

If you desire to attend the concert and stay overnight for the conference, our chapter members will accommodate your stay.

The Puyallup Valley Chapter of WSMTA

presents a Master Workshop with

Dr. Yelena Balabanova



& Andrew Tan



Come Join Us!

"Five Essential Musicians' Injuries & How to Prevent Them"

SATURDAY, October 16th, 2021

First Presbyterian Church of Puyallup ~ 412 W. Pioneer, Puyallup 98371

ALL Teachers are Welcome! ~ 10:30 am~12:30 pm

\$ 5.00 per person ~ please pay at door!

www.pvmusicteachers.com

Questions? - Contact: Chris VanBuskirk – classickeys@comcast.net

A CALL FOR COMPOSERS

\$750 Award for Student Composer of a WSMTA Teacher

Mariya Lincoln, Seattle Chapter Administrative Coordinator

In 2019, Seattle Music Teachers Association launched The Marsha Wright Commissioned Sonatina Award, named in honor of the Sonatina Festival's Founder. For 2022, we will choose an original composition from a student of a WSMTA member.

We are looking for an early-intermediate level sonatina in three movements, for solo, duet or trio involving any combination of piano, flute, violin and/ or viola. 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.

Deadline for submission of a complete sonatina composition is December 1, 2021. The works will be judged anonymously by a panel of SMTA members, who will choose one composer. The winner will be announced January 1, 2022. The Marsha Wright Commissioned Sonatina Award is \$750.

Send the following by December 1, 2021:

- A brief email to smtaoffice@gmail.com stating your full name, age, email, phone number, and the name of your teacher. The teacher must be a member of WSMTA. Please put "Sonatina Festival commission submission" in the subject line.
- A PDF file of your original composition, 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 premiere at The Marsha Wright Sonatina Festival in April, 2022.

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

Suggestions/Guidelines for an Early-Intermediate Level Piece:

Have a friend who plays the instrument try your composition before you submit it. Flute players need to breathe, violin players use bowing to shape the phrase.

Limit the key signature to 1 or 2 sharps or flats.

Meter: compound time such as 6/8 is OK.

For Piano:

- Compare to a Clementi Sonatina

For Violin/Viola:

- Compare to Suzuki Volume 3;
- First and third positions;
- Pitch range: for violin, low G (open G) to the D 2.5 octaves above that; for viola, same only a fifth lower.

For Flute:

- Compare to ABRSM Grade 5 or below
- Pitch range: low D below staff to high F above staff (just over 2 octave range).
- Flute is softer in the low register, and louder in the high register.

Contact:

Mariya Lincoln
SMTA Administrative Coordinator
smtaoffice@gmail.com

WSMTA COMMISSIONED COMPOSER OF THE YEAR

2021 and 2022 Commissioned Composers of the Year



Louise Nedela
CCOY Chair

The WSMTA Commissioned Composer of the Year is the Washington State segment of the MTNA Composer Commissioning Program. MTNA is dedicated to encouraging the creation of new works by American composers, and annually assists its affiliated State Associations with the generation and performance of new music

through the national Composer Commissioning program. A newly commissioned work receives its premiere performance at the convention of the State MTA, which is then submitted to a panel of recognized composers for selection of the MTNA Distinguished Composer of the Year.



Dawn Sonntag, 2021 CCOY

The 2021 WSMTA Commissioned Composer of the Year, **Dawn Sonntag**, presented her three-movement Sonata for Violin and Piano at the WSMTA virtual Conference on June 17, 2021, performed by violinist Svend Ronning, with Dawn

at the piano. Dawn composed the sonata as a reaction to the conditions that are universally experienced during the pandemic. Dawn is not only a renowned composer of instrumental and vocal music, including opera—her music has been performed across the United States and in Europe; she is also an accomplished pianist, vocalist, conductor and educator, as well as proficient in several other instruments. The sonata will now move to the MTNA selection committee, vying for the MTNA Distinguished Composer of the Year.

We are pleased to announce the 2022 WSMTA Commissioned Composer: **Shlomo Farber**. Shlomo was born in Israel and relocated to Portland/Vancouver to be near family. With a passion for jazz, classical music, folk tunes, and film music, Shlomo earned degrees in piano performance, composition, and cinematic orchestration. A former member of



Shlomo Farber, 2022 CCOY

the Portland Symphonic Choir, Shlomo won their competition for a choral music composition in 2018. As a multi-disciplinary musician, Shlomo enjoys playing jazz with the New Horizons big band of Tualatin, along with pursuing a career as a film composer.

Maintaining a teaching studio, Shlomo has written several pieces and devised learning games for his students. More about Shlomo Farber and his Commissioned work for 2022 will appear in the *Clarion* closer to the performance at the 2022 WSMTA Conference.



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MUSIC ARTISTRY PROGRAM (MAP)

Jason Kuo, WSMTA MAP Chair



Jason Kuo
WSMTA MAP Chair

Wow, this summer surely went by very quickly. I have gradually transitioned my piano students back to in-person after receiving my COVID vaccines in April. We continued to wear masks, maintained 6-ft social distancing or sat separated by a plexiglass shield, kept a HEPA filter running in the room, disinfected the piano between students, and the lessons almost felt normal

again. At this point about 90% of my students have resumed in-person lessons, but I continued to offer the online option to the remaining students. However, I do understand that there are many teachers who remain uncomfortable with in-person lessons.

The infection surge from the Delta variant of COVID of course has been in my mind. While I cannot forecast the COVID numbers, even as a former UW research scientist, here is what I know: by the end of September the results of the vaccine trial for children younger than 12 should be available. Unless there is a major safety concern from the trial, we should expect the schools to aggressively push for vaccination in October and November. There is also an ongoing discussion of booster shots for adults. I think there is reason for optimism. But as a cautious person, I do believe we should continue to take necessary safety precautions for any in-person gathering. We all need to do our part to prevent the spread of COVID.

This year we will still be flexible and continue to encourage the chapters to hold their MAP event in the format they are most comfortable in. You can proceed to plan an in-person event, but make the final call in November/December. I think it is

reasonable to make the call before the registration so that the teachers know what they are signing up for. You can also go ahead and plan it as an online event. For the chapter chairs, it is important to survey your teachers and Visiting Artists on their comfort level.

If you are considering online MAP (either via Zoom or video-submission) and need technology assistance, please do not hesitate to contact me. I will be happy to connect you with chapters that were successful in implementing these formats. If you are considering canceling your local MAP event, please encourage your teachers to participate in online events with other chapters. With an online format, it takes very little effort to allow more teachers to participate.

In July, I met one of my teenage students who stopped the piano lessons since the beginning of COVID. I almost did not recognize him, because instead of looking down, now I need to look up to talk to him! COVID took a year away from all of us. But throughout the pandemic I thought I was in the best profession: I recognized that my students (and their parents) counted on me to be a source of stability and encouragement; I loved chatting with my colleagues in Zoom meetings. Holding an online MAP event in Seattle this past year did provide something that my students get to work toward; a sense of busy normalcy even though nothing about the process was normal. I hope you will continue to offer that opportunity for your chapter this year.



Follow WSMTA on Instagram!
@WASStateMTA

www.instagram.com/wastatemta

MUSIC LITERACY PROGRAM (MLP)

Karen Scholten, Outgoing WSM TA MLP Chair and **Melanie Stroud**, NCTM, Incoming WSM TA MLP Chair

As many of you know, I will be stepping down as the WSM TA MLP Chair. I have enjoyed my 12 years in this position and look back to see how it has grown over the years. I will miss meeting and talking with the different MLP Chapter Chairs, but I know the program will be in good hands. Melanie Stroud will be taking over the WSM TA MLP Chair position. She has led her Kitsap Chapter with the MLP and has had her students using this program for several years.

I want to thank the state leadership for their longtime support and their words of

encouragement over the years. It has been an honor to serve WSM TA in this position.

—Karen Scholten, Outgoing WSM TA MLP Chair



Karen Scholten and Melanie Stroud, NCTM



Melanie Stroud, NCTM
WSM TA MLP Chair

I am so excited to be serving as your new Music Literacy Program chair! I've served as Secretary, Voice MAP chair, President and many other roles for Kitsap MTA, but this is my first time serving at the state level. I have a studio full of wonderful voice and piano students, including my three children, and I enjoy being colleagues with my mom who lives across town.

I've been actively involved in the MLP (formerly Musicianship Exams among other iterations) since I was a high school student taking the exams and helping out at our Kitsap MTA Music Carnival/ Ribbon Festival. My studio boasts a beam full of my own children's ribbons from the last 8 years or so, and every single one of my students participates every year! KMTA is, undoubtedly, the reason I am so passionate about this program. Our annual event is one of our most beloved by teachers and students alike!

At last year's leadership conference, I was asked to lead a break-out room that would facilitate discussion on how to hold MLP exams online, as we had successfully transitioned to that in KMTA. Apparently my enthusiasm made an impression, as Karen Scholten contacted me later that year about this position. I'd like to say a huge thank you to Karen Scholten for her years of service in this position, and personally for her support in jumping into this new role.

As for this upcoming year of MLP, the lovely Carrie Kahler and I have been working together to streamline some things with our online documents, registration forms etc. I hope to have a plan all put together for you by the next Clarion. In the meantime, please reach out to me if you have any questions about the MLP process, ideas for the future, or if you need support in getting your chapter set up to participate!

As individual teachers, now is a great time to look at your year plans, figuring in practice times for all of the different testing areas. There are great resources online to help you plan ahead and prepare your students for the Music Literacy Program. Wishing you all the best as you start out the new teaching year, and I look forward to meeting more of you as I start this new position!

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.

OKANOGAN COUNTY CHAPTER

TEACHER: STUDENT (LEVEL)

Kathleen Christensen: Max Robeck (2)

Roz Nau: Evelyn Scheller (4)

OLYMPIA CHAPTER

TEACHER: STUDENT (LEVEL)

Sue Dick: Karis Ginn (2), Avie Ginn (1), Knox Pulley (2), Rylee Mitchell (2)

Maureen Johnson: Caleb Burnett (2), Simon Pacis (2), Lucas Pichler (3), Debra Scroggs (3), Irene Oh (4)

SEATTLE CHAPTER

TEACHER: STUDENT (LEVEL)

Jessica Andrews: Tracy Bradley (2), Addison Coates (3), Maimuna Kora (3), Vicky Li (2), Rachel Luke (4), Konan Suyat (1)

Mona Elsing: Eli Barr (4), Emery Barr (3), Louise Lorio (3), Espen Saar (4), Jordan Slettebak (1)

Linda Gutterman, NCTM: Angela Li (4)

Abigail Habegger: Alyse Habegger (1)

Catherine Levine: Lucia Chavez (2), Kai Heijden (2), Conrad Gussin (1)

Aaron Malver: Sreenavya Kasireddy (3), Sreenithya Kasireddy (9)

Karin McCullough, NCTM: Nadiya Koth (4), Clarissa Szabados-Mish (4)

Thom Stuart: Yvette Benjamin (5), Albert Kang (4), Haiyi Li (4), Yunshu Li (2), Alex Lu (9), Sneha Manivel (5), Jeremy Sehn (3), Varun Sivakumar (2), Ruimin Su (3), Lauren Till (3), Haoling Yang (3), Emily MacDonald (3), Aditi Sivakumar (3), Aditya Manivel (6), Alice Reed (3)

RoseMarie Tamburri: Gabe Raskind (9), Iris Kaufman (6), Sylvie Kaufman (5)

Sonia Vargas: Shayla Sather (2)

TRI-CITY CHAPTER


TEACHER: STUDENT (LEVEL)

Carissa Pitkin Cox: Annie Springer (1), Annie Kincaid (1), Jackson Toponce (2), Hudson Hatcher (2), Charlotte Seiner (2), Henry Kincaid (4)

Holly Harty: Grace Deng (7), Karissa Nakamura (9)

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2021 MTNA PERFORMANCE COMPETITIONS AND OUTSTANDING ARTIST PIANO COMPETITION

Virtual by Video Submission · Deadline September 15, 2021

Kira Miller, NCTM, MTNA Performance Competitions Chair for WSM TA, and Cherie Felts, OAPC (formerly OAC) Chair

2021 MTNA Performance Competitions

The 2021 MTNA Performance Competition will be a virtual competition again this year, held by video submission. Registration must be completed on-line at the MTNA website. The deadline for registration is **September 15, 2021 at 12:00 PM Pacific Time (3:00 PM Eastern Time)**. Competition guidelines and other information can be found online at www.mtna.org Click on Engage, and Competitions will be at the top of the list.

The Chamber Music Competitions are a two-tier competition: the preliminary round, by video submission only; and the final round, live at the MTNA National Conference. Ensembles will compete without regard to the state or division in which they live or take lessons, and seven ensembles will be selected in both the String and Wind categories from a nationwide pool of applicants to compete in the final round.

Entry information for all competitions can be found at mtna.org. If you have questions, please contact Kira Miller at kiratheine@hotmail.com.

*Colleen Hunter, NCTM, Outgoing MTNA
Performance Competitions Chair for WSM TA*
colleenhunterpiano@gmail.com

*Kira Miller, NCTM, Incoming MTNA Performance
Competitions Chair for WSM TA*
kiratheine@hotmail.com

2021 Outstanding Artist Piano Competition

It's time to shift into a higher gear as we are thinking ahead to studio teaching and the general fall season! As folks are reading this, most of us have gone back to full schedules or are diving in and thinking about students, upcoming plans for recitals and more, and hoping for a productive school year! I hope it's been a great start for all of you! I am watching my computer closely as registrations are or will be coming through and I know that some great performances are in store for the judges' ears. It's always fun to see student and teacher names and to look forward to seeing somebody new!

Registration for OAPC 2021 closes on **September 15, 2021 at midnight**. PLEASE read the guidelines closely which does answer questions that come up and also can make the process and preparation more familiar to you. You can also email me and I will try to help you too. The deadline to submit competition videos is **November 2, 2021**. This is still a blind-judged competition so students DO NOT introduce themselves and there MUST NOT be an identifying student name on any video submitted. Guidelines and directions to be followed for video performances are on our WSM TA website.

Please also go to the website to read and see the bios, faces and names of our esteemed 2021 OAPC Judges! We are so pleased to have Dr. Jay Mauchley, NCTM, Mr. Greg Presley, NCTM, and Dr. Jody Graves, NCTM working as our judges this year. I am looking forward to working with them mid-month of November!

Cherie Felts, OAPC (formerly OAC) Chair
jscffelts@comcast.net



PEDAL POINTS

Hearing Bach Differently



Joann Richardson, NCTM
Organ Chair

The August/September 2021 issue of *The American Music Teacher* has a wonderful article by Curtis Ryan Smith: "From One Pianist to Another—The Importance of Organ Playing." If you have not read it yet, I urge you to find your magazine and read it. As many of you know, I consider myself to be equally as much a pianist as an organist, so I found much to

relate to in the article. Although the article has many excellent points for discussion, this part especially resonated with me— "There is simply nothing like Bach at the organ. From the physical feeling of playing a pedal point, the accumulation of sound in a fugue, and the immediate antiphonal effect

provided by changing manuals in a sequential repetition, it is something that will forever impact one's Bach playing and beyond." (August/September 2021 AMT, p. 20).

"There is simply nothing like Bach at the organ." I could not agree more! I had many years of playing Bach at the piano before I was proficient enough as an organist to play major works of Bach on the organ. Once I played Bach on the organ, however, it was as if a lightbulb (fireworks, actually) went off in my head. The organ allowed me to hear and feel Bach in a new way. What is it about the organ that ignited a life-long passion for Bach in a way that the piano never did? Why do I love playing Bach on the organ but find playing Bach on the piano a lukewarm experience at best? Although the sonic resources and the articulation possibilities on an organ certainly can contribute to one's experience

when playing Bach's music, I believe that there is something more at play— something intrinsic to Bach's music itself.

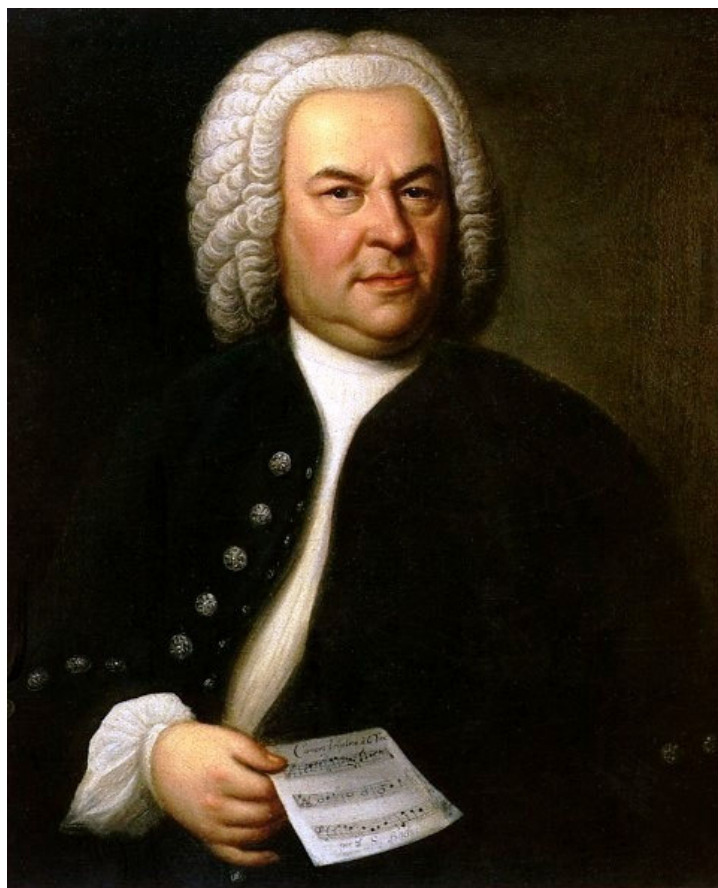
At the piano, I was taught to perform Bach by playing certain motivic material louder (like fugue subjects and answers) and to play "less important" counterpoint quieter. Doing this is possible on the piano— attack the key faster and the sound is louder.

On the organ, attacking the key faster doesn't affect the dynamic level. Bringing out certain motivic material in a work intended to be played on one manual by playing it louder isn't possible on the organ. "Just let Bach be Bach" was my organ teacher's admonition when I tried to bring out certain parts over others (as I had been taught as a pianist) using the tools available to organists— variation in touch and agogic accents. Once I let go of having to control the contrapuntal narrative and I "just let Bach be Bach," I began to really hear Bach's music— all of it— not just the parts that I had deemed most important.

Suddenly, the twists and turns of the melodic line (Debussy referred to this as Bach's "graceful arabesques,") the countermelodies, the sequences, the addition and subtraction of voices, the harmonic structure, the surprises— all of it became much more apparent. The richness of the contrapuntal texture as a whole is easier to hear when no one part is dominant. I paid more attention to everything because I could hear everything. In fugues, I began to hear Bach's well-crafted subjects and answers as a structural element— the backbone that allowed Bach's full creative powers to come to fruition.

Lest I mislead you, I want to assure you that organists analyze music and are well-aware of all of the contrapuntal elements. The nature of the organ, however, requires an approach to the performance of Bach's music that is different from the approach taken at the piano.

Back to my dual life as an organist and pianist. Because Bach is so satisfying on the organ, I rarely play Bach on the piano. The sound production



mechanisms of the piano favor long, legato lines. Attempts at playing the piano in a more articulate style using "early" fingering patterns often sounds disjointed. When at the piano, I miss the dance that the organ's sensitive touch allows. Because of the way the sound "blooms" on a piano, playing all of the contrapuntal voices at the same dynamic level on the piano often results in a sonic mess. When I hear Bach's music played on the piano and the pianist ignores the damper pedal, the piano's sound is lackluster. The damper pedal is integral to making the piano sound its best. Yes, I've heard the arguments that Bach didn't have a damper pedal, therefore the pianist should not use a damper pedal. If that is the logic, however, pianists shouldn't play Bach at all because Bach did not have a piano! I'm certainly not going to stop teaching Bach to my piano students.

So— I am reaching out to all of you organist/pianists for feedback. If you have studied Baroque performance practice at the organ, how do you translate this to playing Baroque repertoire on the

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piano? How do you approach Bach's music at an instrument (the modern piano) for which Bach never wrote a single composition? How do you exploit the inherent qualities of an instrument that excels in Romantic repertoire (the modern piano) but also has severe limitations when playing Baroque music? One of the joys of being in our association is the ability to learn from each other. I look forward to learning from you.

MAP for Organ— We may be piloting a Music Artistry Program (MAP) for Organ this year. Please let me know by November 1, 2021 if you may be interested in this opportunity. The student can be at any playing level (beginners are welcome) and playing the pedals is not required. If you only have one organ student, that is also fine. We only need one student to get the ball rolling in a pilot program. Questions— please email or call me.

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INDEPENDENT MUSIC TEACHERS FORUM

A New Twist on Planning for the Upcoming School Year



RoseMarie Tamburri
IMTF Chair

As fall approaches and a new school year is underway, it is customary for many of us to plan a new term for our studio. With so much uncertainty and concern about the Delta variant of Covid-19, planning may seem more challenging than ever. Last year, schools were mostly online so many of us adapted to teaching music virtually as well. This year, many schools are returning students to the classroom yet need to anticipate online learning if there is a spike in Covid-19 infections. Some schools may opt to continue virtually only while some may do a hybrid model.

Where does that leave independent music teachers? In the same position as many small businesses – needing to have a plan A, a plan B and possibly a plan C. The June/July Clarion IMTF article explored some ideas for envisioning the format of your future studio, whether you will return to only in-person teaching, continue to teach virtually, or a combination of both.

Regardless of which methods you choose, adding a few different activities to your lesson plans may provide both you and your students with a “booster” shot of enthusiasm, musical enrichment and fun!

Below are several resources I found on the NAMM Foundation website. All of these were free and could be done with students in person or virtually (with some adaptation); or suggested to parents for at home learning.

Enjoy exploring the fascinating world of music education!

Resources:

<https://www.carnegiehall.org/Education/Programs/Musical-Explorers/For-Families>

These short videos introduced styles of music making from cultures around the world. A creative activity follows each short video. Geared for families but could be adapted to include in either a private or virtual lesson.

<https://www.carnegiehall.org/Education/Programs/Music-Educators-Toolbox/Resources>

Designed for classroom music educators for students in Kindergarten through 5th grade, each activity explores an aspect of music notation, rhythm, form, terms and more. Many activities come with a downloadable teacher and student worksheet. Though designed for classroom use, many can be adapted for either an individual or a small group (perhaps siblings). Though I have not yet held a small group class via Zoom, these activities inspired me to add one a month to my fall calendar!

<https://www.lincolncenter.org/lincoln-center-at-home/show/50-years-of-mostly-mozart-400>

For the sheer enjoyment of listening to Lincoln Center’s Mostly Mozart Festival, this YouTube video was the ticket! Filmed in 2016, the program connects the world in which we live today to Mozart’s world and shows how the themes of community, interconnectedness, social status, prejudice and privilege remain relevant across the centuries. It was an hour and 27 minutes well spent.

Until next time...

RoseMarie Tamburri, Independent Music Teachers Forum Chair

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Please send articles and accompanying graphics in JPEG, PNG, or PDF format to Samantha Yeung, WSM TA Communications Coordinator, via email: c.samantha.yeung@gmail.com. Google Docs and Microsoft Word files are preferred.

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- 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 now the 15th of the month preceding the date of publication.

September	August 15
October/November	September 15
December/January	November 15
February/March	January 15
April/May	March 15
June/July	May 15

Upcoming Deadlines

September 15, 2021 for the October/November 2021 *Clarion*
November 15, 2021 for the December 2021/January 2022 *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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