



NOTES & NEWS

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COLORADO STATE MUSIC TEACHERS ASSOCIATION NEWSLETTER

APRIL 2024

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SUBMISSION DEADLINE FOR THE JULY ISSUE OF
NOTES & NEWS IS JUNE 1, 2024.
EMAIL CONTENTS TO JSAFFIR@GMAIL.COM
AND PUT "CSMTA" IN THE SUBJECT LINE.

Emotionally Healthy Teacher-Student Relationships

Identifying Teaching Patterns We Inherit in Order to Honor Our Students



By Dianne Betkowski and Dorian Kincaid
Editors: Ben Raznick and Chee-Hwa Tan

Regardless of our age, the “voice” of our past music teachers remains an influence in our lives, seeping into the relationships we have with our students. It imprints the message of our value as a person apart from our playing skills, coloring how we approach our instrument and our teaching philosophy.

In a quote from one of my favorite books, *The Boy, the Mole, the Fox and the Horse* by Charlie Mackesy, the horse says to the boy: “Always remember you matter, you’re important and you are loved, and you bring to this world things no one else can.”

What would happen if all students knew

that they matter and that they bring something special to the table - regardless of their skill level, or whether they have practiced that week?

In the following interview-conversation, cellist Dianne Betkowski, and violinist Dorian Kincaid, discuss the topic of equity in the teacher-student relationship, their own experiences as students, and student-centered teaching styles that honor the student as a person. They also courageously address the seldom raised topic of emotionally abusive teacher-student relationships and how to equip our students to avoid such environments.

By Chee-Hwa Tan, VP for DEI

2024 CSMTA Conference

Friday, October 18 - Saturday, October 19, 2024

Capps Capozzolo Center for the Arts

Colorado State University - Pueblo

2200 Bonforte Blvd., Pueblo, CO

Early Bird Registration: September 15

CALL FOR CONFERENCE PRESENTATIONS

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 e-mail:

1. A Microsoft Word document (only acceptable format) containing:
 - Presenter's information (name, phone number, e-mail)
 - 70-80 word biographical sketch (please do not exceed 80 words)
 - Session title (as you want it to appear in print) and Session abstract (not to exceed 35 words)
 - Session proposal (not to exceed 250 words)
2. Your photo (not to exceed 1.5 MB in size, minimum 300 dpi)

Applications that do not adhere to the formatting and content rules will not be considered.

FORMAL PRESENTATION DEADLINES: May 15, 2024: Formal Session application submissions.

To apply for a presentation, or to make a recommendation send: Name, Presentation Title, and Subject Content to: Dr. Zahari Metchkov, zahari.metchkov@csupueblo.edu. Include "CSMTA Session" as subject.

CALL FOR CONFERENCE POSTER PRESENTATIONS

A visual presentation of information for display. Authors present and describe the work, 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 e-mail:

1. A Microsoft Word document (only acceptable format) containing:
 - Presenter's information (name, phone number, e-mail)
 - 70-80 word biographical sketch (please do not exceed 80 words)
 - Session title (as you want it to appear in print) and Session abstract (not to exceed 35 words)
 - Session proposal (not to exceed 250 words)
2. Your photo (not to exceed 1.5 MB in size, minimum 300 dpi)
3. A PDF version of the proposed poster presentation

Applications that do not adhere to the formatting and content rules will not be considered.

POSTER PRESENTATION DEADLINES: September 15, 2024: Poster Session and Mealttime Performance submissions.

To apply for a presentation, or to make a recommendation send: Name, Presentation Title, and Subject Content to: Dr. Zahari Metchkov, zahari.metchkov@csupueblo.edu. Include "CSMTA Poster Presentation" as subject.

OUR NEXT CSMTA BOARD MEETING IS ON SATURDAY, APRIL 13, 1:00PM VIA ZOOM

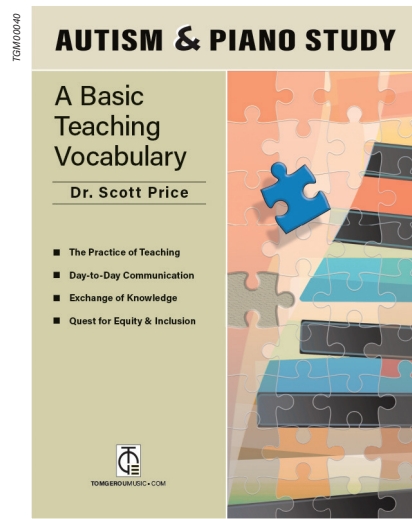
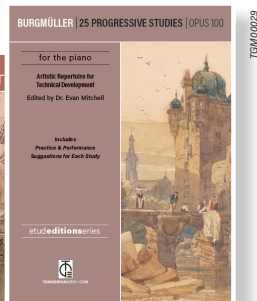
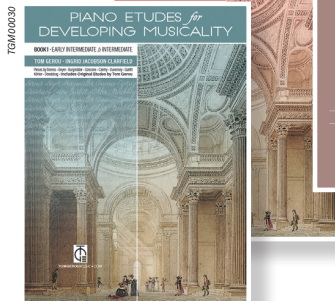
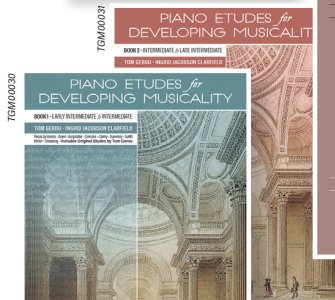
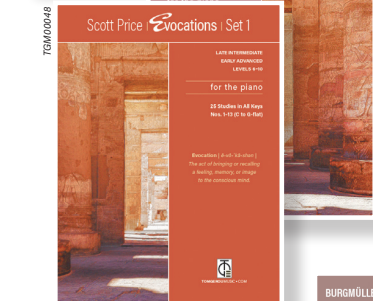
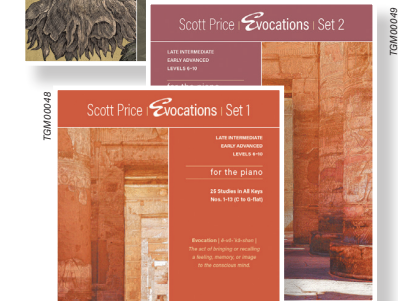
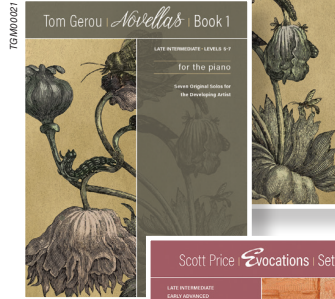
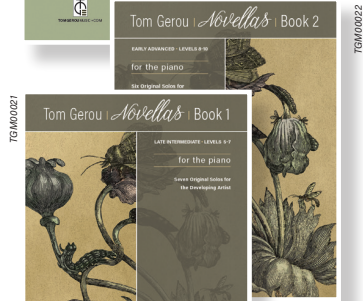
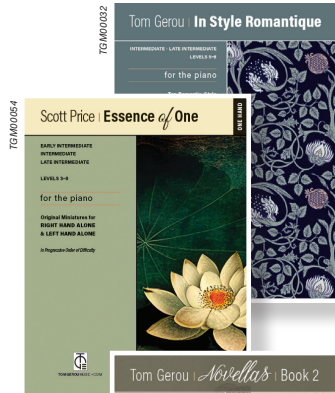
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2024 CSMTA CONFERENCE ARTISTS

“The Reverón Trio shines at the Casals. Pianist Yefim Brofman and the Reverón Trio exuded virtuosity in their respective presentations.” *El Diario de Puerto Rico, May 2022*

The Reverón Trio is made up of three of the most outstanding musicians from Venezuela. The trio incorporates beautiful, wonderful works by Latin American composers into the standard repertoire. Audiences and presenters love their presentations, and talk about the unknown works with such charm and humor. They are in residence at University of Michigan this autumn.

El Reverón has performed in festivals and prestigious halls including Festival Casals en Puerto Rico, the Granada Festival in Spain, the Aruba Symphony Festival, Beethoven Festival Park City, the Music Institute of Chicago, Chamber Music Wilmington, and the American Music Festival in North Carolina and various other universities in the U.S. and abroad.

Recent engagements include concerts at the Festival Casals in Puerto Rico, Latin American Music Initiative’s first conference, Aruba Symphony Festival, the Beethoven Festival Park City, the Collaborative Piano Institute, Festival A la Vela de la Alhambra in Granada, and the



Universidad de los Andes in Bogotá, Colombia. Additionally, the trio has been in residence at Michigan State University, University of Wisconsin, Dickinson College, Lawrence

University, Louisiana State University, the Westfield Center for Historical Keyboard Studies, the Collaborative Piano Institute, and various other universities in the U.S. and abroad. Upcoming projects include recitals at the National Gallery of Art, West Virginia Chamber Music Society, Chamber Music Wilmington and American Music Festival in North Carolina, Sociedad Filarmónica de Lima, the Cervantino Festival in México, the release of their next audio recording produced and distributed globally by IBS Classical, the Latin American Chamber Music Series at the Music Institute of Chicago, a concert

tour in Peru, and residencies at various other universities in the U.S. and abroad.

Visit www.reverontrio.org for updated information.

“Mack is one of those lucky ones, born with a completely balanced set of talents. He has perfect piano hands, his technique is all but infallible, he has boundless temperament, style and taste, and above all, he communicates directly.... In all capacities he is indefatigable....” *Los Angeles Times*

Irish pianist Peter Mack is in great demand as a performer, clinician, convention artist, adjudicator, and teacher. Celebrated for his moving playing, and his easy rapport with audiences, he has performed throughout the United States and Europe, as well as in Australia, India, and the former Soviet Union. He is the winner of the New Orleans, Young Keyboard Artists, and Pacific International Piano Competitions. His prize in the Sherman-Clay competition included a Steinway grand piano. Naturally, he is a Steinway artist!

Peter Mack is well known for his extensive repertoire, having performed twenty-six concertos with orchestras. A choral scholar at Trinity College Dublin, and a fellow of Trinity College London, he has a doctorate in piano performance from the University of Washington. His principal teachers were Frank Heneghan, and Bela Siki. Past engagements include performances in two of the most acoustically perfect performance spaces in Europe; the Salle Cortot of the Ecole Normale in Paris, and the Haydnssaal of the Esterhazy Palace in Eisenstadt, Austria.

Recently, Dr. Mack received the extraordinary honor of being asked to deliver both the Advanced Piano Masterclass at the Music Teachers National Association (MTNA) annual convention, and the Masterclass for MTNA Winners at the biennial National Conference on Keyboard Pedagogy (NCKP) in Illinois. His students are frequent winners of local, national, and international competitions. He is the proud teacher of twenty-one MTNA national finalists, and three MTNA national first place winners. In the most recent MTNA election for national officers, he was voted president-elect. Dr. Mack currently holds the prestigious position of MTNA President, a term that runs from 2023-2025.



PRESIDENT'S MESSAGE

DR. ANDREW COOPERSTOCK, NCTM, CSMTA PRESIDENT

Happy April!

When this issue goes to press, more than 30 members of CSMTA will have returned from the MTNA national conference in Atlanta. They will have soaked up inspiring concerts and master classes, attended and presented illuminating sessions, rooted for students from our state competing in the national competitions, participated in inspirational meetings of our organization, brought home innovative teaching materials, enjoyed meals with old friends, and generally renewed their deep enthusiasm for our amazing and vital profession.

They will have also represented CSMTA as it received the MTNA State Affiliate of the Year Award, timely and welcome recognition of Colorado's work over the last several years to refine and develop its mission to "promote music study and music making by supporting the professionalism of its members through education, advocacy, and community... to nurture artistry, musicianship, and creativity, [and] to strengthen our shared and welcoming musical community with kindness and respect." I am proud of our efforts to expand our awareness and definition of diversity, equity, inclusion, accessibility, and belonging in so many respects that enrich us all, and to know that our efforts in these areas have already inspired other state organizations to follow suit. I also look forward to a reimaged state conference, now to be held in October alongside our MTNA state competitions, encouraging cross-inspiration and

more participation from students all around.

MTNA is a venerable institution which will soon celebrate its 150th birthday, in 2026. It is an organization that has wisely supported music education through grassroots work, and though very large and old, it is able through state affiliates like ours and our network of local associations and teachers, to make real change for the future. Ultimately, it is our students who benefit from our innate caring, our shared knowledge, and our profound passion for music.

I thank each and every one of our members for the part you play in CSMTA!



With appreciation,

Dr. Andrew Cooperstock, NCTM
CSMTA President

DIVERSITY, EQUITY & INCLUSION CORNER

CHEE-HWA TAN, VP FOR DEI

Helpful Resources for Diverse Repertoire!



Check out these links to a multitude of repertoire options. Includes resources for all instruments!

A Seat at the Piano

A database for piano music promoting inclusion in piano repertoire.

www.aseatatthepiano.com/

Frances Clark Center Resources (webinars, videos, articles, etc.) on ALL areas of piano teaching. The \$36 annual subscription gives access to all magazine articles from *Clavier* magazine as well as the archives for all webinars and videos from *Piano Inspires*. You just type in a topic in the search bar. One could get a graduate degree with this content!

<https://pianoinspires.com/>

The Institute for Composer Diversity works to encourage the discovery, study, and performance of music written by composers from historically excluded groups. ALL instruments.
www.composerdiversity.com/

Piano Inspires Kids Magazine for ages 8-99. Older students and adult students would find it a great resource too! I usually get a group subscription discount for my students and myself.
<https://kids.pianoinspires.com/magazine/>

MBC/Music by Black Composers - Classical Music from Africa and the African Diaspora. ALL instruments.
www.musicbyblackcomposers.org/sheet-music/

MTNA Repertoire Resources for Teachers
www.mtna.org/MTNA/Learn/DEI_Resources/DEI_Repertoire.aspx

ITEMS OF INTEREST

CSMTA Executive Board Meeting Highlights: January 13

President Dr. Andrew Cooperstock, NCTM, called the January 13, 2024 meeting of the CSMTA Executive Board to order at 1:00 pm. A quorum of 12 Executive Board members was established, with over 23 members present. President Cooperstock thanked everyone for attending the meeting. Our special guest, Mary Beth Shaffer, the West Central Division Director, spoke and congratulated CSMTA for the award of MTNA 2024 State Affiliate of the Year. She also invited all members to attend the MTNA National Conference in Atlanta, to participate in the national business meeting to help CSMTA receive the award.

The meeting agenda was then approved as emailed. The minutes for the September 23, 2023 Executive Board meeting were approved as emailed.

Executive Board Reports:

Treasurer—Liane Rockley reported account balances as of January 9, 2024 as follows: Checking: \$48,886.93 and Investment: \$67,177. The Current Financials were summarized (the full report includes the Statement of Financial Position with notes, the Statement of Activities Budget vs. Actual with notes, 2022 990 Filing, and Aspida Investment Screenshot).

Activities reported between October and January were: Filed last unemployment insurance audit, did the Secretary of State filing, worked with CPAs for 990 Filing, paid MTNA Competition and other Bills, filed MTNA Competition Report, and balanced bank statements. Finally, our treasurer announced that we have an incoming treasurer to replace her in the fall! Laura Benson will be shadowing her and learning the ropes before her term ends.

President—Dr. Andrew Cooperstock, NCTM gave his report, with the highlight of congratulating the Colorado State Music Teachers Association on having been selected MTNA 2024 State Affiliate of the Year, and also the continuous planning of the CSMTA Conference in October.

President-Elect—Dr. Emily Book McGree, NCTM, gave her report with the highlights being the CSMTA Conference 2025, which will be on October 18 and 19 of 2025. Other highlights were Teacher of the Year, and the MTNA Conference.

Immediate Past President—Uri Ayn Rovner shared his report next, with the highlight of the CSMTA Nominating Committee, which secured 13 positions for the 2024-2026 Executive Board nominees.

Vice Presidents

Membership—Carrie Hansen, gave her report, stating that there are 495 members of CSMTA as of January 9th, 2024, which includes 49 new members. Her report included other reports, from the mentorship chair, collegiate chapter's chair, and Community Outreach, Education and Public Relations.

DEI – Chee-Hwa Tan, gave her report, with focus on her meetings with some CSMTA VPs from October through December, and also the meetings with boards or memberships of some Local Associations from October 2023 through January 2024. The Summary of points gathered so far are: strong interest has been repeatedly expressed regarding needing support for access to repertoire from different global cultures; there has also been much enthusiasm regarding the topic of creating more opportunities to encourage collaboration amongst students of different instruments, versus being piano centric, as well as ways for piano teachers to collaborate with their instrumental colleagues. Some input she would like to incorporate: create a CSMTA FB group to allow teachers to support each other in accessing more diverse global repertoire outside the standard European canon; Notes and News – post links to the MTNA DEI Repertoire resources and the Frances Clark Center Piano Inspires resources, and she shared that we are getting close to crafting a draft of the VP for DEI job description from the feedback and discussions from these meetings.

Student Activities—Jill Ice, gave her report, including other reports, from the Concerto Competition chair, the Colorado State MTNA Competitions chair, the Rising Stars Festival chair, the Student Theory Activity (STA) chair, the Master Class Activity chair, and Achievement Day chair.

Local Associations—Nazila Nekoerad gave her report.

Teacher Enrichment—Ben Raznick gave his report, including Notes & News chair, Website chair, and Certification chair reports.

Conferences—Christine Nufer Ortega gave her report, including the announcement that we have secured both Guest Artists and a Keynote Speaker for the 2024 Conference.

Commissioned Composer Chair—not present. No reports.

Representatives-at-Large Thayne S. Larsen – Not present. Bryan Wallick – Nothing to report.

All reports were emailed previously and will be filed.

New Business

Possible change of month for summer meeting – discussion about mid to late August. Possible date is August 24, 2024. Suggestions for new Advertising Chair – No suggestions during the meeting.

Announcements:

Next Meeting: Saturday, April 13, 2024, 1:00 pm.

Lakewood Symphony Concerto Competition information shared by Liane Rockley.

Adjournment at 2:35pm.

Submitted by Secretary, Dr. Jessica Pacheco Hjelmstad, NCTM

INDEPENDENT MUSIC TEACHER FORUM

LEILA VISS, IMTF CHAIR AND 2024 MTNA FOUNDATION FELLOW

THE MAIN OBJECTIVE OF THE CHAIR IS TO DISSEMINATE INFORMATION ON TIMELY TOPICS FOR INDEPENDENT MUSIC TEACHERS SUCH AS BENEFITS, INSURANCES, LEGALITIES AND BUSINESS. LET ME KNOW YOUR SUGGESTIONS OR QUESTIONS FOR FUTURE TOPICS AND I'LL DO MY BEST TO ADDRESS THEM.

The Power of a Teacher



In partnership with Lamont School of Music Piano Preparatory Program, Denver Area Music Teachers Association held a Student Musicale Celebrating Black History Month. Most students played pieces from Dr. Leah Claiborne's newly published Hal Leonard series, *Music of Black Composers, Volumes 1 and 2*. The

organizers were able to invite Dr. Claiborne to attend the celebration because they received funding from the MTNA Community Engagement Grant and the CSMTA Local Association Grant.



Dr. Leah Claiborne

Twenty-six students from over a dozen teachers performed music from Dr. Claiborne's books or by other black composers. Dr. Claiborne brushed aside tears as she praised the students and their teachers. She also explained how lonely her experience was as a black woman working towards a doctorate in classical piano. She never considered playing compositions written by black composers until a professor during her graduate studies nudged her to consider it. After years of studying repertoire from the classical canon, Dr. Claiborne stated, "I finally found my voice" playing spirituals. She then gave an emotional performance of a spiritual titled "I'm Troubled in Mind," arranged by Coleridge-Taylor Perkinson. Her passion for spirituals led her to seek out more music by black composers, which developed into a doctoral thesis. Dr. Claiborne's work resulted in two volumes of teaching pieces. After the performances, students were invited to ask Dr. Claiborne questions. One asked how she got her books

published. Dr. Claiborne said she repeatedly contacted sheet music publishers to consider publishing the two volumes. Most did not reply to her request, or they said 'no.' That is, until the death of George Floyd. Soon after, publishers changed their 'no' to 'yes,' and Dr. Claiborne had the luxury of choosing her publisher. Ben Raznick and Dr. Emily Book McGree presented Dr. Claiborne with the Trailblazer Award in recognition of her significant expansion to the world of piano music. Denver Area Music Teachers Association created this honor to recognize community members doing inspirational and courageous work. In response, Dr. Claiborne made a profound statement: "Teachers have power. Teachers have the power to program fresh repertoire at recitals and make a change!" There were numerous parents at the musicale to cheer on their performers. I'm guessing that it never occurred to them and the diverse crowd how teachers hold the power to steer students toward repertoire beyond the default "classics." The weight of her statement was tangible.

There are two main reasons why I feel compelled to share my thoughts about this musicale:

1. Kudos to CSMTA President-Elect Dr. Emily Book McGree and DAMTA President Ben Raznick, who organized a truly significant event alongside a fine committee. Both are outstanding leaders. Colorado music teachers are fortunate to be led by notable visionaries.
2. One of the reasons why Dr. Claiborne is a pianist and piano teacher today is because of the love and safety she felt from her first piano teacher. Music teachers not only hold power in expanding the diversity of repertoire for generations to come but also impact the souls and vocations of their students. A reminder to make every lesson count.



Ben Raznick, Emily Book McGree, Leah Claiborne, Greta Praznowski

TEACHER ENRICHMENT CORNER

BEN RAZNICK, 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 BENRAZNICKMUSIC@GMAIL.COM

Festivals and Events

Jefferson Symphony Orchestra Young Artists Competition

The 2024 first-place winner of the JSO*YAC is flutist Ann Kuo. She performs a solo recital, 7:30pm on April 5 at Jefferson Unitarian Church; April 7 she makes her JSO debut playing Ibert's Flute Concerto.

JSO*YAC 2025 is for classical strings, harp, and guitar; in 2026, for piano.

Prizes: First—\$5000, winners' recital, solo recital, and debut with JSO.

Second—\$2000 and winners' recital.

Third—\$1000 and winners' recital.

Eligibility: Applicants born on or after January 11, 2002.

Application: Hosted by Acceptd, <https://app.getacceptd.com/jeffersonsymphony>.

Entry Deadline: September 30, 2024.

Live Competition: January 11, 2025.

Information: www.jeffsymphony.org/yac-info or email jso.yac@gmail.com.

The Pueblo Keyboard Arts Festival Colorado State University Pueblo

October 31 – November 2, 2024

It is with great excitement that we at CSU Pueblo look forward to the 14th annual Pueblo Keyboard Arts Festival. 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. It is my hope that participants and audience will find this Festival serves as a source of inspiration, knowledge, and one of the many elements that lead to the growth of the "complete musician."

For more information, email Dr. Zahari Metchkov, zahari.metchkov@csupueblo.edu. (719) 565-8855

Ken Caryl Concerts and Celebration of Native Arts presents: Focus on Native Composers

Date: Saturday, April 13th, 2024, at 2:00 p.m.

Location: St. Philip Lutheran Church, 7531 S. Kendall Blvd., Littleton, CO 80128

Cost: Free

This concert will feature works by Native American/First Nations composers! Special guests include the *Signature* ensemble from Young Voices of Colorado, Columbine MTA Celebration Series winners, CSMTA's 2017-2018 *Teacher of the Year*, and other Indigenous and non-Indigenous musicians.

Support Colorado young talent and the Boulder Chamber Orchestra on May 11, 2024.

The Boulder Chamber Orchestra is proud to present the winners of the concerto competition for the Colorado State Music Teachers Association. Young musicians from across Colorado participate in the competition and winners are selected by a panel of professional musicians, including Maestro Sales of the Boulder Chamber Orchestra. This exciting concert will feature the winners of the competition as concerto soloists. BCO is proud to help launch the careers of these young musicians in Colorado. The concert will take place on May 11, 2024, at 8:00pm, at the Adventist Church in Boulder at 345 Mapleton Ave, Boulder, CO 80304.

A fundraising silent auction page has been created for the community to help BCO cover the cost of this beautiful public event, and for BCO to give back to the community. Now is your chance to not only get all the great items you want, but to do it knowing you are helping support our organization and mission. The auction is now open to bidding until May 10, 2024. Items range from exotic vacation getaways to donated items guaranteed to delight and surprise. So, tell your friends, family, community. Let the bidding begin!

<https://www.biddingforgood.com/auction/auctionhome.action?auctionId=341751291>

THANK YOU TO OUR CSMTA BUSINESS PARTNERS

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Calliope Music Studios www.calliopemusicstudios.org

Classic Pianos <https://denver.classicpianos.net>

Rockley Music <https://rockleymusic.com>

Schmitt Music www.schmittmusic.com/stores/denver/

TJ's Music <https://tjmusic.com/>

International Keyboard Odyssey & Festival <https://odyssiad.com/>

Lamont School of Music Piano Preparatory Program

<https://liberalarts.du.edu/lamont/content/lamont-pianopreparatory-program>

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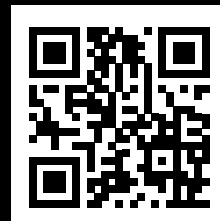
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STUDENT PROGRAMS



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. Customarily, well over 1000 students are involved with Achievement Day. Each student performs privately for an evaluator who listens and adjudicates the level of certificate to be earned. Guidelines for certificate levels and music-related options, including written and aural tests, are found in the CSMTA Student Achievement Day Comprehensive Guidelines. These guidelines also explain how students can receive the status of “Super

Achiever” by completing additional requirements. Local Associations may offer additional unique programs during these events including: master classes, project displays, games, T-shirt design, recitals, scavenger hunts, music technology labs, and more! Check with your local association to see when their Achievement Day event will be held.

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: Amy Watt amy@amywattpiano.com



2024 CSMTA Concerto Competition

The Winners of the 2024 CSMTA Concerto Competition for each category will be featured in a public performance with the Boulder Chamber Orchestra on May 11, 2024, at 8:00pm at the Boulder Adventist Church, 345 Mapleton Avenue, Boulder.

Info & forms: www.comusicteachers.net/concertocompetition
 Online application deadline: March 1, 2024 (passed)
 Winners' announcement: March 22, 2024 (passed)
 Winners' concert date: May 11, 2024 at 8:00pm
 Ages: Elementary piano: 8-10, Junior piano: 11-14
 Senior piano: 15-19, Winds & Percussion: 13-19
 Event chair: Dr. Stephanie Cheng Stephanie.cheng@du.edu



2024 Student Theory Activity (STA)

The purpose of the CSMTA Student Theory Activity (STA) is to stimulate theory competency among Colorado music students. The curriculum and testing use the nationwide Keynote Independent Theory Service (KITS). Complete information about this can be found at www.keynotetheory.com where an order form is available for manuals and student study materials. For

convenience, the 2024 STA testing will be conducted for participating students at DU Lamont School of Music on the same date and at the same location as Rising Stars Festival.

Info & forms: www.comusicteachers.net/sta
 Registration/Test order deadline: March 16, 2024
 Event date: April 20, 2024
 Event location: University of Denver, Lamont School of Music
 Event chair: Grace Christus grace_christus@yahoo.com



2024 CSMTA Rising Stars Festival

The 2024 CSMTA Rising Stars Festival will be held in person on Saturday, April 20th at the Lamont School of Music. This event offers both competitive and non-competitive categories in solo piano, solo voice, solo instrumental, and ensemble. Students are separated by age into five levels within each category. Repertoire selections from the same time period are accepted, as long as both pieces demonstrate contrasting styles and are by different composers. Also, judges may recognize outstanding performances with a Diversity, Equity, and Inclusion (DEI) Award, and students who perform repertoire selection(s) by a BIPOC (Black, Indigenous, People of Color) composer and/

or a female composer will be eligible for this additional award. This award will be open to both the competitive and noncompetitive categories. All students performing pieces by a DEI composer will receive a gold seal on their certificate. The first-place winners are invited (not required) to perform at the showcase concert during our state conference in October.

Info & forms: www.comusicteachers.net/risingstars
 Ages: 6-19 (non-collegiate)
 Registration deadline: March 16, 2024 (passed)
 Event date: April 20, 2024
 Event locations: University of Denver, Lamont School of Music
 Event chair: Amy Lee amy@pianopassionato.com

STUDENT PROGRAMS



Colorado State MTNA Competitions

MTNA sponsors a national competition in performance and composition that is open to members and non-members. Each state association is responsible for holding and staffing the first round of competitions. This year CSMTA will hold its MTNA Competition in conjunction with the state conference in

October.

Info & forms: www.comusicteachers.net/mtnacompetition

2024 Application deadline: TBA

2024 Composition scores due: TBA

2024 Event date: October 19, 2024

2024 Event location: Colorado State University Pueblo

Event chair: Abigail Silverberg abigailsilverberg@gmail.com



2024 CSMTA Master Class Activity

The 2024 Master Class Activity will take place at the next state conference, October 19 at the Colorado State University Pueblo.

Info & forms: www.comusicteachers.net/masterclass

Application Deadline: September 8, 2024

Event date: October 19, 2024

Event location: Colorado State University Pueblo

Event chair: Jill Ice, NCTM jill@icepianostudio.com

TEACHER ENRICHMENT CORNER

BEN RAZNICK, VP FOR TEACHER ENRICHMENT, EDITOR

Teachers' Toolkit (Resources for Music Teachers)

How can we as teachers support our college and university students? Here is a short list of MTNA opportunities we can inform these young professionals about:

Starting an MTNA Collegiate Chapter

One way to engage students actively enrolled in a college or university is by encouraging them to connect to MTNA by establishing a collegiate chapter. In fact, it's not that difficult! Each prospective collegiate chapter must submit an online Collegiate Chapter Application. Upon approval by the state association and national office, the collegiate chapter will receive notification and a certificate from MTNA. Each chapter must have at least three student members, as well as a sponsor or advisor who is an active member of the state and national associations.

MTNA Collegiate Chapters Symposium

This annual conference is sponsored by MTNA, and it combines the quality of the lectures of the national conferences but in a much smaller and intimate environment. Lectures are given by both collegiate faculty and graduate students. Although focused on MTNA Collegiate Chapters and collegiate members, the weekend is open to anyone and everyone. We anticipate

a wonderful weekend, and we hope to see you there!

Making The Most Of Young Professional MTNA Membership

In addition to the various conferences, workshops, networking that MTNA provides, young professionals are offered exclusive benefits: Grants and Awards (for example, financial assistance to attend a national event, or funding of projects offering educational and professional development), Complimentary Conference Registration (for members who volunteer for six or more hours during the MTNA National Conference), 50% Off Active Member Dues Following Graduation, and 50% Off MTNA Certification Application Fees to become a Nationally Certified Teacher of Music.

Learn more at MTNA.org in the *Young Professionals* area.



Emotionally Healthy Teacher-Student Relationships CONTINUED FROM PAGE 1

Meet Dianne & Dorian:

Dianne Betkowski, as the cellist of World Music ensemble Miguel Espinoza Fusion (MEF), composes, performs, records, and tours around the US, including residencies at a number of universities and colleges. She has performed, toured and recorded with the St. Louis, Utah, Honolulu and Colorado Symphony Orchestras. She is also a composer whose works have been performed by the Rochester Philharmonic, and the National, St. Louis, Houston, Honolulu and Colorado Symphonies, among many other groups. Dianne has also performed with the Boston Composers Quartet and the Lark Quartet. Her book, *How to Get To Carnegie Hall: A Weekly Music Practice Schedule*, is in its second printing. Dianne is the founder and former director of Denver Eclectic Concert.

Dorian Kincaid has been a resident of Colorado and a member of the Colorado Symphony since 1995. She holds degrees from Indiana University Jacobs School of Music and the Cleveland Institute of Music, where she was awarded the Jerome C. Gross Prize in Violin. She is honored to have studied with David Cerone, David Updegraff, Bernhard Goldschmidt, Nelli Shkolnikova, and Andrew Dawes. Dorian has appeared at numerous venues and festivals throughout the region, including Boettcher Concert Hall, Denver Eclectic Concerts, Strings Festival, Crested Butte Chamber Music Festival, New Music Symposium, Off-the-Hook Summerfest, and Taos and Aspen Music Festivals. Dorian also has been heard on CPR's Colorado Spotlight.

N&N: Since music teachers tend to be passionate about what they do and care deeply about their student's progress, it seems inconceivable that we might unintentionally perpetuate certain negative patterns that we inherited from our own teachers. Is it relevant that we examine the teaching styles that we absorbed from our past teachers?

Dorian: Yes, young students are so impressionable, and the teaching they receive when they are young has such an influence in all the ways they will eventually function as musicians.

Dianne: I agree, though it takes time to realize what has been healthy for us and what has not. We've had a spectrum of experiences as students ourselves that have taught us what to do as teachers, and sometimes what not to do. The good experiences were wonderful, but the bad ones were devastating and took some time to bounce back from. It takes a toll on one's psyche and ego. Eventually, if we give it some thought and examination, we can see what was positive for us, and what we really need to let go of completely.

Dorian: Emotionally abusive teaching can take a toll on our performance and contribution as musicians. In my own experience, it sometimes felt like I've had to unlearn more than I've learned, but the silver lining is that it has led me to think a lot

about the effect we have on our own students. After experiences like these I think we both hope to interrupt negative patterns; to pass on something more constructive to our students. We hope to shape their confidence by helping build a strong, well-rounded foundation, and by honoring their individual musicianship.

Dianne: What I've learned is that, to honor myself fully, to forgive my deficits, and to be very much in touch with my strengths, makes me a better teacher and musician, and a better colleague. In re-imagining myself, acknowledging the best of me and the not so best of me, and loving all of that, I can offer to my students a cleaner, more positively supportive approach as well. That positive honesty gives me a much healthier and realistic ego that in turn creates a positive and richly supportive environment for my students.

N&N: How can we equip our students to expect healthy boundaries in their relationships with future teachers?

Dianne: We can set the best examples we are capable of setting. We teach self-respect to our students by treating them with respect. We also give them a sense of healthy relational boundaries before we send them out into the world. If they encounter (emotionally) abusive teachers - teachers who degrade and insult, who humiliate and hurt them - they can walk away quickly (no, RUN!) and find another teacher that honors a healthy teacher-student relationship and who gives of themselves with little to no negative ego involvement. Also, I hope that our former students will trust us enough to let us help them process negative experiences later on.

Dorian: We can provide them with the foundation that their musicianship is theirs to own before they graduate from our teaching studios and take whatever direction they choose. That means to me that, though they come to a private teacher with an open mind and an open heart, ready to absorb and learn and apply what is taught, they are of unique value as musicians and must be respected. Whether our students will go on to become music-lovers or music professionals, I find it useful to remember that as teachers we are contributing to a sort of great feedback loop, enriching our art as a whole.

N&N: What is an issue you worry about as your students progress to college-level teaching?

Dorian: In sending students off to college, I've noticed that some universities and conservatories have policies of hiring high-profile performers, maybe without thoroughly vetting their teaching style. In some cases (though certainly not all) these star performers may have been focusing their energy on their concert careers and not much on teaching; they may have little patience for students with deficits requiring a methodical or insightful approach, which can lead to abusive behavior towards students. It's so important for college-bound students to make sure the teacher they are basing their college choice on is the right fit for them. The draw of big star performers at conservatories and universities needs careful examination.

Emotionally Healthy Teacher-Student Relationships CONTINUED FROM PAGE 12

It's entirely possible that some of the world's greatest performers are wonderful teachers, but that's not necessarily true. Many of them were child prodigies who cannot possibly understand the challenges of us mere mortal aspiring musicians! As teachers of high-school students we can educate them that, while it may seem glamorous to go away to study with a famous performer, ultimately it might not benefit the student. Ideally, by the time they leave us, we will have created a supportive relationship where they can contact us with any significant difficulties they might encounter with a teacher down the road.

Dianne: There needs to be a shift in hiring committees. Choosing a 'star' candidate for a teaching position who may not have the attributes of a great teacher, or who is ingrained with those old-fashioned sensibilities of pedagogical "discipline," may serve a school in the short term, but in the long run, the reputation of a school depends on the word of mouth that students share with each other about their experiences. Maybe redefining the role of the "performer-artist" who lacks inclination for teaching (as opposed to musician-educators who prioritize what is best for the student) could also work well. Perhaps this type of faculty can primarily concertize and occasionally teach public master classes, limiting their one-on-one time with private students.

N&N: Traditional teaching tends to focus on performance-based results with a master-apprentice type relationship between teacher and student. While this obviously has its benefits, we also have the alternative of more student-centered teaching approaches. What does this look like and why is it important?

Dorian: Today's musical possibilities are more expansive than ever before. Though a student may learn their musical skills through traditional Western classical methods, it's important to keep in mind that students have individual ambitions, needs, talents, interests, and opportunities. If a student has the potential for a solo career, or an orchestral or chamber music career, then the traditional teaching environment may work quite well. Expectations are well-known, and the path well-worn. If this is not a student's vision of their musical future, then I do believe it is a teacher's responsibility to support that

student's interests and help achieve them. It's important because the music world looks very different now.

Dianne: Yes, I was an example of exactly that kind of student! I took the traditional path to learning to play the cello, and to a great extent I am grateful because I acquired the technique and foundation I needed, but I was not given the freedom, or the respect, to pursue musical avenues and opportunities that actually showcase my greatest strengths as a cellist. Eventually I was able to do that for myself, but only later in life.

N&N: What about if a student goes on to college studies? Is a student-centered approach to teaching and learning still relevant here?

Dorian: Absolutely! As a student becomes more proficient, more experienced and capable, and more able to realize their

ambitions, it is at least equally important to be given the latitude and support to fulfill those musical ambitions. In the way that we have defined a student-centered approach, a continuation of that approach seems logical and consistent, doesn't it?

You (Dianne) use some wonderful creative approaches in your teaching of classical cello that involves composition and

improvisation skills. I think these student-centered methods can help lead students (and their teachers!) down their own unique paths, where they take ownership of what they do. We may not be able to change the teachers that are out there at every level, but we can help our own students develop a sense of validity and ownership of their musical journey.

N&N: How do you think the competitive environment of the music world affects one's teaching?

Dorian: At the university level, there are music schools where administrators turn a blind eye to the abusive behaviors of their faculty, perhaps with the notion of preparing their students for the rigors of a competitive professional environment.

Dianne: I understand that it is hard to avoid the trap of feeling validated as a teacher by our students' successes, and I see that this situation can adversely affect the process of teaching, of even which students one accepts into our studios in the first place. I know the world functions in a competitive way, but I think we suck the joy out of music when we go too far with competitions. I'd rather have showcases for musicians than cutthroat competi-



Dorian Kincaid and Dianne Betkowski

PARLIAMENTARY MOMENT

KATHY HAMMER, NCTM, RP (REGISTERED PARLIAMENTARIAN)

Who Says Robert Gets to Make the Rules?

While there are other parliamentary procedures available (and the U.S. Congress uses a different one), Robert's Rules of Order Newly Revised (RONR) is the most common procedure used by non-profit organizations. When an association's Bylaws state that meetings will be governed by the rules and regulations in the current RONR, then members know the meetings will be conducted in fairness to all. The following brief history of RONR serves as a reminder of the importance of knowing basic information found in RONR so non-profit meetings will not be chaotic but organized.

Genesis of *Robert's Rules of Order*

Henry Martyn Robert (1837-1923) was an engineering officer in the regular army. Wherever he was stationed, he was active in civic and educational work and in church organizations. In 1863 he was stationed in New Bedford, MA, and was asked to preside over a meeting related to how the city should defend itself in the event of a Confederate attack from the sea...and he didn't know how to preside. "My embarrassment was supreme," he wrote. "I plunged in, trusting to Providence that the assembly would behave itself. But with the plunge went the determination that I would never attend another meeting until I knew something of...parliamentary law."

As the army transferred him to various cities, he realized that every location had its own set of rules regarding the running of meetings and he became convinced of the need for a new kind of parliamentary manual, "based, in its general principles, upon the rules and practice of Congress, and adapted, in its details,

to the use of ordinary societies." He began studying the various manuals that had been printed about parliamentary law, including the manual Thomas Jefferson had written. He began to develop methods for organizing and conducting meetings, for stating duties of officers, and for the making of motions, as well as rules covering many other topics.

His idea was that a manual would combine existing parliamentary law of the day with a set of proposed rules of order that could be adopted by any society or organization. He began writing in January 1874 in Milwaukee when a severe winter tied up all engineering services for three months. His attempt went through many revisions before the first edition was published in Chicago on February 19, 1876. The publisher placed on the cover the title Robert's Rules of Order. Six weeks after the original publication of 3,000 copies, he began a second edition using comments and suggestions from users.

Subsequent Revisions

Each revision became larger with more details as society changed and rules and regulations needed more clarification. In 2020 the 12th newly revised edition was published and the Robert family has continued to be involved in each revision.

Parliamentary Moments are included in quarterly N&N publications to assist local associations and their members to become more knowledgeable about RONR.



Congratulations to Davina Perret on her Certification

Davina Perret has been a private piano teacher for 24 years. Her studio, which services 50 students, is in Highlands Ranch. She says she "loves teaching toddlers in groups" along with all the other ages in her studio. Bless her.

Her certification is particularly exciting for Arlyce Black, her piano teacher, and for me to watch her evolve into this amazing teacher. It is especially nice that she feels we were a part of encouraging her to enter the music teaching arena. During High School around 1990 Davina filled in for me as church accompanist when I needed to be away. She liked the idea of using her piano skills to be paid! And I appreciated her numerous skills even then!!

Davina will be sharing her certification experience with other interested CSMTA members at the Foothills

MTA meeting at 10:30am on April 17th at Our Savior's Church, in Lakewood.

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



ITEMS OF INTEREST

2024 CSMTA Commissioned Composer Call for Applications and Scores

CSMTA is accepting applications for the 2024 Commissioned Composer Award. The 2024 Commissioned Composer Award includes:

- Premiere performance of a new work during the fall CSMTA State Conference 2024, October 18-19, 2024.
- Award of \$2000, to be presented upon the completion of the premiere performance
- Subsequent submission of the commissioned work to the Music Teachers National Association competition for the Distinguished Composer of the Year award. The winner of this award receives \$5000 and has his/her work performed at the 2025 MTNA National Conference.

ELIGIBILITY:

1. Applicants for the 2024 award must be current or former residents of the state of Colorado; out-of-state students and those on temporary or long-term visas may apply.
2. Applicants must be current legal residents of the United States.

APPLICATION PROCEDURES:

- 1) Composers will submit a curriculum vita (CV) along with scores and recordings of up to three compositions from their body of work.

2) Submissions will be digital only: scores and CVs must be in PDF format, and recordings in MP3 format.

3) All of the above should be uploaded to a folder in Dropbox or Google Drive, and a link to the folder be emailed to the 2024 CSMTA Commissioned Composer Chair, jenniferalinn@yahoo.com, with “2024 CSMTA Commissioned Composer Application” in the subject line.

4) The deadline for submissions is **April 15, 2024**. A committee will review all submissions and declare the commission by **May 15, 2024** and notify applicants of the results. The Commissioned Composer will then present an intended composition model and instrumentation (for solo or small ensemble) to the committee.

5) For the premiere performance, the composer is responsible for travel costs, and is responsible for securing performers and paying performers’ fees.

6) Further details of procedure, timetable, and contract information inquiries may be directed to Jennifer Linn, jenniferalinn@yahoo.com.

Submitted by Jennifer Linn 2024-25 CSMTA Commissioned Composer Chair

Emotionally Healthy Teacher-Student Relationships CONTINUED FROM PAGE 13

-tions. If my students really want to compete, I support that, but mostly I do not encourage my students to compete. I encourage them to find as much joy in making music as possible, whatever way they choose to do it.

Dorian: When a teacher looks for defects in a student, they put themselves in a glass house. Teachers’ egos can inadvertently be aroused by students’ competitive endeavors, such as student orchestra placement auditions or actual competitions. That can cause us as teachers to measure ourselves by the public successes of our students, and to seek to fulfill our own agendas rather than the ambitions and needs of our students.

Dianne: Yes, that’s tricky for even the most well-adjusted among us teachers! A little more subtle is the idea of finding out what a student needs at a particular point in time. We have a lot of students who will never aspire to be professional, or attain anything resembling professional-level skills, but we need to teach to their needs, interest levels, and personal goals, and prioritize the joy of music-making!

N&N: In a speech at Tanglewood in 1970, Leonard Bernstein famously said: “...Find out what you can do well, uniquely well, and then do it for all you’re worth.”¹

Dianne: I think that means, for music teachers, to be open to talents and interests, ambitions, and goals that may differ from the conventional mainstream ideas we’ve grown up with. We must be observant, astute, and flexible with our students, help them find out what they feel they do best, and show them what we notice they do best, too. Doing those for all we’re worth will change our paths and align them more with what gives us joy, in the end.

Dorian: I believe that kids (and maybe adults too!) get great enjoyment out of doing what they do best, so it can be constructive to “rehearse” that joy of mastery, in balance with a growth mindset and developing the “grit” needed to tackle challenges.

Dianne: There may as well be joy, kindness, and nurturing in teaching, because in the end, the chips will fall where they fall. If a student practices a lot or they don’t, or if they have a lot of talent or they don’t, that all sorts itself out, so teachers can be kind, regardless.

¹Bernstein, Leonard. (1970, June 28) The Principles of Hope [Speech audio recording]. Library of Congress, pg 13. <http://hdl.loc.gov/loc.music/musbernstein.100020143>

CSMTA MEMBERS AT THE 2024 MTNA NATIONAL CONFERENCE



CSMTA members at MTNA receive the 2024 MTNA State Affiliate of the Year Award



CSMTA President, Andrew Cooperstock and Past-President and West Central Division Director, Mary Beth Shaffer

CU-Boulder graduate piano student of Dr. Jennifer Hayghe receives the MTNA Composition Young Artist winner prize from MTNA President, Dr. Peter Mack



CSMTA MEMBERS AT THE 2024 MTNA NATIONAL CONFERENCE



Left: CU-Boulder Collegiate Chapter members and their mentors after their presentation.

Leila Viss, NCTM received the 2024 MTNA Foundation Fellow award



CSMTA Members at the West Central Division dinner



CU-Boulder undergraduate piano student of Dr. Andrew Cooperstock receives the MTNA Young Artist Piano winner prize from Asia Passmore

Local Association Presidents 2023–2024

Aurora (AMTA) auroramusicteachers.org	Jerome Gilmer jerome@jeromegilmer.com	(303) 649-1830
Boulder Area (BAMTA) bamta.org	Carol Wickham Revier cswickhamrevier@yahoo.com	(303) 666-1927
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NOTES & NEWS

COLORADO STATE MUSIC TEACHERS ASSOCIATION NEWSLETTER

AFFILIATED WITH MUSIC TEACHERS NATIONAL ASSOCIATION, INC.



CSMTA Events through October 2024

April 13	CSMTA Board Meeting at 1:00 PM via Zoom
April 20	Rising Stars Festival, University of Denver, Lamont School of Music
April 20	Student Theory Activity (STA) University of Denver, Lamont School of Music
April 15	Commissioned Composer submission deadline
May 1	Formal sessions proposal deadline
May 11	Performance of CSMTA Concerto Competition with Boulder Chamber Orchestra
August 24	CSMTA Board Meeting at 1:00 PM via Zoom
September 8	Application deadline for CSMTA Master Class Activity
September 15	Poster presentation application deadline
October 18-19	2024 CSMTA State Conference, CSU-Pueblo

WE'RE ON THE WEB!
www.comusicteachers.net
www.mtna.org