



NOTES & NEWS

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COLORADO STATE MUSIC TEACHERS ASSOCIATION NEWSLETTER

OCT. 2016

NEW IN THIS ISSUE:

CSMTA STATE CONFERENCE 2-3

MTNA CONFERENCE 5

ITEMS OF INTEREST 6-9

MTNA CERTIFICATION 6

LET'S CONSIDER MENTORING 6

SAH AND RULES & TOOLS ONLINE 6

MASTER CLASSES 7

CSMTA PARTNERSHIP WEEK 7

MTNA GRANTS AVAILABLE 8

AD. COUNCIL MEETING HIGHLIGHTS 8

MTNA FOUNDATION FUND 8

MEMBERS EARN NCTM TITLE 8

PROFESSIONAL READING PROGRAM 9

CONCERTO COMPETITION 14

2015-2016 FINANCIAL REPORT 15

MTNA COMPETITIONS 18

LOCAL ASSOCIATION PROGRAMS 20-25

REGULAR FEATURES:

THE MUSIC STAND 1

PRESIDENT'S MESSAGE 4

REACHING OUT 5

TEACHER ENRICHMENT CORNER 10-11

STUDENT ACTIVITIES 16-18

LOCAL ASSOCIATION PRESIDENTS 26

WHO'S WHO 27

CODA: UPCOMING DATES 28

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SUBMISSION DEADLINE for the January issue of *Notes & News* is November 15, 2016. Send to SBergOram@gmail.com and put "CSMTA" in the subject line.



THE MUSIC STAND

BY KELLIE JOHANNIK, VP FOR TEACHER ENRICHMENT

THIS COLUMN ADDRESSES TOPICS PERTINENT TO ALL MUSICIANS—SINGERS AND INSTRUMENTALISTS ALIKE.

Engaged Listening: Listening as an Event

In the 1700s and 1800s, part of the normal weekly affair was concert-going – the actual attendance of and pure listening to live art music (aka ‘classical music’) as an event in and of itself. Young people met at concerts, the social elite mingled, politicians negotiated, and everyone *listened*. A weekend easily hosted four to five symphonies in a row, while many salons hosted chamber music in a more intimate setting. Live concert music and *listening as an EVENT* enticed the whole of society. Nowadays, art music competes with a plethora of other attractions from sporting events to media. As well, our visually-oriented and extremely fast-paced society draws fewer people to simply *sit and listen*.

Music is still present: we work to music, jog to music, study to music, dine

to music; however, in most cases the music itself is secondary, or background entertainment. Some of my students refer to art music in specific as ‘elevator music’, not in the sense that I remember the term connoting a negative description of boring, old-fashioned music, but simply as a fact: that is where they hear ‘classical’ music. A lot of young people simply are not exposed to art music, nor educated in the art of listening.

Art music is like a great novel and it begs – no, requires – our full attention. Imagine having Tolstoy’s *War and Peace* at the dining table and casually opening it up to random spots throughout the meal, reading a sentence or two, and then continuing the conversation with your dining partner. The novel’s content is entirely lost. One cannot authentically

2017 CSMTA CONFERENCE

THURSDAY, JUNE 1 – SATURDAY, JUNE 3

FRASIER HALL, UNIVERSITY OF NORTHERN COLORADO SCHOOL OF MUSIC, 1710 9TH AVE., GREELEY, CO

EARLY REGISTRATION ENDS MAY 1, 2017

CALL FOR CONFERENCE PRESENTATIONS

FORMAL SESSION

A 50-minute presentation in a classroom setting on a music-related topic. Topics to consider include (but are not limited to): composition, technique, repertoire, collaborative performance, business policies, or other studio- and performance-related topics that address the needs and interests of music instructors.

To apply, please submit via email:

1. A Microsoft Word document containing:
 - Presenter's information (name, phone number, email)
 - 70-80 word bio
 - Session Title (in its final form) and Session Abstract (not to exceed one page)
2. Your photo (not to exceed 1.5 MB in size), attached as a file to the email and not embedded in the email body

POSTER PRESENTATION

A visual presentation of information for display. Authors present and describe the work on a poster, provide handouts, and answer questions at the designated Poster Session times. Typical categories include (but are not limited to): research, studio/pedagogy projects, and practical teaching information. To apply, please submit via email:

- Presenter's information (name, phone number, email), institutional affiliation (if appropriate)
- A 250-word abstract or poster description, including the title as you want it to appear in print
- A preliminary graphic of the poster (Word, JPEG, or PDF file)
- A 35-word bio
- Your photo (not to exceed 1.5 MB in size), attached as a file to the email and not embedded in the email body

For poster presenters selected, tables and easels will be provided. You must provide your own sturdy poster board. Posters should be no larger than 30" x 40" and fonts should be legible at a distance of 3'-4'.

APPLICATIONS

Applications that do not adhere to the formatting and content rules will not be considered. To submit an application for a presentation, or to make a recommendation, email the materials to Dr. Justin Krawitz, justin.krawitz@unco.edu.

Include "CSMTA Session" as subject.

PROPOSAL DEADLINES

November 1, 2016 Formal Session application submissions.

May 1, 2017 Poster Session submissions.

2017 CSMTA CONFERENCE EXHIBITORS/VENDORS

Contact Bonnie Hoffman, NCTM, at 970-396-9745
bjhoffman6@comcast.net

2017 CSMTA CONFERENCE BOOKLET ADVERTISERS

Contact CSMTA at CSMTA@comusicteachers.net or visit www.comusicteachers.net/advertise



2017 CSMTA CONFERENCE FEATURED GUESTS

THURSDAY, JUNE 1 – SATURDAY, JUNE 3, 2017, at the UNIVERSITY OF NORTHERN COLORADO – GREELEY

VANESSA CORNETT-MURTADA

Keynote speaker

Vanessa Cornett is the Director of Keyboard Studies and Associate Professor of Piano and Piano Pedagogy at the University of St. Thomas. Her publications include book chapters in the fourth edition of *Creative Piano Teaching*, papers in *American Music Teacher*, the *MTNA e-Journal*, *Journal of Undergraduate Neuroscience Education*, *College Music Symposium*, *Clavier Companion*, *The Canadian Music Teacher / Le Professeur de Musique Canadien*, and in proceedings and reference journals for the Music Teachers National Association and the National Conference on Keyboard Pedagogy. She is also a regular reviewer of new music, books, and recordings for *Clavier Companion*. She chairs the Committee on Wellness for the Pianist for the National Conference on Keyboard Pedagogy, serves on the College Music Society Committee on Musicians' Health, chairs the Wellness Forum for the Minnesota Music Teachers Association, and serves on the editorial board for the *MTNA e-Journal*. She received Outstanding Teacher awards from the University of North Carolina at Greensboro and the Music Academy of North Carolina.



LOMAZOV RACKERS PIANO DUO

Featured Artists

Praised as a “diva of the piano” (*Salt Lake City Tribune*), Marina Lomazov has performed throughout the United States, Europe, South America, and China. She has won prizes in the Gina Bachauer, Cleveland, William Kapell, and Hilton Head international piano competitions and was the first pianist to be awarded the Artist Diploma at the Eastman School of Music in nearly two decades.

Praised for “unflappable virtuosity” (*American Record Guide*), Joseph Rackers has performed throughout the United States, Bulgaria, Canada, China, France, Germany, Spain, and Ukraine at venues including the Shanghai and Sichuan Conservatories of Music (China), Dame Myra Hess Concert Series (Chicago), Banff Centre for the Arts (Canada), and Yantai International Music Festival (China). He is the recipient of the prestigious Performer's Certificate from the Eastman School of Music.

Ms. Lomazov and Mr. Rackers each hold the Doctor of Musical Arts Degree in Piano Performance from the Eastman School of Music and both serve on the piano faculty of the University of South Carolina School of Music where they co-direct the Southeastern Piano Festival.



Would you like to respond to something you read in Notes & News?

Please send your comments for publication to:

Dr. Stephanie Berg Oram, NCTM, Senior Editor for *Notes & News*

SBergOram@gmail.com

Include “N&N” in Subject Line

PRESIDENT'S MESSAGE

MARY BETH SHAFFER, NCTM, CSMTA PRESIDENT

Embracing Change as Professional Music Teachers



Recently, I was surprised to read the announcement that Nikki Chooi, the newest member of *Time for Three*, who only a few months ago replaced violinist Zachary De Pue, is leaving the trio for the position of concertmaster of the Metropolitan Opera. Knowing how much work it is to form a new ensemble team, my initial reaction was one of slight indignation, assuming a lack of commitment and loyalty on Nikki's part. However, *Time for Three* posted a positive and enthusiastic response on their website at www.tf3.com, with the headline "Time for Three is excited to announce a new adventure."

Now that our new teaching year is underway, I am sure that each one of us has faced some type of change in our studio as well. Some of our best students may have moved, changed teachers, or quit taking lessons. New students have been added and new curriculum is being incorporated into lesson plans, such as CSMTA's new theory testing program, KITS, and new technology. (For me personally, it has been finally succumbing to giving up my flip phone for an iPhone and communicating with students more via text.)

For our new members who have either moved from another state or are new to MTNA, the changes can seem overwhelming at first. I have been an MTNA member in Iowa, Minnesota, and Colorado, and there was definitely a learning curve to each state organization. If you are new to MTNA and/or CSMTA, welcome! Please know that your colleagues are here to partner with you through this transition, so don't be shy about introducing yourself to your local association president and members. I would also encourage every new or transfer member to connect with a CSMTA mentor through our mentorship chair, Helen Gleason (helengleason@comcast.net). Helen is a long-standing member of MTNA and she is eager to share her knowledge and enthusiasm with you!

For those of us who have experienced students transferring to another studio, it can be a challenge to get past our egos. Oftentimes, there is the feeling that these students are almost like our own children, especially when they have studied with us for many years. However, I have never met a parent who made an arbitrary decision to change teachers without any rhyme or reason. Whether or not we agree with their decision, it is important that we respond as professionals to our students, parents, and colleagues. It is not an issue of compliance with the FTC, it is simply about accepting the change and moving forward with the terrific studio you have, and the opportunity to

be the best teacher that you can be for each of your students!

This year, I invite you to explore some type of change in your studio, such as having your students participate in a local association, CSMTA, or MTNA event that is new to you; providing a free concert for a retirement center or hospital; attending the CSMTA and/or MTNA conference and local association meetings; introducing new technology and new repertoire into your studio; mentoring a new member; or remodeling or rearranging your studio for a fresh look. Be open to the possibilities, and you will be inspired and refreshed as you embrace change!

Better together through music,

Mary Beth

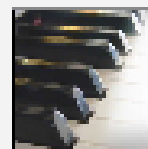
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Contact Evelyn Billberg, Project Director
E.v.billberg@gmail.com
(303) 629-9209

REACHING OUT

ELLE TYLER, CSMTA COMMUNITY OUTREACH, EDUCATION, AND PUBLIC RELATIONS CHAIR



Not much says summer like a trip to the weekly farmers' market! All things local, fresh, homegrown, and handmade – this is what we love and value in Colorado. The market brings out all kinds of people in the community and is the perfect marketing opportunity for goods and services. This summer, Foothills Music Teachers Association decided to capitalize on the foot traffic that occurs at the Four Seasons Farmers & Artisans Market in Wheat Ridge by holding a performance event there on Saturday, August 27. Lorian Bartle, the Community Outreach Chair for FMTA, spearheaded the event.

When a former FMTA student approached the group in April with the idea of live performances at the market, FMTA leapt into action. Renting a booth was free, so all they needed was instruments, a sound system, and information ready for anyone interested in learning more. Teachers and students had the opportunity to interact personally with market-goers and share what FMTA is all about. Teachers could sign up for

30-minute slots and then fill that time however they wanted – they or their students could perform on any instrument in any style. Six teachers participated between 10am-1pm. One teacher loaned her keyboard for the event, and Lorian loaned her sound system for amplification.

When asked about the goal of the event, Lorian's response was, "Our goal in setting up an FMTA booth at the Farmers Market is twofold: to provide both students and teachers with a community-based performance opportunity, and to give the public the opportunity to get to know what FMTA has to offer for families and community members in experiencing the joy of making music."

Assuredly, many people who had never heard of FMTA got to experience up close what the association is all about, and students and teachers alike got a unique performance opportunity. Though summer is now over, just think of what your association could do next year! With farmers' markets in nearly every city, an event like FMTA's could be the perfect way to reach out into your community!

Have an event or story you'd like to share? Email Elle Tyler at elle.g.tyler@gmail.com

THE 2017 MTNA NATIONAL CONFERENCE



For more information on registration, poster sessions, and call for proposals, visit the MTNA website at:
<https://members.mtna.org/conference2017/index.html>

Save the date! The 2017 MTNA National Conference will take place March 18-22 in Baltimore, Maryland, at the Baltimore Marriott Waterfront. As always, you will be treated to an outstanding array of informative sessions, inspiring master classes, thrilling concerts, and wide-ranging exhibits. Details later. Don't miss it



ITEMS OF INTEREST

MTNA Certification

Certification is a process that validates an individual's qualifications for a specific field of professional practice. It signals a commitment to continued excellence in that practice. Certification increases visibility, builds credibility, provides a goal for professional achievement, and validates expertise.

Standard I: Professional Preparation

A. Knowing and Performing Music: Competent music teachers possess a significant understanding of and facility on their performing instrument(s). They demonstrate a specialized knowledge in a performance area as they provide students with comprehensive, sequential instruction. They have substantial knowledge of music theory, music history/literature, and pedagogy/teacher education.

B. Knowing and Understanding Students: Competent music teachers have knowledge and understanding of students'

physical, social and cognitive growth and past musical experiences. They assimilate this knowledge to develop a course of study and to prepare instruction that meets the needs of each student while cultivating positive and productive relationships.

Project #1: Write Your Teaching Philosophy – This can be easily accomplished in a week or less (2 days studying information provided, 1 day of writing, and 2-3 days of mulling it over and revising).

Visit the MTNA website for suggested materials and ideas at www.mtnacertification.org or email mtnacertification@mtna.org. CSMTA Members may also contact the CSMTA Certification Chair, Karen S. Greenhalgh, NCTM, at kgreenhalgh3@aol.com or 303-979-1342.

Submitted by Karen S. Greenhalgh, NCTM, CSMTA Certification Chair

Let's Consider Mentoring

Greetings! Deborah Turnbull and I hope you'll take a moment to consider the health of our organization's most precious resource: our membership. Who are our members? More specifically, who are our leaders?

Look at the meeting regulars. We see those usual suspects who, in the fullness of their careers, work hard to sustain their local associations and lead our strong CSMTA. Yet we ask the question: Who will be our future leaders? To whom will we pass the baton?

Your local association might have seen a few new faces this fall. Maybe they need some special attention. What can the local association offer to them? What can our members offer to one another?

Consider mentoring. Mentoring could be the secret ingredient to nurture less-experienced colleagues – and one another – into fresh thinking. Most of us probably wouldn't ask for one more thing to do. And each local has its particular challenges, right? Mentoring might be way beyond consideration for some. Yet, would you think about it?

Might each member identify even one area of expertise, and share that knowledge? Say, for example, you're a whiz at studio organization. Perhaps you know what repertoire plays well in competition. Maybe you've recently prepared a student – with some success – for college auditions. Or let's say you're using a technical approach that works like a magic bullet for teaching/performing passagework. Would you be willing to pass along some of that experience, some of your expertise? On the other hand, might you dream of asking a colleague for help? Could nurture by a colleague be your springboard into increased productivity?

We invite you to join our discussion about ways to enlighten one another. Perhaps we can use mentoring to network, build community, and grow creativity. And perhaps mentoring is one way to empower new leadership within our stalwart core. We invite your questions and would love to explore these ideas with you. Contact Helen Gleason, Mentoring Chair, 615-533-5529, helengleason@comcast.net, or Deborah Turnbull, Vice President for Membership, 303-646-0839, dsturningbull@aol.com.

Submitted by Helen Gleason, CSMTA Mentorship Chair, and Deborah Turnbull, CSMTA Vice President for Membership

CSMTA HANDBOOKS ONLINE

The 2016-2017 *Student Activities Handbook* and the *Rules & Tools* can be found online. To access either of them, go to www.comusicteachers.net; on the blue bar, click on "For Members" and select "Documents".

Or, you may visit the page directly via the link below: www.comusicteachers.net/documentsandforms

The CSMTA *Rules and Tools* document contains the Association's Bylaws and Standing Rules, and the *Student Activities Handbook* document contains the rules and guidelines for all CSMTA Student Activities.

Please note that these documents are no longer mailed but are available only online, as downloadable and printable PDF files.

ITEMS OF INTEREST

Master Classes: A Boon for Performers and Teachers

The *Oxford Dictionaries* define master class as “a class, especially in music, given by an expert to highly talented students.” Usually the students are taught in front of an audience, sometimes quite large. A master teacher presents helpful insights related to performance, technique, and interpretation.

Most music teachers have attended master classes and many have entered students as performers. Why bother to attend or encourage students to participate? I believe there are multiple benefits for master class performers and attendees.

For Performers

The student gains performance experience before an audience as well as a lesson with an artist teacher. Initially he or she works hard toward the goal of being accepted to perform in the class. In addition to polishing the musical work, the young artist must be prepared to discuss questions about the composer and piece, including musical terms, structure, tonal relationships, composer's biographical information, and events surrounding the composition of the musical work. A vocalist is expected to know the translation of a song text in a foreign language, and the context of an aria. The musician must be prepared to start anywhere in the piece and adapt quickly to a different interpretation or technical approach. Humbly and graciously trying ideas with which the performer may disagree is a life skill worth acquiring!

Master class participants gain practice for competitions and auditions, experience in building confident stage presence, and additional resumé material. Exposure to a wider audience may result in potential performance opportunities, and college professors may want to recruit the student. It is an honor to be selected to perform in a master class!

For Teachers and Other Listeners

The master class audience benefits from another musician's expert eyes and ears. A clinician will often see and hear what a teacher may have overlooked. Be sure to consider, though, whether your student has enough command of the music to work on whatever aspect the clinician might cover.

Tip #1: Bring scores and take notes so that you can easily recall the interpretive details and apply them to other pieces. Consider organizing notes by historical period and composer.

Tip #2: Look for ways to enhance your own adjudication and critical thinking skills. Ask what you would say to the performer and compare that with the focus of the master class clinician. Do you agree or disagree with the solutions presented? Why or why not? It is an honor for your studio to be represented in a master class!

Locating Master Classes

Are you aware that many master classes are posted on YouTube? Some master classes presented by great performers from the past are available on CD or DVD. And don't neglect to check out master classes that are offered in local music stores and college or university music departments.

Attend master classes as often as you can. Encourage and prepare your students to audition to participate in the CSMTA Conference Master Classes held every year in early June. The application deadline for next year's Conference Master Classes is April 15, 2017. For more information, please visit the CSMTA website: www.comusicteachers.net/masterclass. I hope you will join me at the CSMTA Master Classes at UNC in Greeley next June!

Submitted by Dr. Joan Sawyer, CSMTA Immediate Past President

2016 CSMTA Partnership Week with Local Music Stores

The CSMTA Partnership Week program started in 2015 and has been a vital lifeline for our CSMTA Memorial Fund. This fundraising partnership has helped secure thousands of dollars for CSMTA programs. Moreover, its core concept is to bring together Colorado local music businesses with CSMTA members and work towards mutual benefit.

This year's Partnership Week is past, but do consider doing your musical shopping specifically with the businesses that have taken the steps to support CSMTA through this partnership. True, sheet music, staff paper, pencils, etc., can all be purchased online these days; however, our local music stores need our support – and we need their support as well! Be sure to mention you are with CSMTA.

Please join me in expressing appreciation to Schmitt Music, My Music Skool, Piano Center of the Rockies, Woods & Son Piano Company, Graner Music, Lafayette Music, Boulder Piano Gallery, and Classic Pianos for again partnering with CSMTA.

The CSMTA Memorial Fund is used to assist MTNA student state winners and representatives with travel expenses to divisional and national MTNA auditions, for professional development/education of CSMTA teachers including assistance with teacher certification projects, and other needs as approved by the CSMTA Executive Board.

Submitted by Dr. Zahari Metchkov, CSMTA President-Elect

ITEMS OF INTEREST

MTNA Grants Available

Applications for Affiliate, Teacher, and Program Enrichment Grants are now available. Applications must be received by 3:00pm Eastern Time January 3, 2017, to be considered by the selection committees. All applications and supporting materials must be submitted online through the MTNA Foundation Fund website.

Program Enrichment Grants are provided to organizations seeking “seed funds” to assist with the creation of grant application materials that can lead to more funding from other organizations.

Teacher Enrichment Grants are provided to music teachers for private study, specific college-level course work, or other projects that will enhance the performing and teaching skills of the applicant.

Affiliate Matching Grants are available to MTNA-affiliated Local Associations and State Affiliates. These matching grants provide assistance for projects and programs that provide

professional and educational development, as well as promotion of music in the state and community.

Local Association Start-Up Grants are awarded to newly forming MTNA-affiliated local associations for projects that provide educational opportunities for students and teachers. Grants are also given for projects that support the promotion of music in the immediate community.

Of special note: The Loran Olsen Endowment provides grant funds for projects that pertain to the traditional music and/or dance of American subcultures including those of Canada and Mexico, and for projects that pertain to the expansion of knowledge of the traditional music and/or dance of other cultures worldwide.

To apply or to find out more about these grants, visit the Grants page (www.mtna.org/mtna-grants/), a link for which is also available through the MTNA Foundation Fund webpage: www.mtna.org/foundation-overview

CSMTA Advisory Council Meeting Highlights: June 3, 2016

- CSMTA Membership is at 703 and has grown in the younger generations
- Elizabeth Zawadowski, NCTM (SCMTA), and Angelia Frame, NCTM (PPMTA), were newly certified
- Rising Stars Festival Auditions successfully used Skype in Grand Junction
- No refunds will be given in the event of a cancellation of the Rising Stars Festival
- The Executive Board adopted the motion: “*The following rules apply for the MTNA Colorado Performance and Composition Competition: Performance judges are paid \$40 per hour and Composition judges receive \$25 per composition.*”
- The Executive Board adopted the motion to “*approve one free conference registration annually for the following year, to be awarded at the local association luncheon.*”

Submitted by Dr. Linda Pott, NCTM, CSMTA Secretary

MTNA Foundation Fund

I am very pleased to announce that the funds for our 2016 nominee, Sheila Hamaker, NCTM, have already been raised. It was a delight to get to know Sheila and introduce her at the CSMTA Conference in Pueblo. I can understand why she was nominated for this honor. As of the last report from MTNA, we have raised \$1404.25! However, this doesn't mean that you can't still contribute to the MTNA Foundation Fund. You can do so by going to www.mtnafoundation.org.

Sheila will be honored at the National Conference in 2017. The board of CSMTA will announce the new honoree in the next newsletter.

When you support the MTNA Foundation Fund you are supporting awards, grant programs, endowment funds, and the Legacy Society.

Submitted by Elinore Quander, NCTM, CSMTA's Chair for MTNA Foundation

CONGRATULATIONS TO COLORADO STATE MUSIC TEACHER MEMBERS!

We congratulate Denise R. Apocada, NCTM, Ft. Collins MTA, and Mitzi Babb, NCTM, Boulder MTA, on attaining their recent MTNA Certification. CSMTA is very proud of their perseverance and dedication to our profession. Both candidates received their letters from Gary Ingle, Executive Director and CEO of MTNA, during the month of July. We hope to hear soon from these newly certified teachers about their experience. Congratulations once again to them and their supportive local associations.

ITEMS OF INTEREST

Professional Reading Program: Inviting the Great Composers into Our Studios

SEMINAR LEADER: JUNE EWELL, NCTM



As I begin to read *The Great Pianists*, the first book on our PRP list (and the longest!), I feel a bit anxious. Is this book too long? Will it be a good read? Will anyone but me read it? But I dig in hoping that the quote on the book's cover is true, and that it actually will be “a lively and amusing account of the personalities, methods,

technical peculiarities and musical genealogies of those who contributed to the art of piano playing.” (It is!)

With pencil in hand I am making comments in the margin, which really do help me connect with the text. I write my observations in the margin: “awkward”, referring to Bach's reliance on an old fingering of passing the third finger over the fourth finger...yikes! And “understatement!” as the author describes a concert given by 14-year-old Mozart, and calls him “the first of the great pianists in the world.”

Another section reminded me of my pianist husband, who loves to improvise with diminished seventh arpeggios, as did many of the great classical composers, because they lie naturally in the hand and are easy to arpeggiate. My husband uses them in pop music or whatever!

And then I come to Beethoven! I am absolutely mesmerized by the stories of “the string snapper”. One hilarious story was related by a man who was asked to turn pages for Beethoven while he played a Mozart concerto. You must read it for yourself!

My own connection with Beethoven came around the time I was reading this chapter. My husband and I went to Aspen for a weekend at the Aspen Music Festival and heard one of the most glorious concerts I have ever heard, there or anywhere else. Wu Han, piano, Philip Setzer, violin, and David Finckel, cello, played an evening recital of Beethoven piano trio sonatas that were absolutely spellbinding! The artists were so connected to this music and to each other in ensemble that all of us in the audience seemed to be transported into the world of Beethoven's “fiery expression” and his brilliance as a composer. There was something magical about that evening, so much so that my husband and I talked about it all the way home from Aspen – while we listened to music we had just downloaded: *Beethoven: Complete Works for Piano and Cello* by Wu Han and David Finckel – our own lives being connected through Beethoven's music.

Another conversation ensued a few weeks later as I went to our family reunion. I connected with my musician son-in-law as we discussed the intricacies of Beethoven and how immense this great composer's hold is on us.

As I continue to read and ponder Beethoven, I think of my students because who knows what each of them will become, where they will go with their music, and whether one of them might be a composer? I resolve to remember Beethoven and the potential of each of my students, and I resolve to honor them as if I knew that one of them might be “the next Beethoven.”

I also resolve to allow myself to be carried away by these stories, to listen to great music, to tell my own stories of how I have been moved, and to connect Beethoven and the other great composers to my life today. I am thankful for Beethoven and my powerful connection to him through his music. As you read, may you, too, be transported and connected, have great conversations, and honor each student as having the potential of Beethoven.

Returning to our Professional Reading Program, have you thought about how you and your colleagues might be able to read all three books this year? It can be a dilemma, with all the teaching, lesson planning, reading professional periodicals, attending meetings, etc. Have you considered a PRP Book Club for your local association?

I was inspired as I spoke with Arlyce Black at our CSMTA conference in June. She has hosted a book club for teachers in her home for several years, and it has been very successful. They meet only three times during the nine-month school year and discuss one book at each meeting. It seems that keeping it simple is the key, and it only takes a few people to make it successful. And the connections with other teachers and conversations about the books will make them so much more meaningful, especially as we share ideas about taking the conversations into our studios.

Being in a book club helps me find time to read, and I even read more than the assigned books. Do you think this might work with our PRP books? I plan to try it, and I hope you will drop me a message (June@Ewell.com) to share how this is working for your MTA.

Submitted by June Ewell, NCTM, Professional Reading Program Chair

Upcoming CSMTA Board Meeting

January 28, 2017 at 1:00pm

PHILIP S. MORRIS LIBRARY, CASTLE ROCK

TEACHER ENRICHMENT CORNER

KELLIE JOHANNIK, VP FOR TEACHER ENRICHMENT, EDITOR

THE TEACHER ENRICHMENT CORNER LISTS NON-PROFIT EVENTS FOR TEACHERS AND STUDENTS IN COLORADO. IF YOU WOULD LIKE YOUR EVENT ADDED, PLEASE EMAIL DOLCEMUSICKELLIE@COMCAST.NET.

Festivals & Events

Year-round

University of Colorado-Boulder

CU Presents and CU Faculty Tuesdays series

Recitals and performances by world-class artists and CU faculty. This year the Artist Series includes Yo-Yo Ma and Richard Goode in concert.

Websites: www.cupresents.org and www.colorado.edu/music/events

October 27, 10:00am

University of Colorado-Boulder

Master Class with Richard Goode

Location: Grusin Recital Hall, Imig Music Building

November 3-5

Seventh Annual Pueblo Keyboard Arts Festival
Colorado State University-Pueblo

The 6th annual Pueblo Keyboard Arts Festival is scheduled to take place November 6-7. Combining quality musical programs with educational opportunities for young and college-age pianists, we hope to provide a welcoming platform for all interested in immersing themselves in the art of keyboard playing. This year we've added a "Monster" Concert, a six-piano extravaganza featuring faculty, guest artists from around the state, current CSU-Pueblo students, alumni, and friends.

SCHEDULE OF EVENTS:

Friday, November 4 5:00-7:00pm

Master class in the excellent atmosphere of Hoag Recital Hall. A great opportunity to work with a CSU-Pueblo faculty member and enjoy the "Big Hall" acoustics, playing on our premier concert instrument.

Saturday, November 5 9:00am

Young Artist Piano Competition: offers cash prizes in **Junior** and **Senior** divisions. This event gives students an opportunity to showcase their accomplishments at the keyboard. The experience will prove positive and valuable for their growth as they present seasoned repertoire, or a new program, preparing for bigger competitions and important performances.

Saturday, November 5 7:00pm

"Monster" Piano Concert. An all-piano extravaganza featuring faculty, guest artists from around the state, current CSU-Pueblo students, alumni, and friends. If you want to know more what six grand pianos can do together, we hope to see you there. Last year we had over 500 enthusiastic audience members, and over 60 performers, making this truly a festive event.

Location: Capozzolo Center for the Arts, Art/Music Building

Contact: Dr. Zahari Metchkov, zahari.metchkov@csupueblo.edu

Website: www.zaharimetchkov.com

November 11

University of Colorado-Boulder

CU Music Day

For pre-college students interested in learning more about the music programs at CU Boulder

Website: www.colorado.edu/music/admissions/visit-college

June 1-3, 2017

CSMTA Conference, Greeley, CO

Master Class Activity

The 2017 CSMTA State Conference, June 1-3, 2017, will host a Piano Master Class directed by Conference Featured Artists Marina Lomazov and Joseph Rackers. Further information and an online registration form will be found beginning January 2017 on the CSMTA website.

Info & forms: www.comusicteachers.net/masterclass

Application deadline: April 15, 2017

Event date: June 1-3, 2017, at the CSMTA State Conference

Event location: University of Northern Colorado, Greeley, CO

Contact: Uri Ayn Rovner, Chair uriayn@aol.com

June 7-10, 2017

Abundant Silence, Denver, CO

12th Annual Festival for Creative Pianists

In collaboration with Abundant Silence (www.abundantsilence.org), Denver's unique 2017 Festival for Creative Pianists will offer an expanded array of approximately 30 prizes for both standard repertoire excellence and creative skills. Students play up to 15 minutes of selections (any style) and are given written comments and constructive feedback in the form of a mini-master class. In a separate optional category, students may submit written original compositions, the best of which are performed by the judges and are considered for publication or web posting by Abundant Silence. Workshops and lessons will focus primarily on composition. Evening programs will feature judges' performances of composition finalists' and classical/jazz repertoire, Abundant Silence-sponsored recitalists, and a culminating "Celebration of Students' Best" program wherein all students perform their best selection, as determined by the judges: Dr. Kevin Olson, Dr. John Salmon, Wynn-Anne Rossi. Website: www.pianofestival.org

Ages: Any pianist up to age 19 as of June 8 (no minimum age)

Application date: April 15, or earlier if maximum 40 is reached

Event date: June 7-10, 2017

Locations: Classic Pianos and Wash Park Center for Music & Arts

Event coordinators: Evelyn Billberg, Project Director
ev.billberg@gmail.com (303) 629 9209

Dr. Arthur Houle, Artistic Director arthurhoule@cableone.net

Luke Rackers, Executive Director of Abundant Silence:

luke@abundantsilence.org

TEACHER ENRICHMENT CORNER

June 18-23, 2017

University of Colorado-Boulder

CU High School Summer Music Academy

An opportunity for band, orchestra, piano, and voice students from Colorado and around the country to receive world-class instruction at CU in a one-week summer session.

Website: www.colorado.edu/music/summer-college-music/summer-music-academy/high-school-summer-music-academy

Notable Videos and Websites

Interactive websites offer an appealing and effective way of teaching students about the sounds of the orchestra, orchestral instruments, and instrumental families, as well as interactive games building various musical skills from conducting to composition. Exploring the unique timbre of each instrument enriches the listener, paving the way to more authentic enjoyment of orchestral masterworks. Listening to the great repertoire of orchestral pieces gives insights and leads to a natural interest in the great composers of the eras. The following sites are wonderful for kids of all ages, from 4 or 5 to 99!

SFS Kids Fun and Games with Music

www.sfskids.org/

What an excellent site for exploring art music with children! The San Francisco Symphony's site provides high quality excerpts from main orchestral repertoire performed by the orchestra. The collection includes a variety of pieces from all eras. The website is fully interactive, allowing users to listen to excerpts as a self-standing experience, or interact with them through games and/or recommended hands-on activities. Hot spots include sound exploration of chosen orchestral instruments, learning to conduct, and basic lessons in composition. SFS maintains a set of staple excerpts, while regularly refreshing others with new selections.

This site is especially favored by elementary ages.

DSO Kids

www.dsokids.com/listen/by-instrument/.aspx

The Dallas Symphony Orchestra's site is a succinct one allowing users to listen to instruments of the orchestra, organized by families. Each page boasts a detailed description and picture of the instrument. By clicking on one of two sound files, the user can either hear the timbre of each instrument through a solo

excerpt, OR compare the sound of each instrument playing "Twinkle, Twinkle Little Star". Exploring composers is easy on the site. By clicking on one of 75+ listed composers, one can read a short bio while listening to one of their main pieces. Several interactive games such as Time Machine and Beethoven Baseball engage students in music history and composer studies. This site is good for students of all ages.

PBS's Thirteen: Media with Impact

www.thirteen.org/publicarts/orchestra/

Thirteen is a multifaceted site offering various media programs on a plethora of subjects from history to Shakespeare to pertinent Ted Talks programs. The site offers specific content areas for parents and educators. This website provides a quick aural quiz challenging the listener to identify orchestral instruments by sound.

This site is appropriate for all ages.

Famous Classical Music Composers Linked to YouTube Videos

www.thinkinglink.com/scene/356894836550270976

A fun listening website for kids and adults alike. Over 100 composers are linked to a YouTube video recording of one of their masterworks and a short Wikipedia biography. Simply click, listen, read, learn, and enjoy!

This site is especially geared for junior high and up; however, it would be accessible to the maturing elementary student with avid interest in composers and art music.

Benjamin Britten's Young Person's Guide to the Orchestra

www.youtube.com/watch?v=4vvhU22uAM

After exploring the above sites, culminate the experience through the listening of Britten's *Young Person's Guide to the Orchestra*. This YouTube recording by the Kölner Philharmonie is conducted by Jukka Pekka Saraste. Pairing the excellent recording with the video showcasing each instrument and instrumental family throughout the performance provides students an excellent experience of the sound and timbre of the orchestral instruments, individually and in concert.

Though entitled the *Young Person's Guide*, this piece is truly enjoyed by all ages, especially those learning about the unique soundscapes of the orchestra.

Would you like to post your event in the *Notes & News*?

Contact Kellie Johannik, VP for Teacher Enrichment, at dolcemusickellie@comcast.net

THE MUSIC STAND

Engaged Listening: Listening as an Event - CONTINUED FROM PAGE 1

engage in a story, bond with the idiosyncrasies of its characters, struggle through the conflicts and crises while celebrating their resolutions, without one's full attention on the story. It is the same with art music, which tells a story, whether through pure or programmatic style, in sound and through time. To get into the heart of the music, to understand and engage with its characters (themes), conflicts (development), and conclusions (resolutions), one's full, continued *conscious and deliberate* attention is mandatory.

Engaged listening expands the musical palette and stylistic understanding like nothing else, with a depth that rivals the efficacy of even the best pedagogue. For a pianist, explanations of the style and ethnic origins of a mazurka pale in comparison to sitting down and listening to Rubinstein's complete recordings; one is elevated from a sterile dictionary definition to an imaginative, living experience of the spirit of the genre. How better for an instrumentalist to apprehend declamation and cantabile style than to listen to a collection of lyrical arias? Chopin admonished that the most important aspect of creating an expressive melodic line was gained by *listening* to singers. Great pedagogues discuss the difficulty in teaching embellishment and ornamentation in Baroque masterworks by word of mouth; it is through *listening* that the art is truly ascertained.

The next challenge: helping the contemporary budding music student to sit and listen, *just listen*, to a piece of art music. Naturalists do continue to exist; however, by and large, an education in engaged listening is essential. World-class pianist and conductor Daniel Barenboim discusses this issue in a six-minute lecture uploaded to YouTube, "How to Listen to Music" (www.youtube.com/watch?v=LCKZDSIHV80). Barenboim discusses the many purposes music serves and the importance of completely giving oneself up to the music with no other distractions. The lecture serves as a great introduction to engaged listening, oftentimes inciting an "Aha!" moment that such an experience even exists: listening to a piece of art music *without doing anything else?* In working in my studio with students, I flash back to an advanced student struggling through her junior year of high school. After watching the video, I assigned her a short listening. As a Debussy fan, I thought she would enjoy *Girl with the Flaxen Hair*. It is beautiful, short, and, when played by Lang Lang, a truly theatrical experience (www.youtube.com/watch?v=jGSZPRk6aXA). I thought the visual experience would aid her in slowing down the pace of her life enough to fully lose herself in the experience. The next week at her lesson, she reported that the piece was beautiful; yet she experienced extreme difficulty in keeping her mind on the music. She kept thinking of all the things she could be doing *instead of "just sitting and listening"*.

In an age when multi-sensory media is at a fingertip, when all things from interactive online textbooks, websites, and e-devices

to instant and constant social media dazzle with visual and aural effects, how do we as educators entice and lead students to the genuine thrill of art music? The education begins at any age with an introduction to the basic elements of music. Teaching students to understand melody vs. harmony, textures, genres, rhythm/meter, instrumentation and the specific timbre of each orchestral instrument, tone quality, key and modulation, and the various different musical ensembles (band, orchestra, choir, chamber group, etc.), provides them with a basic understanding of the ingredients of music. How can Debussy's revolutionary orchestral innovations found in his *Prélude à l'après-midi d'un faune* be fully appreciated if one is not familiar with the unique color and characteristic sound of the clarinet, the oboe, the bassoon, the harp? The acquisition of listening skills, however, is not to be done on paper or in a theory book – the learning is experiential, always through *engaged listening*.

Engaged listening can be taught in the general music room as easily as in the private music studio. For applied music teachers, time can be limited in the studio; however, a simple approach can take the same time as an explanation of a weekly theory assignment. Instead of discussing, for example, time signatures and the counting of eighth notes, pick a week to discuss one of the elements of music – and have a selection ready to share! By having a laptop or iPad ready, teachers can easily share links that students can access at home for engaged listening. I email the links to students the week I assign listening; with one click, they are able to access a host of great listening examples. Without exception, students enjoy the listening assignments – and the week without traditional theory!

Listening selections are ubiquitous and easily accessed by students of every age via online sources. Parents should be involved to assure Internet safety. When emailing links to all students, I email parents only, noting in the subject line, "For Johnny", keeping parents aware of listening assignments and encouraging them to monitor the student's Internet use. Oftentimes, parents participate in the assignment themselves, creating an engaged listening experience for the whole family.

When creating listening assignments, remember to make them relevant, especially when introducing students to art music of the eras. With a little creativity and research, teachers can set the groundwork for an authentic appreciation and intuitive understanding of various styles and genres at early ages. For example, at a lesson with an elementary-aged student, discuss a round, like "Row, Row, Row Your Boat", and if you have time, try to sing it. Explain that one of the world's greatest composers was a genius at making fancy rounds called *inventions*. Show the score to one of Bach's inventions demonstrating how the subjects imitate each other. Ask the student to listen to several links, one of a piano version of the invention, and then one of a modern

THE MUSIC STAND

transcription for other instruments. I use Schiff's piano recording of Bach's *Invention No. 13 in A Minor* (www.youtube.com/watch?v=hPx3np5oJo). After the piano rendition, the student listens to a guitar transcription performed by Dimitropoulos and Oikonomou in which the imitation is more readily followed by young listeners (www.youtube.com/watch?v=2Vd1jCeUywQ). For further enjoyment of the piece, I encourage the student to listen to Glenn Gould's version (www.youtube.com/watch?v=LgMkkR1iFYw). Interest is piqued by explaining how Gould often challenged the status quo and heralded authorities through his creative and unique versions of Bach's works – students enjoy stories of the rabble-rouser. Gould's version immediately evokes surprise and a genuine smile as the students literally catch their breath at the tempo alone!

Internet sources provide wonderful opportunities for engaged listening and visual learning paired together, another way to aid in bridging the gap from watching to pure listening. For example, pair the listening to a mazurka or a minuet with a second assignment of watching a video showcasing the dance itself. Students' imaginations readily engage in the creation of stately expression after viewing a real minuet danced in period dress.

A host of non-Internet-based resources exists for engaged listening and introductions to art music, such as CD/book collections including Schulman's *Sergei Prokofiev's Peter and the Wolf, with a Fully-Orchestrated and Narrated CD*, Prelutsky's *The Carnival of the Animals (Book & CD)*, and Celenza's *Saint-Saëns's Danse Macabre*, to name just a few. The enticing audio CDs of the *Classical Kids* collection teach young students about the lives of various master composers while exposing them to a significant collection of their music. Titles in this collection include the famous *Beethoven Lives Upstairs*, *Gershwin's Magic Key*, *Mozart's Magnificent Voyage*, and many more.

Relevance, an important key to igniting a sincere interest in the art of pure listening, is brought to students through hands-on projects inspired by engaged listening experiences. For example, encourage younger students to listen to a piece such as Bach's *Tocatta and Fugue* or Rimsky-Korsakov's *Flight of the Bumblebee* while having them draw a picture or design that *looks like the piece sounds*. Young students jump at such "theory" assignments. Challenge maturing students to listen to a piece

and create a graphic design of the main themes or sections of the piece. The *Finale* from *Symphony No. 7* by Beethoven, *Mambo* from *West Side Story* by Bernstein, the "Surprise" *Symphony* by Haydn, *The Sorcerer's Apprentice* by Dukas, and *Morning* from *Peer Gynt* by Grieg all ignite the imagination, serving as great starting points for creative ideas and fun listening assignments which can even culminate in detailed Achievement Day projects.

Maturing students enjoy bringing their own opinions and perspectives to the table. I like assigning, for example, a listening of two or three different recordings of a prelude by Chopin, Bach, or Debussy. I ask the students to express the concrete differences between the recordings, which recording they prefer, and why.

Deep thinkers find philosophical enquiries inspiring. While exploring potent early 20th-century music, it is intriguing to prompt a discussion on the importance of pleasure and appeal to the value of art and art music. Offer students a uniquely challenging modern piece while opening up a discussion as to the value of something that daringly tests our boundaries and limits. Is it valuable, and why?

When working in this vein with my students, I am continually shocked at the lack of listening skills with which they enter the experience, and the genuine enthusiasm, interest, and insights they bring to it. The experience opens up a new realm of musicianship that affects their music making and their understanding of art music, while birthing an appreciation that is beyond both. After three years of incorporating music appreciation and engaged listening in my studio, I am fervently convinced of its value and committed to sharing ideas for teaching engaged listening with other educators.

For ideas on how to bring engaged listening to your classroom or studio, please see my *Engaged Listening* blog on the CSMTA website (www.comusicteachers.net/teacher-enrichment-blog). New ideas will be shared regularly to keep you and your students energized and committed to the art of *listening*.

Submitted by Kellie Johannik, VP for Teacher Enrichment. Kellie earned her BME at the University of Northern Colorado, Greeley, and her MA in Musicology at Regis University, Denver. She has taught private lessons in piano and voice for 26 years in her home studio in Littleton, Colorado.

OPT-IN TO RECEIVE THE NOTES & NEWS PAPER COPY

Effective October 2015, you must opt in to receive a physical copy the Notes & News. The Notes & News will be available online at www.comusicteachers.net/notesandnews (log-in required) for those who do not opt in to receive it in the mail.

To opt in, please follow one of the steps below:

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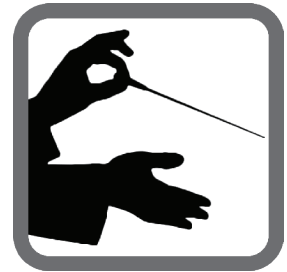
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CSMTA CONCERTO COMPETITION

Metro State University of Denver Symphony Orchestra
Brandon Matthews, conductor
DVD or video submissions
due January 21, 2017

Piano Violin Viola Cello
Bass Harp Voice



The Colorado State Music Teachers Association's Concerto Competition is open to CSMTA members and non-members. Competitors must be between the ages 8 and 19. Winners perform with the Metro State University of Denver Symphony Orchestra on March 16, 2017, at 7:30pm at Metro State University's King Center.

The Concerto Competition is judged via DVD or electronic submission. The deadline is January 21, 2017. For registration, repertoire, and rules, please visit: www.comusicteachers.net/ConcertoCompetition
Chair: Dr. Emily Ondracek-Peterson, eondracek@gmail.com

CSMTA 2015-2016 FINANCIAL REPORT

PREPARED BY DR. SAM WELSH, CSMTA TREASURER

IF YOU HAVE QUESTIONS, PLEASE EMAIL SAMWELSH@COMUSICTEACHERS.NET

CSMTA 2015-2016 YEAR END REPORT

**STATEMENT OF ACTIVITIES BUDGET VS. ACTUAL
JULY 2015 THROUGH JUNE 2016**

PREPARED AUGUST 11, 2016

	JULY 2015 - JUNE 2016	BUDGET	% OF BUDGET
INCOME			
ADS & MAILING LIST SALES	3,512	2,250	156%
CONFERENCE INCOME			
ATTENDEE REGISTRATION & FEES	12,447	13,200	94%
EXHIBITOR TABLE FEES	735	950	77%
TOTAL CONFERENCE INCOME	13,182	14,150	93%
INTEREST EARNED	131	180	73%
RECEIVED GRANTS/DONATIONS			
COMPOSER COMMISSION MTNA GRANT	750	750	100.0%
OTHER GRANTS/DONATIONS REC'D	2,638	1,750	151%
RECEIVED GRANTS/DONATIONS	750		
TOTAL RECEIVED GRANTS/DONATIONS	4,138	2,500	166%
MEMBERSHIP DUES	23,595	24,000	98%
STUDENT EVENT INCOME			
CONCERTO COMPETITION	1,223	1,000	122%
MTNA COMPETITIONS	1,635	1,800	91%
RISING STARS FESTIVAL	7,234	6,000	121%
STA THEORY EVENT	1,250	1,000	125%
TOTAL STUDENT EVENT INCOME	11,342	9,800	116%
TOTAL INCOME	55,900	52,880	106%
EXPENSE			
MANAGEMENT & GENERAL			
ACCOUNTING FEES & SUPPLIES	644	900	72%
EXEC ASSISTANT WAGES	12,025	12,025	100%
BANKING FEES	27	100	27%
PAYROLL EXPENSES	1,621	1,580	103%
WEBSITE, PHONE & PO BOX	533	400	133%
TOTAL MANAGEMENT & GENERAL	14,847	15,005	99%
PROGRAM SERVICES			
ADVISORY COUNCIL EXPENSES	1,948	2,650	74%
COMPOSER COMMISSION	2,000	2,000	100.0%
CONFERENCE EXPENSES	13,293	14,150	94%
GRANTS/DONATIONS GIVEN	3,000	2,675	112%
MEMBERSHIP DEVELOPMENT	0	200	0.0%
PUBLICATIONS (PRINT/POST)	5,234	6,800	77%
STUDENT CONCERTO COMP	803	600	134%
STUDENT MTNA COMP	1,847	1,800	103%
STUDENT RISING STARS FEST	5,472	6,000	91%
STUDENT STA THEORY EVENT	1,250	1,000	125%
TOTAL PROGRAM SERVICES	34,847	37,875	92%
TOTAL EXPENSE	49,696	52,880	94%
NET INCOME	6,204	0	100.0%

STUDENT PROGRAMS



2016 Colorado MTNA Performance and Composition Competition

MTNA sponsors a national competition in performance and composition that is open to members and non-members. Students are entered in the competition by age first, then by category. In this three-stage competition: students compete in their state, state winners compete in their division, division winners compete at the MTNA National Finals. Division winners will be given a \$200 stipend to aid in travel to the MTNA National Conference held in Baltimore, Maryland, March 18-22, 2017.

This year both the State and the West Central Division Competitions will be held at CU Boulder's College of Music. The deadline for the 2016 application submissions has passed.

Volunteers for monitors, registration, lunches, etc., will be needed at the 2016 Colorado State MTNA Performance Competitions on October 22, 2016. Please consider helping!

Contact Junior and Senior coordinator, Elizabeth Leger at eleger24@gmail.com, or Young Artist/Chamber Music coordinator, Dr. Eneida Larti at eneida8@hotmail.com. Questions regarding the Composition Competition should be addressed to Composition coordinator, Jodie Jensen, NCTM, at jodiejens@yahoo.com.

Info & forms: www.mtna.org/programs/competitions/

Ages: 11-26 (performance), 5-26 (composition)

Application deadline: September 14, 2016, 3:00pm EST

Event dates/locations:

Colorado State MTNA Competitions:

October 22, 2016, CU Boulder, College of Music

West Central Division Competitions:

January 6-8, 2017, CU Boulder College of Music

MTNA National Finals:

March 17-21, 2017, MTNA Conference, Baltimore, MD

Event chair: Dr. Alejandro Cremaschi, NCTM

acremaschi@comusicteachers.net



Student Theory Assessment (STA)

The purpose of the CSMTA Student Theory Assessment, or STA, is to stimulate and recognize theory competency among all Colorado music students. Group testing is conveniently offered at Rising Stars Festival locations in early Spring.

Beginning with the 2017 Spring season, CSMTA STA participating students will take tests provided by The Keynote Independent Theory Service (KITS). KITS offers new comprehensive tests each year that include Reading, Vocabulary, Listening, and Skills Performance. Complete information about KITS is found at www.keynotetheory.com. From that website teachers download an order form and mail it to KITS for manuals and student study materials following these guidelines:

1. Teachers determine student level with the KITS publication "Step by Step" *Music Theory Curriculum*. Seven levels, or "Steps", from Primary through Step 6 are described with reading, vocabulary, and skill performance requirements. A brief sampling of test questions at each of the seven Steps is given.
2. Students study and prepare for their individual Step with the KITS *Music Theory Workbook* publications. Each Step-level workbook is ordered separately.
3. The KITS *Teacher Manual* is a complete guide to all sample tests with answer keys for Steps 1-6.

Tests are based on musical knowledge, not age. They are

instrument-generic, and may be used for all instruments and voice. However, all tests use treble clef *and* bass clef. Skills Performance tests at each Step are adaptable for string, wind instrument, or vocal performance. CSMTA awards ribbons to students achieving test scores of 80-100%. Through KITS, students can earn a "5-Year Medal" or a "7-Step Trophy". Students who score 90% or better will be listed in the KITS "National Music Theory Honor Roll".

Students may test at CSMTA Rising Stars Denver Preliminaries on April 22, 2017; at Western Slope Preliminaries on April 8, 2017; or at a pre-approved local association event. To include a student for testing, complete the online application provided (see link below). CSMTA will order all tests to be administered at the Rising Stars Festival events. The test fee is paid via the application process. Teachers are required to help at the STA location where their student is testing. Read the complete guidelines printed in the CSMTA *Student Activities Handbook*.

Info & forms: www.comusicteachers.net/sta

Registration/test order deadline: Mail, postmarked no later than February 15, 2017, to: Linda Densmore, STA Chair
6670 Sky Hawk Court, Colorado Springs, CO 80919

Event dates/locations:

Western Slope Rising Stars Festival: April 8, 2017

- TBA - Grand Junction, CO

- Fort Lewis College, Durango, CO

Front Range Rising Stars Festival: April 22, 2017

University of Denver, Lamont School of Music

Event chair: Linda Densmore lindadensmore@comcast.net

STUDENT PROGRAMS



CSMTA Concerto Competition

The Metropolitan State University of Denver Symphony Orchestra, under the direction of Brandon Matthews, hosted winners of the 2016 CSMTA Concerto Competition. Winners performing with the orchestra at the King Center Concert Hall on March 17 were: Hannah Park, Elementary Piano Division Winner; Karmen Grubisic, Junior Piano Division Winner; Jonathan Kim, Senior Piano Division Winner; and Rebecca Park, Woodwind Division Winner. Congratulations to these students and their teachers.

CSMTA is grateful to our 2016 Competitions chair, Ann Alletto, for her efforts in planning and producing a fine event for our students. Thanks also go to the 2016 judges in each category.

The MSU of Denver Symphony Orchestra will once again host performances of the 2017 CSMTA Concerto Competition winners. The January online application will require a DVD or an uploaded video recording of the student performing the required repertoire. The categories for 2017 will include piano, strings, and voice. Be sure to read all information and instructions on the CSMTA website and in the CSMTA *Student Activity Handbook*.

2017 CONCERTO COMPETITION REPERTOIRE

Piano (Elementary Division: Ages 8-10)

Piano Concerto No. 2 in F, Op. 102, mvt. 2 Shostakovich

Piano (Junior Division: Ages 11-14)

Piano Concerto No. 2 in F, Op. 102, mvt. 3 Shostakovich

Piano (Senior Division: Ages 15-19, pre-collegiate)

Piano Concerto No. 2 in F, Op. 102, mvt. 1 Shostakovich

Strings (Ages 13-19)

Violin: *Violin Concerto in D Minor, mvt. 1* Sibelius

Viola: *Viola Concerto in D, mvt. 1* Stamitz

Cello: *Cello Concerto No. 1, mvt. 1* Saint-Saëns

String Bass: *Double Bass Concerto in E-flat, mvt. 1* Vanhal

Harp: *Danse Sacrée* Debussy

Voice: (Age 13-19)

Ombra Mai Fu G. F. Handel

Info & forms: www.comusicteachers.net/concertocompetition

Ages: 8-19 (piano), 13-19 (other instruments and voice)

Application deadline: January 21, 2017

Event date: March 16, 2017

Event location: King Center, Metro State University

855 Lawrence Way, Denver

Event chair: Emily Ondracek-Peterson eondracek@gmail.com



CSMTA Rising Stars Festival

The Western Slope Rising Stars Preliminaries and the Front Range Rising Stars Festival take place in late April or May each year. This is both a Competitive and Non-Competitive event in four divisions: solo piano, solo voice, solo instrumental, and ensemble.

Students chosen as finalists from the Western Slope Preliminaries, held at an earlier date, compete in the final round at the Front Range Festival. Winners at the Front Range finals are invited to perform at the Winners Showcase Concert at the CSMTA State Conference in June.

Registration for the 2017 Western Slope Preliminaries and Front Range Rising Stars Festival will be available on the

CSMTA website beginning December 2016. Be sure to read all guidelines and information found in the CSMTA *Student Activity Handbook*.

Info & forms: www.comusicteachers.net/risingstars

Ages: 6-19 (pre-college)

Application deadline:

for both Western Slope locations, March 4, 2017

for Front Range, March 11, 2017

Event dates/locations:

Western Slope Preliminaries: both on April 8, 2017

- Fort Lewis College, Durango, CO

- Colorado Mesa University, Grand Junction, CO

Front Range Preliminaries & Finals: April 22, 2017

University of Denver, Lamont School of Music

Event chair: Elle Tyler elle.g.tyler@gmail.com



Master Class Activity

The 2017 CSMTA State Conference, June 1-3, 2017, will host a Piano Master Class directed by Conference Featured Artists Marina Lomazov and Joseph Rackers. Further information and an online application form will be found beginning January 2017 on the CSMTA

website at www.comusicteachers.net/masterclass.

Info & forms: www.comusicteachers.net/masterclass

Application: Print and mail postmarked by April 15, 2017

Event date: June 1-3, 2017, CSMTA State Conference

Event location: University of Northern Colorado, Greeley, CO

Event chair: Uri Ayn Rovner uriayn@aol.com

STUDENT PROGRAMS



CSMTA Achievement Day

Achievement Day is a non-competitive student event run by CSMTA local associations in Colorado, following guidelines created at the state level. Statewide each year, well over 1000 students are involved with their local Achievement Day event. Each student performs privately for a listener who evaluates the level of certificate to be earned. Certificates of accomplishment featuring the CSMTA President's signature are available to local Achievement Day Chairs for printing and distribution to students at their local events.

At least two selections are performed, as well as other music-related options that demonstrate personal interest and accomplishment. Guidelines for certificate levels and music-related options, including written and aural tests, are found

online in the CSMTA Student Achievement Plan general guidelines. These guidelines also explain how students may receive status as a "Super Achiever" by completing additional requirements.

Last year, during 2015-2016, eleven CSMTA local associations provided an Achievement Day for their students. During these events, unique activities were offered, including master classes, project displays, games, recitals, scavenger hunts, T-shirt design, and music technology labs.

Info & forms: www.comusicteachers.net/achievementday
 Application deadline: determined by each local association
 Event date: determined by each local association
 Event location: determined by each local association
 Event chair: Susan Marten skmarten@hotmail.com

COLORADO STATE MTNA COMPETITION

OCTOBER 22, 2016

UNIVERSITY OF COLORADO - BOULDER



University of Colorado in Boulder will be hosting the Colorado State and the West Central Division MTNA Competitions on Saturday, October 22, 2016, and on January 6-8, 2017, respectively. We need volunteers to help staff both events. If anyone is interested in volunteering, or if a local association can help with hospitality (lunch and snacks), please contact Dr. Alejandro Cremaschi, NCTM, at: acremaschi@comusicteachers.net

For additional information, please contact:

Elizabeth Leger

Junior & Senior Coordinator / eleger24@gmail.com

Dr. Eneida Larti

Young Artist & Chamber Music Coordinator / eneida8@hotmail.com

Jodie Jensen

Composition Coordinator / jodiejens@yahoo.com

All competitions are open to the public. Please come to support the talented participants and to enjoy beautiful music.

MTNA Finals: March 17-21, 2017, in Baltimore at the MTNA Conference





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LOCAL ASSOCIATION PROGRAMS

Aurora Music Teachers Association (AMTA)

MICHAEL S. CASTRO, PRESIDENT
m.s.castro@msn.com (720) 998 3464

Meeting day: 2nd Friday of the month
 General meeting time: 9:30am
 Program time: 10:30am
 Meeting location: Aurora Central Library
 14949 E. Alameda Parkway, Aurora, CO
www.auroramusicteachers.org

PROGRAMS FOR 2016-2017

September 9
Digital Goodies by Leila Viss
 October 14
Survey Beyond Kabalevsky by Dr. Stephen Fiess, NCTM

November 11
Achievement Day Prep with AMTA Members
 Location: TBD

December 9
Holiday AMTA with AMTA Members
 Location: TBD

January 13
Recitals That Pop with AMTA Members

February 10
It's Not the Gordon Method by Thomas Hoops

March 10
Gamelan with Gamelan Tunas Mekar

April 14
Main Street Souvenirs by Scott Kirby

May 12
AMTA Luncheon with AMTA Members
 Location: TBD

Boulder Area Music Teachers Association (BAMTA)

LIZ NELSON, PRESIDENT
LizJNelson@gmail.com (303) 881 9933

Meeting day: 3rd Wednesday of the month
 General meeting time: 9:00am
 Program time: 10:00am
 Meeting location: Harvest Baptist Church
 7493 Old Mill Trail, Boulder, CO
<http://bamta.org/>

PROGRAMS FOR 2016-2017

September 21
Teaching Children with Special Needs and Neurodiverse Children by Natalie McKechnie
 October 19
Taxes, Retirement, Investments for Private Music Instructors by Lane Ewton

November - No meeting December - No meeting

December - No meeting

January 18
Music Learning Theory: The Newest Techniques of Dr. Edwin Gordon by Thomas Hoops

February 15
Interactive Applied Principles of the Music Learning Theory by Thomas Hoops, Barb Grout, Monica Graves

March 15
Navigating Certification by Mitzi Babb, NCTM

April 19
Summer Teaching Ideas, Studio Technology in Action by Leila Viss

May 3
Planning for Multiple Piano Festival with Amy Watt, Chair

Broomfield Music Teachers Association (BMTA)

CHERYL REEDER, PRESIDENT
cheryl.reeder@comcast.net (303) 748 3744

Meeting day: 2nd Thursday of the month
 General meeting time: 9:30am (refreshments & socializing at 9:15am)
 Program time: 10:00am
 Meeting location: Church of the Holy Comforter
 1700 W. 10th Ave. Broomfield, CO (except where noted otherwise)
www.broomfieldmta.org

PROGRAMS FOR 2016-2017

September 8
Accordion and Piano Concert by John Heins and Lyn Nelson

October 13
Enhancing Your Teaching with Piano Maestro and Other Apps by Peter Friesen

November 10
Piano Master Class by Dr. Alejandro Cremaschi, NCTM
 Location: Home of Cheryl Reeder

December - No meeting

January 12
Fun with Duets and Ensembles with BMTA members
 Location: Home of Lyn Nelson

February 9
Piano Festival Planning

March 9
Favorite Recordings II - Members share their favorite recordings
 Location: Home of Tina Lynn-Craig

LOCAL ASSOCIATION PROGRAMS

Broomfield Music Teachers Association (BMTA) - continued

April 13
Chamber Music in the Piano Studio by Dr. Grace Asquith, NCTM

May 11
Meeting and Luncheon (meeting at 10:15am, lunch at 11:00am)
 Location: iPie Restaurant, 145 Nickel Street, Broomfield

Columbine Music Teachers Association (CMTA)

KAREN GREENHALGH, NCTM, PRESIDENT
kgreenhalgh3@aol.com (303) 979 1342

Meeting day: 2nd Friday of the month
 General meeting time: 9:21am
 Program time: 10:30am
 Meeting location: Members' homes
www.columbinemusicteachers.org

PROGRAMS FOR 2016-2017

August 19
Potluck
 Location: Home of Kellie Johannik

September 9
Teaching Added Ornamentation and Embellishment in the Baroque Era
 by Prof. Debra Throgmorton
 Location: Schmitt Music
 Englewood Market Place, 155 W. Hampden Ave #155b, Englewood, CO

October 14
Dance Music by Julianne De Sal
 Location: Colorado Academy, 3800 S. Pierce Street, Denver, CO

November 11
Chopin: Pedaling, Declamation, and Rubato by Dr. Adam Zukiewicz
 Location: Home of Patti Miller

December 9
December Musicales
 Location: Home of Arlyce Black

January 13
RCM Advantages for Students and Teachers by Dr. Grace Asquith, NCTM
 Location: Home of Kristen Celusniak

February 10
Modern Music: Style and Repertoire by Kellie Johannik
 Location: Home of Jeanette Praetorius

March 10
Master Class with Dr. Adam Piotr Zukiewicz
 Location: Schmitt Music
 Englewood Market Place, 155 W. Hampden Ave #155b, Englewood, CO

April 14
iPads in the Music Studio by Shana Kirk
 Location: Classic Pianos, 1332 S. Broadway, Suite 200, Denver, CO

May 12
Book Discussion: The Dynamic Studio (Phillip Johnston)
 Location: Rose Mary Miller's Neighborhood Clubhouse

Denver Area Music Teachers Association (DAMTA)

VINCE MADISON, PRESIDENT
mail@vincemadison.com (303) 731 7933

Meeting day: 2nd Wednesday of the month
 General meeting time: 9:30am
 Program time: 10:00am
 Meeting location: Classic Pianos
 1332 S Broadway, Suite 200, Denver, CO
www.damta.org

PROGRAMS FOR 2016-2017

Fall Course 2016: *The Periods of Music: Exploring Repertoire, Style, and Context*. Seven-session course on the following dates:

September 14
The Transformation of the Classical Aesthetic as Exemplified by the Instrumental Sonata by Dr. Willem van Schalkwyk

September 28
Nothing More Than Feelings: Mendelssohn's Songs Without Words by Dr. Jennifer Hayghe

October 19
Articulation and Dynamics in the Classical Piano Sonata: A Survey of Interpretational Possibilities by Dr. Adam Piotr Zukiewicz

October 26
Keyboard Music of the Baroque: Guiding Students Toward a

Stylistically Appropriate and Musically Expressive Performance by Karin Buer

November 9
Musical Nationalism in Spain and Latin America by Dr. Alejandro Cremaschi, NCTM

November 16
Contemporary Music – What's All the Fuzz About? by Dr. Justin Krawitz

December 7
Bach and Scarlatti: Two Great Masters of the Baroque Keyboard Literature by Patricia Parraguez-Chen

January 11
Autism Spectrum Disorder, Neurodiversity, and Music Lessons by Kristin Jordheim

February 8
Looking into the Improvisor's Mind: Thinking Horizontally by Doug McLemore

March 8
Retirement Rules in the New Millennium by Mike Nekoerad

April 12
Teachers' Forum: A Roundtable for Sharing Teaching Ideas with DAMTA Teachers

May 10
DAMTA's Teachers' Musicales with participating DAMTA Teachers

LOCAL ASSOCIATION PROGRAMS

Douglas-Elbert Music Teachers Association (DEMTA)

ANN ALLETTA, PRESIDENT
annalitto@gmail.com (720) 427 4418

Meeting day: 1st Thursday of the month
 General meeting time: 9:00am
 Program time: 10:00am
 Meeting location: Bible Church
 4391 E. Main St., Parker, CO
www.demta.org

PROGRAMS FOR 2016-2017

September 1
CSMTA 2016/2017 Student Events by Uri Ayn Rovner
 October 6
Teaching Musicality (Roundtable Discussion), followed by "Speed Dating"
 November 2
Toys for the Piano Studio, II by Patricia Kershaw, NCTM

December 1
Holiday Brunch
 Location: TBD
 January 5
Music Marketing Ideas by Kaia Nutting and Jono Shuster
 February 2
Bach Master Class with Dr. David Korevaar
 March 2
Dancing on the Keys by Dr. Stephen Fiess, NCTM, and Mindy Marcus
 April 6
Festival Preview with Festival Chair
 May 4
Festival Wrap-Up with Festival Chair
 June 8
Spring Brunch/Luncheon
 Location TBD

Foothills Music Teachers Association (FMTA)

ELAINE VAN DELLEN, NCTM, PRESIDENT
elainevandellen75@gmail.com (303) 955 5790

Meeting day: 3rd Wednesday of the month
 General meeting time: 9:15am
 Program time: 10:30am
 Meeting location: Rockley Music Center
 8555 W. Colfax Avenue, Lakewood, CO
www.FMTAmusic.org

PROGRAMS FOR 2016-2017

August 17
Roundtable Discussion of Studio Policies, and Potluck by FMTA Teachers
 Location: Home of Kathy Hammer
 September 21
Alexander Technique: Find Freedom in Playing by Michelle Brake

October 19
Adjudication by Nancy Kaesler, NCTM
 November 16
Master Class with Dr. Adam Piotr Zukiewicz
 December - No meeting
 January 18
Healthy Lifestyle. Healthy Teaching by Hazel Ramsbotham, NCTM
 February 15
Preparing for Auditions and Competitions by Dr. Andrew Cooperstock and Dr. Jennifer Hayghe
 March - No meeting
 April 19
Roundtable Discussion: Summer Programs and How to Run a Music Camp with FMTA Teachers
 May 17
FMTA Teacher Musicale with FMTA Teachers

Ft. Collins Music Teachers Association (FCMTA)

VANESSA FELHAUER, PRESIDENT
Vanessa@created4r.com (970) 481 5818

Meeting day: 2nd Monday of the month
 General meeting time: 9:00am
 Program time: 10:00am
 Meeting location: Trinity Lutheran Church
 301 E. Stuart Road, Fort Collins, CO
www.fcmta.org

PROGRAMS FOR 2016-2017

September 12
Yamaha Master Class Presentation: Stride Piano, Bach by Bruce Mihalek
 Location: Piano Center of the Rockies, 2721 S. College Ave.
 October 10
Developing Technique by Dr. Jennifer Hayghe

November 11
Motivation by Steve McNeal
 December - No meeting
 January 9
Learning Styles by Phyllis Pieffer, NCTM
 February 6
Piano Master Class with Dr. Lei Weng
 March 6
Musicianship and Expression by Dr. Janet Landreth
 April 10
Performance and Workshop by Dr. Adam Piotr Zukiewicz
 May 8
Annual Musicale and Potluck
 Location: Home of MaryAnn Ranney, NCTM

LOCAL ASSOCIATION PROGRAMS

Four Corners Music Teachers Association (4CMTA)

GABRIELLE DUGAN, PRESIDENT
gabidugan6@gmail.com (970) 749 3270

January 27, 5:30pm
General Meeting and Workshop with Kathy Olinger
 Location: Fort Lewis College

PROGRAMS FOR 2016-2017

September 9, 5:00pm
General Meeting and 5-Year Anniversary Party
 Location: TBA

Grand Junction Music Teachers Association (GJMTA)

DONA RAMSEY, PRESIDENT
drsramsey@gmail.com (970) 250 4049

Meeting day: 2nd Friday of the month
 General meeting time: 9:30am
 Program time: 10:00am
 Meeting location: Church of the Nativity
 2175 Broadway, Grand Junction, CO
www.gjmta.org

PROGRAMS FOR 2016-2017

September 9
Report on State Spring Convention by Linda Jinx

October 14
CSMTA President Visit with Mary Beth Shaffer, NCTM

November 11
 TBA by Paige Storhe

December 9
Sharing Potluck with Members

January 13
 Program TBA by Kate Ellis, harpist

February 10
Sonatina Festival with Members

March 10 - TBA

April 14 - TBA

May 12
Sharing Potluck with Members

Greeley Area Music Teachers Association (GAMTA)

NICOLE HARWELL, PRESIDENT
nicole@flourishmusicacademy.com (970) 351 3103

Meeting day: 2nd Tuesday of the month
 General meeting time: 9:30am
 Program time: 10:30am
 Meeting location: Varies
www.facebook.com/GreeleyAreaMusicTeachers/

PROGRAMS FOR 2016-2017

September 13
Teaching Theory and Composition by Todd Swingle

October 11
Maximizing Teacher Effectiveness in the Lesson by Mark Montemayor

November 8
Memorization by Ivana Muncan

December 13, 10:00am
Holiday Tea with Performances by Various Members

January 10
Grieg Lyric Pieces by Dr. Jennifer Hayghe

February 14
Teaching Songwriting and Pop Idioms by Gabe Ruschival

March 14
Improvising in Irish Folk Music by Blayne Chastain

April 11
UNC Student Presentations by Dr. Justin Krawitz's Graduate Seminar

May 09, 10:00am
Installation of Officers / Year-End Brunch for all GAMTA members

June 13
2017-2018 Planning Meeting with all GAMTA members

Montrose Music Teachers Association (MMTA)

SUE DECKER, PRESIDENT
sue_decker@hotmail.com (970) 249 6895

PROGRAMS FOR 2016-2017

September 8
 Location: Precedence Music Academy, 513 E. Main St., Montrose, CO

LOCAL ASSOCIATION PROGRAMS

Pikes Peak Music Teachers Association (PPMTA)

SUSAN MARTEN, PRESIDENT**skmarten@hotmail.com (719) 231 9272**

Meeting day: 2nd Tuesday of the month
 General meeting time: 9:30am
 Program time: 10:00am
 Meeting location: Graner Music
 4460 Barne Rd., Colorado Springs, CO
www.ppmta.org

PROGRAMS FOR 2016-2017

September 13
Welcome Back Brunch hosted by PPMTA Board

October 11
The Clavichord, the Forgotten Ancestor of the Piano by Dr. Zahari Metchkov

November 8
Modern Piano Music for Students by Curtis Smith

December 13
December Brunch hosted by Dr. Joan Sawyer

January 10
Learning Processes, and Practicing Smart, Not Hard by Margaret Pressley

February 14
The Chopin Preludes as Etudes by Sara McDaniel, NCTM

March 14
Spring Town Hall Meeting led by PPMTA President Susan Marten

April 11
Expressivity in Piano Playing by Dr. Andrew Cooperstock

May 9
May Brunch hosted by Barbara Taylor, NCTM

South Suburban Music Teachers Association (SSMTA)

GLORIA ROSS, PRESIDENT**pianogirl263@gmail.com (303) 290 0511**

Meeting day: 2nd Tuesday of the month
 General meeting time: 9:30am-12:00pm
 Meeting location: Arapahoe Road Baptist Church
 780 East Arapahoe Road, Centennial, CO
www.ssmtamusicteachers.org

PROGRAMS FOR 2016-2017

September 13
Member Panel Discussion

October 11
Listening: Engaging Our Students' Ears as a Tool for Building Musicianship by Dr. Christelle Menth, NCTM

November 8
Piano Music from Spain by Patricia Chen

December 13
SSMTA Members' Musicale and Holiday Luncheon

January 10
Clever Themes and Summer Camps and Lessons by Leila Viss

February 14
Etude Gems of the Intermediate Repertoire by Mary Beth Shaffer, NCTM

March 14
The Piano Playing Mechanism: How to Make It Comfortable by Jo Boatright

April 11
SSMTA Excellence in Music Award Presentations Performances

May 9
Luncheon and Installation of New Officers

Southern Colorado Music Teachers Association (SCMTA)

ELIZABETH ZAWADOWSKI, NCTM, PRESIDENT**mccanski@aol.com (719) 545 2580**

Meeting day: 1st Wednesday of the month
 General meeting time: 9:30am
 General program time: 10:00am
 Meeting location: CSU-Pueblo Music Building
 2200 Bonforte Blvd., Pueblo, CO

PROGRAMS FOR 2016-2017

September 7 – Meeting 9:00am
New Avenues of Support and Resources for Private Teachers by Elizabeth Zawadowski, NCTM

October 5
Health and Wellness by Cheri Chiaro

November 2
Internet and Social Media by Prof. Carolyn Oltmanns

December - No Meeting

January 11
Marketing Your Studio by Aaron Garner

February 8
Fun Duets / Chamber Music - All Teachers Interested in Presenting

March 1
Town Hall Meeting with General Topics of Interest to Music Teachers

April 5
Performance Practices in Chopin's Music by Prof. Adam Piotr Zukiewicz

May 3
Reflections, Plans, Memories - All Teachers Who Would Like to Participate

Please visit the local associations' websites for updated information on their 2016-2017 programs

LOCAL ASSOCIATION PROGRAMS

Suburban Northwest Music Teachers Association (MTASN)

ELIZABETH WITT, NCTM, PRESIDENT
ccsbwitt@gmail.com (303) 456 7483

Meeting day: 1st Wednesday of the month
 General meeting time: 11:00am (unless noted otherwise)
 Program time: 10:00am (Refreshments: 9:30am)
 Meeting location: Community in Christ Lutheran Church
 12229 W. 80th Ave., Arvada, CO
www.comta-sn.org

PROGRAMS FOR 2016-2017

September 7
Sparking Music Lessons and MTASN Events for the 21st Century Student and Teacher with a Panel and Roundtable Discussion

October 5
The Classical Era of Music: From Colonial Williamsburg to the American Revolution and the War of 1812 by Leslie Noyes, NCTM

November 2
Music and the Brain by Erika Sueker

December 7 – 11:00am
Holiday Luncheon and Gift Exchange

January - No Meeting

February 1
More Contemporary Musical Gems to Perform from the 20th Century by Dr. Stephen Fiess, NCTM

March 1
Paying Your Dues: What It Takes to Become a Nationally Performing Professional Musician by Johnny Fysh and Drew Weibert

April 5
The Art of Teaching Students to Practice by Patricia Kershaw, NCTM

May 4 – 10:30am
Teachers' Musicale and Luncheon



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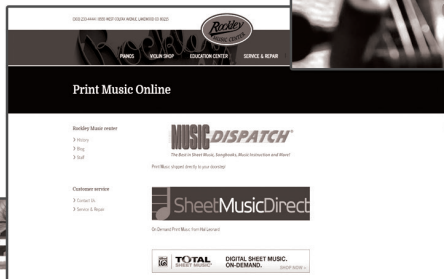
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Local Association Presidents 2016–2017

Aurora (AMTA) www.auroramusicteachers.org	Mike Castro m.s.castro@msn.com	720-998-3464
Boulder Area (BAMTA) bamta.org	Liz Nelson Lizjnelson@gmail.com	303-881-9933
Broomfield (BMTA) www.broomfieldmta.org	Cheryl Reeder cheryl.reeder@comcast.net	303-466-1484
Columbine (CMTA) www.columbinemusicteachers.org	Karen Greenhalgh, NCTM kgreenhalgh3@aol.com	303-979-1342
Denver Area (DAMTA) www.damta.org	Vince Madison mail@vincemadison.com	303-731-7933
Douglas-Elbert (DEMTA) www.demta.org	Ann Alletto annalletto@gmail.com	720-427-4418
Foothills (FMTA) www.fmtamusic.org	Elaine Van Dellen, NCTM elainevandellen75@gmail.com	303-955-5790
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Ft. Collins (FCMTA) www.fcmta.org	Vanessa Felhauer Vanessa@created4r.com	970-481-5818
Grand Junction (GJMTA) www.gjmta.org	Dona Ramsey drsramsey@gmail.com	970-242-2328
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Montrose (MMTA)	Sue Decker sue_decker@hotmail.com	970-209-5393
Pikes Peak (PPMTA) www.ppmta.org	Susan Marten skmarten@hotmail.com	719-231-9272
South Suburban (SSMTA) www.ssmtamusicteachers.org	Gloria Ross pianogirl263@gmail.com	303-290-0511
Southern Colorado (SCMTA)	Elizabeth Zawadowski, NCTM mccanski@aol.com	719-545-2580
Suburban Northwest (MTASN) www.comta-sn.org	Elizabeth Witt, NCTM ccsbwitt@gmail.com	303-456-7483
Denver Metro Chapter (DMCC)	Sofia Rivera sriver19@msudenver.edu	
Faculty Advisor	Peter Friesen friesenpiano@hotmail.com	720-284-8545
CU Boulder Chapter (CUBCC)	Sarah Rushing sarahprushing@gmail.com	
Faculty Advisor	Dr. Jennifer Hayghe jennifer.hayghe@colorado.edu	607-592-3549
UNC Chapter (UNCCC)	Rose Van Dyne rose.vandyne@gmail.com	
Faculty Advisor	Dr. Justin Krawitz justin.krawitz@unco.edu	970-889-9229

Who's Who in CSMTA 2016–2017

President: Mary Beth Shaffer, NCTM
719-266-1384 mbshaffer@comusicteachers.com

President-Elect: Dr. Zahari Metchkov
719-565-8855 zahari.metchkov@csupueblo.edu

Immediate Past President: Dr. Joan Sawyer
719-963-4146 joansawyer@comusicteachers.net

Vice President for Membership: Deborah Turnbull
303-646-0839 dsturningbull@aol.com

Community Outreach, Education and Public Relations: Elle Tyler
847-309-9648 elle.g.tyler@gmail.com

Historian: Linda Sommer, NCTM
970-215-9723 lsommerpiano@hotmail.com

MTNA Foundation: Elinore Quander, NCTM
720-381-6681 Eequan@aol.com

Student Chapters: Dr. Jennifer Hayghe
607-592-3549 jennifer.hayghe@colorado.edu

Mentorship Chair: Helen C. Gleason
615-533-5529 helengleason@comcast.net

Vice President for Student Activities: Uri Ayn Rovner
303-340-2607 uriayn@aol.com

Achievement Day: Susan Marten
719-488-3483 skmarten@hotmail.com

Concerto Competition: Dr. Emily Ondracek-Peterson
630-292-6182 eondracek@gmail.com

Rising Stars Festival: Elle Tyler
847-309-9648 elle.g.tyler@gmail.com

Student Theory Activity: Linda Densmore
719-535-8978 linda@densmore.org

MTNA Performance Competitions:
Dr. Alejandro Cremaschi, NCTM
303-492-6510 acremaschi@comusicteachers.net

Junior and Senior Coordinator: Elizabeth Leger
719-330-4533 eleger24@gmail.com

Young Artist/Chamber Music Coordinator:
Dr. Eneida Larti
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Composition Coordinator: Jodie Jensen, NCTM
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College Faculty Forum: Hsing-ay Hsu
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Vice President for Teacher Enrichment: Kellie Johannik
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Dr. Eneida Larti
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Vice President for Conferences: Dr. Justin Krawitz
970-889-9229 justin.krawitz@unco.edu

Facilities Chair: Dr. Justin Krawitz
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Exhibits and Showcases: Bonnie Jean Hoffman, NCTM
970-396-9745 bjhoffman6@comcast.net

Secretary: Cynthia Allor
303-693-7613 callor@ecentral.com

Treasurer: Dr. Samuel Welsh
904-536-4177 samwelsh@comusicteachers.net

Advertisement Chair: Nathan Smith
303-908-1878 nathansmithpiano@gmail.com

Grants Chair: Dr. Nan Shannon
303-221-0363 shannongn@comcast.net

Commissioned Composer Chair: Peter Friesen
720-284-8545 friesenpiano@hotmail.com

Representative At Large:
Bonnie Jean Hoffman, NCTM
970-396-9745 bjhoffman6@comcast.net
Dr. Vasana K. DeMel
702-702-9431 resonations.studio@gmail.com

CSMTA Executive Assistant/Website Coordinator:
Dr. Eneida Larti
720-507-4290 CSMTA@comusicteachers.net

MTNA POSITIONS

Director of Competitions: Linda Stump, NCTM
719-633-4820 lindastump@mtna.org

West Central Division Competition Chair:
DeeAnn Brown, NCTM
719-465-2892 deeannbr@gmail.com

West Central Division Coordinator-Young Artist & Chamber:
Jill Hanrahan, NCTM
719-661-2976 jillhanrahan@hotmail.com

West Central Division Director-Elect: Jill Hanrahan, NCTM
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NOTES & NEWS

COLORADO STATE MUSIC TEACHERS ASSOCIATION NEWSLETTER

AFFILIATED WITH MUSIC TEACHERS NATIONAL ASSOCIATION, INC.



CSMTA Events

October 22, 2016	Colorado State MTNA Competition, University of Colorado - Boulder
January 6-8, 2017	West Central Division MTNA Competition, University of Colorado - Boulder
January 28, 2017	CSMTA Board Meeting, 1:00-3:00pm, Philip S. Miller Library, Castle Rock
February 15, 2017	STA Test Order Deadline
March 16, 2017	Concerto Competition, King Center, Metro State University of Denver
March 18-22, 2017	MTNA National Conference, Baltimore, Maryland
April 8, 2017	CSMTA Rising Stars Preliminaries Live Stream Auditions and STA testing, Fort Lewis College (Durango) and Colorado Mesa University (Grand Junction)
April 8, 2017	CSMTA Board Meeting, 1:00-3:00pm, Philip S. Miller Library, Castle Rock
April 22, 2017	CSMTA Rising Stars Festival, University of Denver, Lamont School of Music
June 1-3, 2017	CSMTA Conference, University of Northern Colorado, Greeley

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