

**PIKES PEAK**  
**MUSIC TEACHERS**  
**ASSOCIATION**  
**HANDBOOK**



*PPMTA is affiliated with  
Music Teachers National Association  
And Colorado State Music Teachers Association*

This handbook is a benefit of membership in PPMTA.  
Replacement copies may be printed from the PPMTA website.

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

No part of this handbook may be sold

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The PPMTA Handbook has been reformatted to be like the CSMTA Rules and Tools. Members must keep their handbook until updated pages are sent the following year.

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# PPMTA BYLAWS

Revised May 2010

## ARTICLE I – NAME

The name of this organization shall be the Pikes Peak Music Teachers Association referred to as PPMTA, an affiliate of the Colorado State Music Teachers Association (CSMTA) and Music Teachers National Association (MTNA), Inc., Cincinnati, Ohio, a Code Section 501 (c) (3) organization.

## ARTICLE II – PURPOSE

**Section 1.** This Association is organized and operated for educational, charitable, scientific, literary, and musical purposes as defined in Section 501 (c) (3) of the Internal Revenue Code and its regulations as they now exist or as they hereinafter may be amended. In furtherance of these purposes, this Association will strive:

- a. To conduct programs and activities that contribute to music culture for the benefit and the general welfare of all persons;
- b. To ensure that every student shall have access to a balanced comprehensive, and high-quality program of music instruction;
- c. To improve the quality of teaching, research, and scholarship in music;
- d. To promote the involvement of persons of all ages in learning music;
- e. To foster the utilization of the most effective techniques and resources in music instruction; and,
- f. To facilitate the education of music teachers.

**Section 2.** No part of the net earnings of the organization shall inure to the benefit, or be distributable to its members, trustees, officers, or other private persons, except that the organization shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth in the purpose clause hereof. No substantial part of the activities of the organization shall be the carrying on of propaganda, or otherwise attempting to influence legislation, and the organization shall not participate in, or intervene in (including the publishing or distribution of statements) any political campaign on behalf of or in opposition to, any candidate for public office. Notwithstanding any other provision of this document, the organization shall not carry on any other activities not permitted to be carried on (a) by an organization exempt from federal income tax under Section 501 (c) (3) of the Internal Revenue Code, or corresponding section of any future federal tax code, or (b) by an organization, contributions to which are deductible under Section 170 (c) (2) of the Internal Revenue Code, or corresponding section of any future federal tax code.

## ARTICLE III – MEMBERSHIP

**Section 1.** All Active, Senior, Collegiate, Patron, and Honorary members shall be required to hold membership in Local (PPMTA), State (CSMTA) and National (MTNA) Associations, and to pay the annual dues required by those Associations.

**Section 2.** Membership classifications, privileges and dues are as follows:

- a. **Active Membership** shall be open to all individuals professionally engaged in any field of music activity. Active Members shall be entitled to vote, hold office, receive the official Association publications, and to participate in all Association functions upon payment of designated dues and fees. Members shall abide by the PPMTA, CSMTA and MTNA Code of Ethics.

- a. **Senior Membership** shall be open to any active member who is seventy (70) years of age by July 1 of the upcoming membership year and who has maintained membership in PPMTA/CSMTA or another state association during the preceding five (5) years. They will be assessed one-half the local dues and are entitled to vote, hold office, receive the official Association publications and to participate in all Association functions upon payment of designated dues and fees. Members who, as of July 1, 2008 have already received senior status will be grandfathered in at the 50% discount rate.
- b. **Collegiate Membership** shall be open to all full-time college students currently involved in music study. Collegiate Members may attend all functions of the Association, enter students in PPMTA events, and receive Association publications upon payment of designated dues and fees, and meeting PPMTA festival deadlines. They do not have the right to vote, hold office, or enter students in CSMTA or MTNA competitions.
- c. **Patron Membership** shall be open to all individuals or businesses that wish to support the programs of the Association. Patron members will make a minimum donation of \$50 to PPMTA and will pay dues to CSMTA and MTNA, may attend all functions of the Association, but do not have the right to vote, hold office, or enter students in PPMTA, CSMTA, or MTNA competitions.
- f.. **Honorary Local Membership** may be conferred by the Executive Board upon individuals who have given distinguished service to PPMTA and the art of music. Honorary local members shall be entitled to vote, hold office, receive the official Association publications, and to participate in all Association functions upon payment of national and state dues and fees. Local Association dues will be paid by PPMTA.

**Section 3.** Local membership dues shall be proposed by the PPMTA Executive Board and approved by the membership in September. The membership year for all membership categories except that of collegiate membership shall coincide with the fiscal year, July 1 to June 30. Collegiate membership year shall be October 1 to September 30. Annual dues for all categories of membership shall be due on the first day of the membership year, after which date members are not in good standing nor entitled to any of the privileges of membership until dues are paid for the current membership year.

**Section 4.** Members whose dues are not received at MTNA by August 15th will be ineligible for PPMTA Fall Student Activities (Sept. – Dec.) and will not be in the Handbook Membership Roster. Dues for MTNA, CSMTA and PPMTA must be received at MTNA by December 1 and a \$25 reinstatement fee paid to PPMTA in order to be eligible for PPMTA Spring Student Activities (Jan. – May).

**Section 5.** New members joining after January 1 will pay pro-rated dues of one-half the current dues for local, state and national associations. They do not pay a reinstatement fee. MTNA will send a bill for full dues the following fiscal year.

**Section 6.** PPMTA shall not discriminate against any member, volunteer, program participant, or employee on the basis of race, creed, color, religion, national origin, ancestry, marital status, gender, sexual orientation, age, physical disability, veteran status, or political service or affiliation.

## **ARTICLE IV – TERMINATION OF MEMBERSHIP**

Termination of membership shall proceed as defined in MTNA Bylaws Article III–Membership, Section 2.Termination of Membership, and/or the CSMTA Bylaws Article II – Revocation of Membership.

## **ARTICLE V – ADMINISTRATION**

The management and government of this Association shall be vested in an Executive Board and Advisory Council.

### **Section 1.** PPMTA Executive Board (elected)

- a. The Executive Board shall manage and govern this Association. Members of the Executive Board shall consist of the following elected officers: President, First Vice President – Programs, Second Vice President – Student Activities, Third Vice President – Membership, Fourth Vice President – Publicity, Secretary, and Treasurer.
- b. All members of the Executive Board shall be voting members. The Immediate Past President shall act in an advisory capacity to the Executive Board but will not be part of the Board quorum and will not vote at Board meetings.
- c. The Executive Board shall be a legal entity to handle all funds coming into the Association, to manage its property, and to transact all business and other matters pertaining to the Association.
- d. Four (4) members of the Executive Board shall constitute a quorum for the transaction of business at Board meetings.
- e. The President shall be empowered to convene a meeting of the Executive Board at his or her discretion for any purposes of consultation appropriate to the function of the Association. The Board shall be empowered to vote by phone, e-mail, or in absentia.

### **Section 2.** PPMTA Advisory Committee (appointed)

- a. The President and Vice President of Student Activities will appoint members to the Advisory Committee.
- b. The Advisory Committee shall consist of all Festival Chairs and appointed committees.
- c. Advisory Committee members may attend Board meetings, but may not vote on Board business transactions and are not part of the Executive board quorum.
- d. Chairs shall attend the Board meeting one month prior and one month following their event to give status reports and discuss their event.

## **ARTICLE VI – ELECTION OF OFFICERS**

**Section 1.** The President shall appoint a nominating committee in January, consisting of three members, with at least one member from the Executive Board and at least one from the membership-at-large.

**Section 2.** The nominating committee shall present a slate of nominees to the membership at the March meeting. Nominees will be selected from members in good standing.

**Section 3.** Elections will be held in April. Fourteen (14) of the current PPMTA membership entitled to vote constitutes a quorum for the transaction of business. Nominations shall be accepted from the floor. Candidates will be elected by a majority of votes. If there are nominations from the floor, voting for that office shall be by secret ballot.

**Section 4.** Each Active, Senior, and Honorary member shall be entitled to one (1) vote in person. No proxy or mail-in votes are permitted.

**Section 5.** Officers will be installed at the May meeting, will serve a term of one (1) year and will assume office upon installation, except for the Treasurer who will assume office on July 1, the beginning of the fiscal year.

**Section 6.** If an officer does not complete their term of office, the President will appoint an interim office to finish the term after the Executive Board approves the decision.

## **ARTICLE VII – DUTIES OF OFFICERS**

Following are the general duties of officers; specific duties are outlined in PPMTA Job Descriptions.

**Section 1.** The President shall preside at all meetings of the Association, shall call and preside at meetings of the Executive Board, shall appoint all standing committees, shall appoint all special committees as needed, and shall perform all other duties implied by the title. The President shall also serve as the Local Association representative to the CSMTA Advisory Council. The President shall appoint a two-member committee to audit the books at the end of each fiscal year.

**Section 2.** The Vice-President for Programs shall act in the absence of the President, and will be responsible for planning the programs.

**Section 3.** The Vice-President for Student Activities shall be responsible for coordinating all student activities.

**Section 4.** The Vice-President for Membership shall be responsible for recruiting new members, sending out information to prospective members and appointing mentors for new members.

**Section 5.** The Vice-President for Publicity shall be responsible for publicizing PPMTA activities and coordinating Handbook Advertising.

**Section 6.** The Secretary shall keep the minutes of all meetings, maintain files of reports from various offices and distribute copies of minutes to all members of the Executive Board.

**Section 7.** The Treasurer shall be responsible for the payment of all bills authorized by the Association, shall keep an itemized account of all receipts and disbursements, shall present an official report to the Association at each meeting, shall prepare an annual budget, and shall present the books for an annual audit.

## **ARTICLE VIII – COMMITTEES AND CHAIRS**

The President shall appoint such standing and *ad hoc* committees and chairs as may be required by the activities of the Association.



## **ARTICLE IX- MEETINGS**

**Section 1.** Meetings of the Association shall be held at such time and place as are decided upon by the Executive Board, who shall be guided by the wishes of the membership.

**Section 2.** Fourteen (14) of the current PPMTA membership entitled to vote constitutes a quorum for the transaction of business. Motions shall be passed by majority vote of the quorum present and voting.

## **ARTICLE X – PARLIAMENTARY AUTHORITY**

**Section 1.** PPMTA shall be governed by these Bylaws, which shall not conflict with the Constitution and Bylaws of CSMTA or with the charter and bylaws of MTNA. Every amendment to the bylaws of CSMTA and MTNA shall become effective and binding on PPMTA.

**Section 2.** The rules contained in the current edition of Robert’s Rules of Order, Newly Revised, shall govern the Association’s meetings in all cases in which they are applicable and are not inconsistent with the Bylaws of the Association and any special rules of order the Association may adopt.

## **ARTICLE XI – FINANCE**

**Section 1.** The fiscal year shall begin on July 1 and end on June 30.

**Section 2.** The funds of the Association shall be deposited under its name in such bank as the Executive Board designates.

**Section 3.** Funds may be withdrawn only by checks signed by the Treasurer. Checks for amounts over four hundred dollars (\$400.00) shall be countersigned by the President or any other authorized officer. The President and/or any other authorized officer may sign checks in the absence of the Treasurer.

## **ARTICLE XII – AMENDMENTS**

**Section 1.** These Bylaws may be amended at any business meeting of the Association by a two-thirds vote of the members present and voting (see Article IX, Section 2 for quorum), the proposed amendment having been submitted in writing to the members at least thirty (30) days prior to the voting.

**Section 2.** All amendments consistent with the Constitution and Bylaws of MTNA may be added as stated in Section 1. Amendments inconsistent with MTNA must be reported to the Executive Director of MTNA before approval.

## **ARTICLE XIII – DISPOSITION OF ASSETS UPON DISSOLUTION**

**Section 1.** No distribution of the property of PPMTA shall be made upon its final dissolution until all debts are fully paid, nor shall PPMTA be dissolved or any distribution made except by a majority vote of the PPMTA membership.

**Section 2.** In the event of dissolution of this organization, any funds remaining in the treasury after Article XI. Section 1. is satisfied shall be contributed to Colorado State Music Teachers Association. If said organization does not exist, the assets shall be transferred to the Music Teachers National Association, or another 501 (c) (3) organization.

# **PPMTA STANDING RULES**

Updated 8/1/2013

## **I. FESTIVALS**

### **A. General Rules**

1. Teachers must be members (Active, Collegiate, Senior or Honorary) in good standing of PPMTA, CSMTA, and MTNA. Members whose dues are not received at MTNA by August 15th will be ineligible for PPMTA Fall Student Activities (Sept – Dec). Dues must be received at MTNA by December 1 and a \$25 reinstatement fee paid to PPMTA in order to be eligible for PPMTA Spring Student Activities (Jan-May). New members do not pay a reinstatement fee.
2. Non-member teachers (non-MTNA or non-PPMTA) will pay \$25 per event to enter students in PPMTA student activities. Their students will pay one and one-half times the PPMTA member student entry fees listed in PPMTA Standing Rule 1.A.7. They must contact the Festival Chair or VP of Student Activities for instructions and festival standing rules. They must follow all festival guidelines and standing rules.
3. Teachers, parents, or students who disrupt any part of a festival will be dismissed from that event. Students of teachers who have been dismissed forfeit all fees, prizes and the right to perform at the festival.
4. All scheduling decisions of the Festival Chairs are final.
5. No photocopies of music will be permitted except to facilitate a difficult page turn. This applies to students, music for adjudicators and music for accompanists. Computer generated music is acceptable if accompanied by the Copyright permission. Anyone using photocopied music must sign a release waiver. Students who use photocopied music without accompanying written permission and/or a signed release form will be disqualified.
6. All entry fees are nonrefundable and must be received by the chair no later than the festival deadline on the entry form. POSTMARK DATES WILL NOT BE HONORED.
7. Member entry fees for noncompetitive festivals are \$15 per student (Achievement Day is \$10); competitive festival fees are \$20. The Executive Board may approve any exceptions.
8. The decisions of the Festival Committee and Judges are final.
9. When festival levels are by age, student age is determined as of the date of the entry form deadline.

### **B. Teacher Responsibilities**

1. Teachers will conduct themselves in a manner consistent with MTNA, CSMTA and PPMTA Code of Ethics.
2. Member and Non-Member Teachers must help on the day of the festival or find another non-participating PPMTA teacher as a substitute. Failure to help on the day of the festival or find a non-participating PPMTA Teacher as a substitute will result in the teacher being disqualified from entering students in PPMTA student events for one year. Teachers and/or substitutes will work the job assigned by the festival chair. PPMTA Board may make exceptions as needed.

3. Teachers will ensure that entry forms, fees, and any other paperwork must be received at the correct address due according to festival deadline on entry form. Late entries will not be accepted. POSTMARK DATES DO NOT APPLY.
4. One check for entry fees must be from the PPMTA teacher. Checks from parents/students will not be accepted and will be returned.
5. Teachers will notify their students of their performance time, location and any other pertinent details.
6. Teachers will collect their student evaluation forms, ribbons, music, etc, by the end of each festival, or may pick them up at the next meeting.

### **C. Student Responsibilities**

1. Students will use appropriate stage and audience manners. They will dress in appropriate recital attire: no jeans, athletic attire, sneakers, flip-flops, t-shirts, bare midriffs, or beachwear.
2. Teacher's name may not appear on music for any event. Student's name may not appear on music for competitive events.
3. Prior to the event, the first measure of each line of music must be numbered from the beginning of each movement or each piece.

### **D. Judges**

1. Judges for competitive PPMTA festivals may not be PPMTA members. In case of emergency, judges for non-competitive events may be PPMTA teachers, if the teacher has no students entered in the event.
2. Standby judges will be paid \$40. If a standby judge is used in the festival judging, he/she will be paid the regular judging fee.
3. Judges for PPMTA Student Activities will be paid \$40 per designated hour and will receive a minimum of \$80 if judging less than 2 hours.

### **E. Programs**

1. All participating teachers' names will be listed separately from the students' names on PPMTA Festival Programs.
2. All festival programs will state: "PPMTA is a 501-C3 nonprofit organization, which is affiliated with the Colorado State music Teachers Association and Music Teachers National Association" in order to comply with MTNA and ASCAP rules.

## **II. MEETINGS**

- A. PPMTA general meetings are held the second Tuesday of each month from September through May at a time to be determined by the board. Meeting dates and/or locations will be announced in the newsletter and/or by email. Dates and times of board meetings are determined by the board on an as needed basis and will be announced in the newsletter and/or by email.
- B. Non-member teachers may attend one PPMTA meeting as a guest teacher after which they will be required to join local, state and national associations.

- C. Members who have paid by August 15th will be included on the PPMTA Handbook Membership roster. The roster is sent to schools and businesses upon request. Clinicians including PPMTA members, who present a program, will be paid \$125 if from out of town, and \$100 if local. Exceptions are to be voted on by the Executive Board.

### **III. FUNDING**

- A. The President will receive financial assistance for transportation and lodging to the MTNA Conference each year. The Executive Board will determine the amount yearly. Reimbursement for expenses requires that bills and/or receipts, and a PPMTA Requisition form be submitted to the Treasurer.
- B. Any member(s) who solicit funds on behalf of PPMTA from outside sources (e.g. music stores or private donations) must have prior approval of the PPMTA Executive Board.
- C. Reimbursement for new NCTM certification will be half of the application fee.

### **IV. NEWSLETTER/HANDBOOK**

- A. Newsletters will be posted at [www.ppmta.org](http://www.ppmta.org). The membership will be notified by email when a new newsletter is posted. Members may contact the Newsletter Chair to request a paper copy sent by U.S. mail. Advertising rates for both the Newsletter and Handbook are \$40 for a full page, \$20 for a half page, \$15 for a quarter page, and \$10 for a business card. Newsletter advertisers may buy 5 months and pay for 4.
- B. PPMTA members may insert a quarter page or smaller ad in the Newsletter at no charge for events without admission fees. Larger ads (and quarter page or smaller ads for events with admission fees) will be charged as stated in Standing Rule IV.A. All ads must be emailed to the Newsletter Chair in digital form no larger than 8.5 x 11 inches. PPMTA members will pay regular advertising rates for the handbook.
- C. All written PPTMA documents will be reviewed by the President, and/or assigns, before publication or distribution to the membership.
- D. The President and Board will appoint a Handbook Committee, which will consist of an Editor, VP Student Activities, VP Membership, and VP Publicity.

### **V. ELECTIONS**

In January, the President shall appoint a nominating committee of three members with at least one member from the Executive Board and least one from the membership-at-large. (Article VI. Election of Officers). They will present a slate of nominees at the March meeting. Elections will be held at the April meeting and new officers will be installed at the May meeting.

# MTNA CODE OF ETHICS

(Updated 8/1/2013)

The principles and aspirations found in the Code of Ethics are not conditions of membership, but are goals and ideals that each MTNA member should strive to make an essential part of his or her professional commitment to students, to colleagues and to society.

## **Commitment to Students**

The teacher shall conduct the relationship with students and families in a professional manner.

- The teacher shall respect the personal integrity and privacy of students unless the law requires disclosure.
- The teacher shall clearly communicate the expectations of the studio.
- The teacher shall encourage, guide and develop the musical potential of each student.
- The teacher shall treat each student with dignity and respect, without discrimination of any kind.
- The teacher shall respect the student's right to obtain instruction from the teacher of his or her choice.

## **Commitment to Colleagues**

The teacher shall maintain a professional attitude and shall act with integrity with regard to colleagues in the profession.

- The teacher shall respect the reputation of colleagues and shall refrain from making false or malicious statements about colleagues.
- The teacher shall refrain from disclosing sensitive information about colleagues obtained in the course of professional service unless disclosure serves a compelling professional purpose or is required by law.
- The teacher shall participate in the student's change of teachers with as much communication as possible between parties, while being sensitive to the privacy rights of the student and families.

## **Commitment to Society**

The teacher shall maintain the highest standard of professional conduct and personal integrity.

- The teacher shall accurately represent his/her professional qualifications.
- The teacher shall strive for continued growth in professional competencies.
- The teacher is encouraged to be a resource in the community.

# **CSMTA TEACHER PROFESSIONAL POLICIES**

(Updated 8/1/2013)

It is the TEACHER'S responsibility toward the student and his or her parents to:

1. Guide the development of each student's musical potential to as full a degree as possible.
2. Encourage the student constantly and instill in him or her a fine appreciation for all kinds of music by offering a broad and enriched program of instruction including theory, technique, key-board harmony, sight reading, and ensemble playing, as well as repertoire and performance skills.
4. Encourage all students to participate in the various student programs of the State and Local Associations.

It is the PARENTS' and STUDENT'S responsibility to the teacher to:

2. Realize that steady progress is assured only when a conscientious attitude toward music study and practice is held by both the student and his or her parents.
3. Understand that in engaging a private music teacher, certain policies must necessarily exist, such as the following:
  - a. An agreed minimum number of lessons per year are to be assured the teacher when time is reserved in the teaching schedule for that student, thereby establishing a basis for good instruction and assuring the teacher the same economic stability enjoyed by other professional members of the community.
  - b. If an agreement must be terminated by either the teacher or student, a minimum of two weeks notice should be given.

# **PPMTA TEACHER PROFESSIONAL POLICIES**

Pikes Peak Music Teachers Association endorses, supports and adopts both the MTNA Code of Ethics and the CSMTA Teacher Professional Policies.

# PPMTA FESTIVAL/RECITAL PREPARATION & PROTOCOL

## (Updated 8/1/2013)

The PPMTA Executive Board presents the following information that is intended as a guideline to help prepare students for events such as competitions and recitals. We hope these will be helpful to teachers and parents in order to present a professional atmosphere for members and participants in the Pikes Peak Music Teachers Association.

In presenting these guidelines, it is our hope that teachers and students will have a positive experience in all performance opportunities. Not only will the effects produce self-confidence, but they will also present a professional, pride-filled festival for our musical community.

### **TEACHER GUIDELINES FOR PREPARING STUDENTS**

*It would be helpful to place these guidelines or your own policies into your Student Handbook.*

- Teachers should be responsible for monitoring their students' preparedness to participate in upcoming events.
- If a student is not ready to perform 2 weeks before the scheduled event, contact the festival chair to remove the student from the program.
- It is not fair to have a student perform when they are unprepared. It will be embarrassing to the student and may cause long-lasting negative effects for him/her. We strive for positive experiences rather than negative memories.
- In choosing to place your students in various festivals, it is helpful to give the repertoire to students within a reasonable time frame. A suggestion would be presenting the repertoire 4-5 months before non-competitive events, or longer for the competitive events.

### **PERFORMANCE ETIQUETTE FOR STUDENTS**

- Attire for a successful performance:
  - No jeans, sweatshirts, sneakers, short skirts or flip-flops.
  - Dress modestly: no bare skin or midriffs. Please make sure your top will be appropriate for bowing.
  - No jewelry that would distract from your performance (jangling bracelets, etc)
  - Girls: wear shoes with a heel height that allows you to walk gracefully on stage.
  - Practice piano pedaling with your performance shoes on so there are no surprises during the event.

# PPMTA FESTIVAL/RECITAL PREPARATION & PROTOCOL (contd)

## PERFORMANCE ETIQUETTE FOR STUDENTS

### ➤ Performance Procedures

*It would be helpful if teachers would practice recital protocol with their students before festival or recital events.*

- Walk to the piano or performing area with confidence.
- Bow (with a smile) before the performance if the festival chairperson or teacher deems it necessary.
- Adjust the bench or music stand as needed.
- Use correct posture while performing in order to demonstrate confidence.
- When seated at the piano to perform, place your hands in your lap, take a deep breath and focus on the piece to be played. After a brief moment, place your hands on the keys and begin playing. A similar procedure should be adapted for instruments or voice.
- When you have completed the piece: place your hands in your lap for a brief moment, then stand and acknowledge the audience with a bow and a smile. Bowing is a performer's polite "thank you" to the audience and an acknowledgement of your performance: it is impolite not to bow.

## AUDIENCE ETIQUETTE

- Please arrive early and stay for the entire recital.
- If you arrive late, please enter the recital area between pieces, not while a student is performing.
- Audience members should sit quietly, not talk, text or use electronic devices during the performance.
- Parents may videotape if it does not interfere with the student's performance.
- Flash photography may be used after the recital is completed.
- Please take crying or talkative children/babies out of the recital until they are composed.



## VIVIAN MARCONI PPMTA STUDENT ACTIVITY AWARDS

*Vivian Marconi was one of the thirteen charter members of PPMTA at its inception in 1970. She taught voice and piano and was a very active member until the time of her retirement. Vivian was a caring and nurturing teacher and was well-loved by her students. She was faithful in attendance at meetings and State Conferences and was always willing to serve. Her students participated in numerous PPTMA festivals and auditions. Vivian's efforts contributed greatly to the success of PPTMA and she was well-respected by her colleagues.*

Students of PPMTA teachers accumulate points during the year from July 1-June 30 for participation in the events listed below. A minimum of 22 points is required to submit an entry. The deadline to submit entries is July 15<sup>th</sup>. \*Documentation of events must be attached.

**A winner in each grade level will be chosen and will be rewarded as follows:**

Grades 1,2,3,4,5 Medal (5 Medals)                      Grades 6,7,8 \$25 + Medal (\$75 and 3 Medals)

Grades 9,10,11,12 \$50 + Medal (\$200 and 4 Medals)

In addition, all other participants who meet the minimal points for entry will receive a certificate.

**Student Name:** \_\_\_\_\_ **School Grade:** \_\_\_\_ **Teacher Name:** \_\_\_\_\_

	<u>Activity</u>	<u>Point Value</u>	<u>Points Earned</u>
<u>Local</u>	Fall Festival	4	_____
	Spring Non-Competitive Festival	4	_____
	Competitive Festival	4	_____
<u>State*</u>	Achievement Day	4	_____
	Student Theory	3	_____
	SPA Artist	3	_____
	SPA Honors	3	_____
	Concerto Competition	3	_____
	Chamber Festival	3	_____
	<u>Additional Performances*</u>		
	Master Class	2	_____
	Senior Recital	4	_____
	Accompaniment/Chamber Music	2	_____
	Summer Music Camp	2	_____

Other performances (5 points max.—1 point per performance)\*

(Guild, church or school performances, special Christmas performances, other contests, other recitals open to public—studio group classes not acceptable). **All performances must be on the primary instrument studied with a PPMTA teacher).**

Specify events and dates:


Attending Events\* (3 points max.—1/2 point per event)\*

(e.g. Includes Classical Concerts, Master Classes, PPMTA events as a non-participant)


# PPMTA COMPETITIVE PIANO SONATINA FESTIVAL LIST

Updated 8/15/2012

*The Competitive Sonatina Festival and the Historical Era Festival are held in alternating years. This list governs the Competitive Sonatina Festival, but not the Competitive Historical Era Festival.*

♪ The following lists contain the approved sonatinas and sonatas for the Competitive Sonatina Festival. **No substitutions are allowed.**

♪ When more than one sonatina or sonata is listed on the same line, choose only one to perform.

♪ All sources are for suggestion only; any edition of the approved sonatina or sonata may be used.

♪ In sonatinas or sonatas with four or more movements, students in Primer Class through Class V will perform only 3 contrasting movements of their choice. Students in Classes VI and VII are required to perform two movements of their choice.

Composer <sup>1</sup>	Pair Benda & Bach together to satisfy requirements for number of movements.
Composer <sup>2</sup>	Pair any two sonatas of comparable difficulty by the <b>same</b> composer.

<b>ABBREVIATIONS IN SONATINA LIST</b>	
*	Permanently Out of Print but accepted if teacher has original copy.
ABRSM	Associated Board of the Royal Schools of Music
AMP	Associated Music Publications
B&VP	Broekmans & Van Poppel
CFP	C. F. Peters
CKP	Contemporary Keyboard Publishing
CMP	Consolidated Music Publishing
EMB	Editions Musica Budapest
EV	Elkan –Vogel
G.S.	G. Schirmer
Hob.	Hoboken
IMC	International Music Company
K.	Köchel
L.	C. Landon
MCA	Universal Music Publishing Group (formerly Music Corp. of America)
MMP	Masters Music Publications
Myklas	Acquired and published by Alfred Publishing Co.
Ric	Ricordi
Sal	Salabert
SB	Summy-Birchard
UME	Union Musical Espanola
USSR	Music Publishers of USSR Music published by G. Schirmer
VU	Vienna Urtext Edition
Warner Brothers	Acquired and published by Alfred Publishing Co.
WH	Wilhelm Hansen

**PRIMER CLASS: THROUGH GRADE 3 All Movements by Memory**  
**PPMTA Competitive Piano Sonatina List**

<b>COMPOSER</b>	<b>TITLE OF WORK</b>	<b>SOURCE</b>
Agay	Little Suite in Baroque Style	Joy of Sonatinas - Yorktown
Agay	Recital Sonatina	An Introduction to Playing Sonatinas - Yorktown
Agay	Sonatinetta	An Introduction to Playing Sonatinas - Yorktown
Alexander	Sonatina in G	Performing in Style - Alfred
Bastien	A First Sonatina	First Sonatinas - Kjos (sheet)
Bastien	Sonatina in F, Sonatina in G	First Sonatinas - Kjos
Bastien	Bright Red, Emerald Green, & Sapphire Blue	Sonatinas in Color - Kjos
Bastien	Sonatina in C, Sonatina in F, & Sonatina in G	Sonatina Celebration - Kjos
Cory	A Primer Sonatina	Heritage (sheet or e-copy)
Costley	My First Sonatina	FJH (sheet)
Diabelli	Three Little Pieces	Joy of Sonatinas - Yorktown
Faust	Indian Sonatina from Sound Drops	EDF Music (sheet)
George, Jon	Sonatina No.1	Artistry Alliance
George, Jon	Sonatina No.1 in F *	Summy Birchard
Kern, Fred	First Time Sonatina	Hal Leonard (sheet)
McMichael	Bug Sonata *	Making Music My Own, Vol. 2 – Heritage
Noona	Premier Sonatina	Noona All in One – Book 6
Noona	Salty Sonatina, Snappy Sonatina	Sonatinas: First Book of Sonatinas
Noona	Swiss Clock Sonatina	Sonatinas: First Book of Sonatinas
Noona	Sizzling Sonatina	Sonatinas: First Book of Sonatinas
O’Dell, Peggy	Saturday Sonatina	FJH (sheet)
Olson, Lynn Freeman	First Sonatina	Fischer (sheet)
Olson, Lynn Freeman	Sonatina No.3 in A Minor	Beginning Sonatinas – Alfred
Poe	Best Friend Sonatina	Three Sonatinas – Fischer
Poe	Seaside Sonatina	Three Sonatinas – Fischer
Poe	Shaggy Dog Sonatina	Three Sonatinas – Fischer
Poe	Sonatina for a Dinosaur	Silly Sonatinas – Belwin
Rejino, Mona	American Sonatina	Hal Leonard (sheet)
Sallee	Singer’s Sonatina	Carl Fischer (P3310)
Snell	Sonatina in C, Sonatina in F, Sonatina in G	Sonatina Festival - Kjos
Strickland, Judith	Sail-Away Sonatina	FJH (sheet)
Sutton	Sonatina No.1 *	Bradley

**CLASS I: THROUGH GRADE 6 - All Movements by Memory**  
**PPMTA Competitive Piano Sonatina List**

COMPOSER	TITLE OF WORK	SOURCE
Agay	Dance Sonatina & Petite Sonatina	Playing Sonatinas - Yorktown
Alexander	Imperial Sonatina	Alfred
Alexander	Sonatina in C, Sonatina in G, & Sonatina in F	Simply Sonatinas -Book 1
Alexander	Sonatina Spiritoso	Performing in Style - Alfred
Attwood	Sonatina No.1 in G	Sonatinas First Book for Pianists
Bastien	Chromatic Sonatina	Three Sophisticated Sonatinas - Kjos
Bastien	Kansas Sonatina & Louisiana Sonatina	American Sonatinas - Kjos
Bastien	Major Minor Sonatina & Syncopated Sonatina	Three Sophisticated Sonatinas - Kjos
Beethoven	Sonatina in G	Sonatina Favorites Vol. 1 - Bastien
Brown, T.	Petite Sonatina	FJH (sheet)
Brown, T.	Sky Sonatina	FJH (sheet)
Brown, T.	Clock Sonatina	FJH (sheet)
Chagy	Ballet Sonatina *	Sonatinas from Myklas for Piano Vol. 1 & (sheet)
Chovan	Hungarian Sonatina	Playing Sonatinas - Yorktown
Clarke	Mini Sonatina	Sonatinas from Myklas for Piano - Vol. 1
Clementi	Sonatina, Op. 36, No. 1	Sonatina Album - Schirmer
Faber	Classic Sonatina	FJH (sheet)
Faber	Classic Sonatina in G	FJH (sheet)
Faber	Sonatina in C	FJH (sheet)
George	Sonatina No.2, No.3, No.4 & No.5	Artistry Alliance
Gillock	Sonatina in C	Accent on Analytical Sonatinas
Gillock	Sonatina in C	Accent on Rhythm and Style
Gillock	Sonatina in G	Willis (sheet)
Greenleaf, E.	Sonatina for the Wiregrass	FJH (sheet)
Gurlitt	Sonatina in C	Masters of the Sonatina Vol. I - Alfred
Gurlitt	Sonatina, Op. 76, No. 5	Joy of Sonatinas - Yorktown
Haslinger	Sonatina in C	Masters of the Sonatina Vol. 2 - Alfred
Latour	Sonatina in C	First Sonatina Book, Palmer - Alfred
Mier	Seafarer's Sonatina	Alfred (sheet)
Noona	Syncopated Sonatina	First Book of Sonatinas - Heritage
Odell, P.	Saturday Sonatina	FJH (sheet)
Olson	Sonatina No.4 in A Minor	Beginning Sonatinas - Alfred
Olson	Sonatina Americana	Fischer (sheet)
Perdew	Alpine Sonatina	Sonatinas for Piano Vol. 1 - Myklas & (sheet)
Perdew	Aurora Sonatina	Sonatinas from Myklas for Piano Vol. 1
Perdew	Sierra Sonatina	Sonatinas from Myklas for Piano Vol. 1
Perdew	Denver Sonatina	Sonatinas from Myklas for Piano Vol. 2
Reinecke	Sonatina in F	Masters of the Sonatina Vol. 1
Shott	Midnight Sonatina	Myklas (sheet)
Spindler	Sonatina, Op. 157, No. 4	Piano Literature 3 - Bastien
Spindler	Sonatina, Op. 157, No. 1	Joy of Sonatinas - Yorktown
Stewart	After School Sonatina	Belwin (sheet)
Stewart	Sonatina No.3	Belwin (sheet)
Sutton	Sonatina No.2	Bradley Publications
Sutton	Sonatina No.3	Bradley Publications
Tan	Big Top Sonatina & Circus Sonatina	Circus Sonatinas - Frederick Harris
Vandall	Sonatina No.1 in C	Vandall Sonatinas - CPP/Belwin, & (sheet)
Vandall	Sonatina No.2 in G	Vandall Sonatinas - CPP/Belwin, & (sheet)
Vandall	Sunrise Sonatina	Myklas (sheet)
Vandall	Woodland Sonatina	Myklas (sheet)

**CLASS II: THROUGH GRADE 8 - All Movements by Memory**  
**PPMTA Competitive Piano Sonatina List**

COMPOSER	TITLE OF WORK	SOURCE
Agay	Sonatina in Classic Style	Joy of Sonatina - Yorktown
Alexander	Sonatina in F	Simply Sonatinas Book 2 - Alfred
André	Sonatina, Op. 34, No. 1 in C	Sonatina Masterworks, Book 1- Alfred
Atwood	Sonatina in G Major	Sonatina Masterworks Book 1 – Alfred
Armstrong, Wm. D.	Rustic Sonatina	American Sonatinas Book 1 - Schaum
Bach, C.P.E. <sup>1</sup>	Sonatina in E, Wq. 63, No. 8	Masters of the Sonatina Book 2 – Alfred
Bastien	Sonatina in Classic Style	Sonatina Favorites Volume 1 – Bastien
Beethoven	Sonatina in F	Sonatina Favorites Volume 2 – Bastien
Benda <sup>1</sup>	Sonatina in G	Masters of the Sonatina Book 2 – Alfred
Bober	Sonatina of the High Seas	FJH (sheet)
Brooks-Turner	Italian Sonatina	FJH (sheet)
Camidge	Sonatina 1 in G	First Sonatinas for Pianists, First Book for Pianists – Alfred
Chagy	Atlanta Sonatina *	Sonatinas from Myklas for Piano Vol. 2 & (sheet)
Chagy	Cowboy Sonatina *	Sonatinas from Myklas for Piano Vol. 2 & (sheet)
Clementi	Sonatina Op. 36, No. 2	Alfred, Schirmer, & Kalmus
Clementi	Sonatina, Op. 36, No. 3	Alfred, Schirmer & Kalmus
Czerny	Sonatina in C, Op. 163	Masters of the Sonatina Book 2 – Alfred
Demarest	Viking Sonatina *	Sonatinas from Myklas for Piano Vol. 1 & (sheet)
Diabelli	Sonatina, Op. 168, No. 2	Joy of Sonatinas - Yorktown
Faith, Richard	Sonatina in C	Belwin (sheet)
Foerster	Sonatina, Op. 51, No. 1 *	Willis
George	Sonatina No. 6	Artistry Alliance
Gillock	First Sonatina in C	Accent on Analytical Sonatinas & Willis (sheet)
Gillock	Second Sonatina in G	Accent on Analytical Sonatinas – Willis
Gillock	Sonatina Classica	Willis (sheet)
Goldston	Sonatina in Blues Style	Alfred (sheet)
Haydn	Sonatina Hob XVI/11	Dover, Henle
Hewitt	Sonatina in D	Masters of the Sonatina Vol. 3 – Alfred
Kuhlau	Sonatina, Op. 55, No. 1	Sonatinas for Piano – Kuhlau Book 1
Kuhlau	Sonatina, Op. 55, No. 2	Sonatinas for Piano – Kuhlau Book 1
Latour	Sonatina No.1 in C	The First Sonatina Book - Alfred
Latour	Sonatina No.2 in G	Sonatinas The First Book for Pianists – Alfred
Latour	Sonatina No.3 in C	Sonatina Masterworks, Book 3 ed. McGrath
Lichner	Sonatina, Op. 49, No. 1 in C	Lichner Sonatinas- Snell
Lynes	Sonatina, Op. 39, No. 1	Lynes Sonatinas - Snell
Lynes	Sonatina, Op. 39, No. 2	Lynes Sonatinas- Snell
McLean	Sonatina in a Neoclassical Style	FJH (sheet)
Mozart	Sonatina in C	Joy of Sonatinas - Yorktown
Noona	Sonatina Jazzico	Sonatinas by Noona – Intermediate - Heritage
Noona	Sonatina Repetivo	Sonatinas by Noona – Intermediate - Heritage
Olson, K.	Sonatina in Flight	FJH
Olson, K.	Sonatina of the Old West	FJH
Olson, K.	Denver Sonatina	FJH
Poe	Sonatina One *	Belwin (sheet)
Poe	Sonatina Two *	Belwin (sheet)
Porter, Addison	New England Sonatina	American Sonatinas, Book 1 - Schaum
Rollin	Sonatina in C	Spotlight on Classical Style
Rollin	Sonatina in G	Spotlight on Classical Style
Rollin	Suite Georgia: A Sonatina	Alfred (sheet)
Takacs	Kleine Sonate	Doblinger
Thompson	Sonatina in G	Willis (sheet)
Vandall	Sonatina in D Major, No. 3	Vandall Sonatinas - CPP/Belwin & (sheet)
Vanhal, J. B.	Sonatina in F, Op. 41, No. 2	Masters of the Sonatina Book 1 – Alfred

**CLASS III: THROUGH GRADE 10 - All Movements by Memory**  
**PPMTA Competitive Piano Sonatina List**

COMPOSER	TITLE OF WORK	SOURCE
Alexander	Sonatina in D, Sonatina in G Minor	Simply Sonatinas Book 2 - Alfred
Bach, C.P.E.	Sonata in C Major, W. 55/1	Great Keyboard Sonatas Series 2 - Dover
Bach, C.P.E.	Sonata in D Minor, W. 65/24	Great Keyboard Sonatas Series 1 – Dover
Bastien	Sonatina in Contemporary Style	Sonatina Favorites - Kjos
Bastien	Sonatina in Romantic Style	Sonatina Favorites Volume 2 – Bastien
Beethoven	Sonata, Op. 49, No. 2	Alfred, Henle, Schott
Benda <sup>2</sup>	Sonatinas	Artia, Brodt, MMP, Alfred
Biehl	Sonatine, Op. 94, No. 4	Introduction to Sonatina – Halford
Camidge	Sonata 6 in D	Introduction to Keyboard Sonatas – Halford/Alfred
Clementi	Sonatina, Op. 36, No. 4, 5 and 6	Sonatina Album – Schirmer
Diabelli	Sonatina, Op. 151, Nos. 1, 2, and 3	Eleven Sonatinas, Op. 151 & 168 – Alfred
Diabelli	Sonatina, Op. 168, Nos. 1, 3, 4, 5, 6 and 7	Eleven Sonatinas, Op. 151 & 168 – Alfred
Dussek	Sonatina, Op. 20, No. 1, 2, 3, 4, and 5	Sonatina Album – Schirmer
Fibich	Sonatina	Romantic Sonatinas Book 3 - Henle
Gillock	Sonatina in Classic Style	Willis (sheet)
Gillock	Sonatine	Willis (sheet)
Gurlitt	Sonatina, Op. 54, Nos. 1-6	Six Sonatinas Gurlitt – Alfred
Haydn	Sonata in C Hob. XVI/7	Six Sonatinas Haydn – Alfred
Haydn	Sonatina Hob.XVI/8	Dover, Henle
Haydn	Sonata in F Hob. XVI/9	Six Sonatinas Haydn – Alfred
Kohler	Sonatina in G	Masterworks Book 2 McGrath – Alfred
Kuhlau	Sonatina, Op. 20, No. 1	Sonatinas for Piano Kuhlau Book 1 – Schirmer
Kuhlau	Sonatina, Op. 55, No. 3 in C	Piano Literature Vol. 3 –Bastien
Kuhlau	Sonatina, Op. 88, Nos. 1, 2, 3, 4	Sonatinas for Piano – Schirmer
Lichner	Sonatina, Op. 66, No. 1 in C	Sonatina Favorites Vol. 2 – Bastien
Longue	Sonatina, Op. 32	Six Piano Sonatas by Belgian Composers - Schirmer
Lynes	Sonatina, Op. 39, No. 3 in C	Four Analytical Sonatinas Lynes – Alfred
Mozart	“Viennese” Sonatinas 1, 2, 3, 5, 6	IMC, Schott, GS, Hinshaw, VU, CFP
Noona	Sonatina in A Minor	Performer Vol. 4 – Noona - Heritage
Olson	Sonatina in Colors	FJH. (sheet)
Olson	Sonatina in Seasons	FJH (sheet)
Pleyel	Sonatina in D	First Sonatina Book – Alfred
Porter	New England Sonatina	American Sonatinas - Schaum
Reinecke	Sonatina, Op. 136, No. 5	Romantic Sonatinas Book 3 – Henle
Reinecke	Sonatina, Op. 136, No. 4 in A Minor	CMP III
Rovner	Sabra, Arpa, Tarantella	Instant Recital Level 3 – CKP
Schumann	Kinder-Sonate, Op. 118, No. 1	Henle, Kalmus
Sifler	Sonatina No.1 in B flat *	(sheet)
Sifler	Sonatina No.2 in C *	(sheet)
Stewart	Texas Sonatina*	CPP, Belwin, (sheet)
Valenti	Sonatina Nos. 1-5 *	Sonatinas – AMP
Vandall	Jazz Sonatina	Bradley & (sheet)
Vandall	Sonatina No.4 in A Minor	Vandall Sonatinas - CPP/Belwin & (sheet)

**CLASS IV: THROUGH GRADE 11 - One Movement by Memory & Two Movements With Music  
PPMTA Competitive Piano Sonatina List**

COMPOSER	TITLE OF WORK	SOURCE
Absil	Sonatine, Op. 125	6 Piano Sonatinas by Belgian Composers – Schirmer
Agay	Hungarica Sonatina *	Fox (sheet)
Agay	Sonatina No.3 *	Fox (sheet)
Bach, C.P.E.	Sonata in A Minor, W 57/2	Great Keyboard Sonatas Book 2 – Dover
Bach, C.P.E.	Sonata in A Minor, Wq 53, Nr. 3	Sonatinas for Piano (Baroque to Pre-Classic)Vol. 1 – Henle
Bach, C.P.E.	Sonata in C Major, Wq 53, Nr.1	Sonatinas for Piano (Baroque to Pre-Classic)Vol. 1 – Henle
Brown, T.	Sonatina (Les Pivoines)	FJH (sheet)
Bartok	Sonatina	Masters of the Sonatina Vol. 3 Hinson – Alfred
Beethoven	Sonata, Op. 49, No. 1	Alfred, Henle, Schott
Beethoven	Sonatina, WoO 47, Nos. 1, 2, 3	Seven Sonatinas Beethoven – ABRSM, Peters
Beethoven	Sonatine, WoO 50 or 51	Seven Sonatinas Beethoven – ABRSM
Clementi	Sonata, Op. 4, Nos. 1, 2, 3, 4, 5, 6	Alfred
DeBo, Victor	Sonatina in D	Six Piano Sonatinas by Belgian Composers - Schirmer
Diabelli	Sonatina, Op. 151, No. 4 in C	Essential Keyboard Sonatinas – Alfred
Gretchaninov	Sonatine, Op. 110, No. 1 & No. 2	Schott
Hajdu	Sonatine *	Supraphon
Haydn	Sonata in D Major, Hob. XVI/37	Henle Book II
Haydn	Sonata in B Minor, Hob. XVI/32	Haydn Sonatas Vol. 3 Hinson – Alfred
Haydn	Sonata in D Major, Hob. XVI/33	Haydn Sonatas Vol. 2 Hinson - Alfred
Haydn	Sonata in C Major, Hob. XVI/35	Haydn Sonatas Vol. 2 Hinson – Alfred
Haydn	Sonata in G Minor, Hob. XVI/44	Haydn Sonatas Vol. 3 Hinson – Alfred
Haydn	Sonata in E Minor, Hob. XVI/47	Haydn Sonatas Vol. 2 Hinson – Alfred
Haydn	Sonata in G Major, Hob. XVI/40	Haydn Sonatas Vol. 3 Hinson – Alfred
Hopkin	Sonatine *	Oxford Publishing
Kabalevsky	Sonatina, Op. 13, No. 1, No.2	Alfred, Kalmus, MCA, IMC
Karp	Sonatina	Willis
Khatchaturian	Sonatina 1959	MCA
Kircher	Sonatina, Op. 70, Nos. 1-5	Schott
Kuhlau	Sonatina, Op. 20, No. 2	Sonatina Album – Schirmer
Kuhlau	Sonatina, Op. 20, No. 3	Sonatina Album – Schirmer
Kuhlau	Sonatina, Op. 60, No. 2	Sonatinas for Piano Book 2 Kuhlau – Schirmer
Mozart	Sonata in C Major, K. 545	Henle, Schott, EMB, Durand, VU, Ric, WH
Noona	Sonatina Romantico	Sonatinas by Noona – Intermediate - Heritage
Peeters	Sonatina in G Major, Op. 46	Six Sonatinas by Belgian Composers, Schirmer
Persichetti	Sonatina Volume 2, Op. 63, No. 4 (1957)	Elkan-Vogel
Rocherolle	Sonatina No. 1 “Little Classic” *	CPP/Belwin (sheet)
Rocherolle	Un Poco Sonatina	Alfred (sheet)
Rocherolle	Sonatina in C	Kjos
Satie	Sonatine Bureaucratique 1917	Alfred, Consortium, EV, B&VP, MMP, Sal
Scarlatti <sup>2</sup>	Sonatas	Schirmer
Schumann	Kinder-Sonaten, Op. 118, Nos. 2 & 3	Kalmus
Soler <sup>2</sup>	Sonatas	UME, A Broude, Henle, Faber
Spindler	Sonatina, Op. 157, No. 8 in E Minor	Selected Sonatinas Volume 2 – Schirmer
Storr	Sonatine *	Brodts Music (sheet)

**CLASS V: GRADES 7-12 - One Movement by Memory & Two Movements With Music**  
**PPMTA Competitive Piano Sonatina List**

<b>COMPOSER</b>	<b>TITLE OF WORK</b>	<b>SOURCE</b>
Bach, C.P.E.	Sonata in A Major, W 55/4	Great Keyboard Sonatas Book 2 – Dover
Bach, C.P.E.	Sonata in E Major, W 65/46	Great Keyboard Sonatas Book 2 – Dover
Bach, J. C.	Sonate, Op. 5, No. 4	Henle
Beethoven	Sonata in F Minor, Op. 2, No. 1	Dover, Henle, Alfred
Beethoven	Sonata in C Minor, Op. 10, No. 1	Volume 1 – Dover
Beethoven	Sonata in E Major, Op. 14, No.1	Dover, Henle, Alfred
Beethoven	Sonata in G Major, Op. 14, No. 2	Dover, Henle, Alfred
Beethoven	Sonata in G Major, Op. 79	Dover, Henle, Alfred
Clementi	Sonata in A Major, Op. 33, No. 1	Belwin, Vol. II - Breitkopf & Hartel
Clementi	Sonata in D Major, Op. 25, No. 6	Belwin, Vol. II - Breitkopf & Hartel
Field, John	Sonata in A Major, Op. 1, Nos. 1, 2, 3	Henle
Field, John	Sonata IV in B Major	Henle
Galuppi	Sonata, Op. 1, No. 1	Oxford
Galuppi	Sonata Nos. 1 – 6	Fischer
Haydn	Sonata in A Flat Major, Hob. XVI/43	Haydn Sonatas Vol. 3 Hinson – Alfred
Haydn	Sonata in D Major, Hob. XVI/19	Haydn Sonatas Vol. 1 Hinson - Alfred
Haydn	Sonata in C Minor, Hob. XVI/20	Haydn Sonatas Vol. 1 Hinson - Alfred
Haydn	Sonata in E Flat Major, Hob. XVI/28	Haydn Sonatas Vol. 2 Hinson - Alfred
Haydn	Sonata in F Major, Hob. XVI/23	Haydn Sonatas Vol. 2 Hinson - Alfred
Haydn	Sonata in D Major, Hob. XVI/37	Haydn Sonatas Vol. 2 Hinson – Alfred
Haydn	Sonata in G Major, Hob. XVI/39	Haydn Sonatas Vol. 2 Hinson – Alfred
Haydn	Sonata in E Minor, Hob. XVI/34	Haydn Sonatas Vol. 2 Hinson – Alfred
Haydn	Sonata in E Flat Major, Hob. XVI/49	Haydn Sonatas Vol. 3 Hinson – Alfred
Haydn	Sonata in D Major, Hob. XVI/51	Haydn Sonatas Vol. 3 Hinson – Alfred
Haydn	Sonata in B Minor, Hob. XVI/32	Haydn Sonatas Vol. 3 Hinson – Alfred
Mozart	Sonata in C Major, K. 279	Presser
Mozart	Sonata in F Major, K. 280	Presser
Mozart	Sonata in E Flat Major, K. 282	Presser
Mozart	Sonata in F Major, K. 547a	Presser, Schott, Durand
Mozart	Sonata in G Major, K. 283	Presser
Muczynski	Sonatina, Op. 52 in F Major	Associated Press
Scarlatti <sup>2</sup>	Sonatas	Schirmer
Soler <sup>2</sup>	Sonatas	UME, Broude, Henle, Faber
Tansman	Sonatine Transatlantique	Leduc.

**CLASS VI: GRADES 9 – 12**

Two Movements from Memory: Any sonatina or sonata not previously listed.

**CLASS VII: COLLEGIATE –**

College Freshmen (POST HIGH SCHOOL DIPLOMA) through Age 22

Two Movements from Memory: Any sonatina or sonata



# MTNA CERTIFICATION

For information on teacher certification contact the CSMTA Certification Chair at [www.comusicteachers.net](http://www.comusicteachers.net)

PPMTA reimburses newly certified members with one-half the application fee for the MTNA Certification process. For more information on the MTNA Certification process, logon to [www.mtna.org](http://www.mtna.org) (MTNA Certification) or ask a PPMTA NCTM if they will mentor you in the certification program. (See PPMTA Directory to find an NCTM.)

“Certification is a process that validates an individual's qualifications for a specific field of professional practice. It demonstrates to employers, clients, and peers that which the individual knows and is able to do. It signifies commitment to continued excellence in professional practice. In addition, it increases visibility, builds credibility, provides a goal for personal professional achievement and validates expertise for the individual and to those outside the field.”

*MTNA Certification page [www.mtna.org](http://www.mtna.org)*

## CSMTA STUDENT ACTIVITIES

*Complete information for each of the following events is online at [www.comusicteachers.net](http://www.comusicteachers.net)*

### CSMTA ACHIEVEMENT DAY

#### What is it?

- CSMTA organizes guidelines and testing materials for every Local Association in order to hold an Achievement Day.
- It includes theory, ear training, history, and terms and signs tests
- It is a complete program outlining technique and goals for Piano, Voice and Guitar
- PRACTICE TESTS are available at the CSMTA Website for **anyone** to access

### CSMTA STUDENT THEORY ASSESSMENT (STA)

#### What is it?

- Theory Tests offered to students who want to further their knowledge.
- These Certificate of Merit Tests, which are nationally recognized, are purchased from the California State Music Teachers Association Certificate of Merit Tests.

#### Testing Location:

- Students will take the test through a local association or during the CSMTA Rising Stars Festival.
- PPMTA will hold a testing day in conjunction with Achievement Day in April.

#### Student fee:

- \$18 per student

#### Teacher fee:

- \$25 per teacher for any number of their students when tested locally.
- The teacher fee helps pay for the local association testing facility.

#### Deadline:

- The deadline for applying for the test is November 15.
- NO LATE APPLICATIONS can be accepted because the tests must be pre-ordered from California State MTA.

## **CSMTA RISING STARS FESTIVAL** (Formerly Student Performing Activity SPA)

### **What is it?**

- **There are two categories - Competitive Stars and Non-Competitive Stars**
- There are four divisions within each category:
  1. Solo Piano
  2. Solo Voice
  3. Solo Instrumental (strings, woodwinds, brass, guitar, harp and percussion)
  4. Ensemble (2-6 **student** performers using any combinations of instruments)

### **Literature:**

- Students will perform two pieces/songs from different periods by different composers from standard repertoire.

### **Entry fees:**

- Competitive Star solo categories are \$50, Non-competitive Stars are \$30 with ensembles at somewhat reduced rates.

### **Eligibility:**

- Pre-collegiate students ages 6–19 may enter. Entrants will be placed into one of five levels by age.
- Teachers entering students must have paid the MTNA and CSMTA dues by January 15<sup>th</sup> prior to the event.

### **Dates & Location:**

- **The preliminary and finals will be held in late April or early May in central Denver.**
- The event dates, location and entry deadline will be announced in the CSMTA Notes & News.

Winners of the Competitive Rising Stars category will be invited to perform in the Rising Stars Winners Showcase at the annual CSMTA Conference.

## **CSMTA CONCERTO COMPETITION**

### **What:**

- The CSMTA Concerto Competition provides an opportunity for students to perform a concerto with a live orchestra.
- The competition has a piano category held on an annual basis and a rotating instrumental and vocal category with the following schedule: Strings and voice in odd-numbered years, and woodwinds, brass and percussion in even-numbered years.
- In 2014 the competition will consist of three categories in piano (Elementary, Junior and Senior) and one category for woodwinds/brass and percussion.

### **Eligibility:**

- The Piano includes ages 8 – 19 pre-college.
- The Non-Piano instruments and Voice competitions are for students ages 13 through 19 pre-college.

### **When:**

- The entry deadline is January 7, 2014
- The Concerto Competition is judged in January.
- The performance with orchestra is March 8, 2014

### **Entries:**

- Entries are done entirely through recorded videos in DVD format or through electronic video submissions, along with the application form that will be included here in October, and published in the October Notes & News.

### **Repertoire:**

- Piano (Elementary, ages 8-11): Concerto in F Major, H. XVIII:F1, 3rd movement, Haydn
- Piano (Junior, ages 12-14): Concerto in D Minor, BWV 1052 1<sup>st</sup> movement, J. S. Bach
- Piano Concerto (Senior, 15-19): No. 1 in C Major, 3rd movement, Beethoven
- Go online to review repertoire for other instruments

**Fees:**

- Non-piano entries by non-CSMTA teacher members will not be charged the additional non-member fee in 2014.

The winners will perform with the Colorado Chamber Orchestra, Thomas Blomster, conductor, at the Littleton United Methodist Church, 5894 S Datura St, Littleton, 80120, on Saturday March 8.

Go to [www.comusicteachers.net](http://www.comusicteachers.net) to watch professional videos of last years Concerto performances.

**MTNA PERFORMANCE AND COMPOSITION COMPETITIONS****What is it?**

- MTNA competitions consists of three rounds, State, Division and National finals.
- Includes performance and composition for string, piano, woodwind, brass, voice, piano duet, chamber string and chamber winds.

**When & Where:**

- Entry deadline is September 11<sup>th</sup> 2013
- State – University of Colorado, Boulder, October 19 and 20, 2013
- West Central Division – Drake University, Des Moines, Iowa, January 10-12, 2014
- National – MTNA Conference, Chicago, Illinois, March 22-26, 2014

**Eligibility:**

- Ages 5-26 with categories determined by age

Complete information is available at [www.mtna.org](http://www.mtna.org).



Colorado Springs Choral Society  
Colorado Springs Chorale  
Maestro Donald P. Jenkins's Farewell Season  
The Chamber Singers, Kimberley Schultz, Conductor

**Our 57th Season, 2013-2014**

**AUDITIONS for Chorale Membership** Wednesday, September 4, 2013: 6:30 - 8:50 PM, by appointment only, First Christian Church Sanctuary. Call 719.634.3737 or email [csc@cschorale.org](mailto:csc@cschorale.org)

**THE CHAMBER SINGERS** present a Halloween Concert Sunday, October 27, 2013 at 3:00pm at First Christian Church, NE corner Cascade/Platte.

**THE CHAMBER SINGERS** present a MESSIAH Sing-along Sunday, December 1, 2013 at 7:00pm at First Christian Church, NE corner Cascade/Platte.

**DECK THE HALL, a family pops tradition** Friday, December 13, 2013, 7:30 pm, Pikes Peak Center  
The Chorale presents the 26th annual performance of "The Best Way to Celebrate Christmas."  
(Best of the Springs, The Gazette)

**DECK THE HALL, a special benefit performance**

Saturday, December 14, 2013, 3:00 pm, for the Aspen Mine Center Social Services Agency, Cripple Creek, at First Baptist Church, 137 N. First St. (First and Carr), Cripple Creek. Donation at the Door.

**CHRISTMAS SYMPHONY, GUESTS OF THE COLORADO SPRINGS PHILHARMONIC**

Sunday, December 22, 2013 at 2:30 p.m. Includes Messiah excerpts and sing-a-longs.

**CHEFS' GALA and Silent Auction** Sunday, March 16, 2014, 5:00 PM: The 28th Chefs' Gala feast and culinary competition. Taste cuisine prepared by two dozen of the region's finest chefs. "Best Charity Benefit", (Best of the Springs, The Gazette). "Best Food-Music Hybrid", The Independent. For tickets and information: Call Colorado Springs Chorale Office, 719 634 3737 or email [csc@cschorale.org](mailto:csc@cschorale.org)

**CHORAL LEGENDS CONCERT Celebrating Donald P. Jenkins**

**GUESTS OF THE COLORADO SPRINGS PHILHARMONIC**

Saturday, April 12, 2014, 8:00 p.m. and Sunday, April 13, 2014, 2:30 p.m. at Pikes Peak Center.

**THE CHAMBER SINGERS, SECOND ANNUAL X-VOX** Friday- Sunday, April 25-27, 2014

Performing Mozart's Solemn Vespers.

**DON JENKINS TRIBUTE GALA** Sunday, May 18, 2014 at The Antler's Hilton.

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

719.634.3737

[csc@cschorale.org](mailto:csc@cschorale.org)

# SECTION TWO

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## **KEYBAND! USA Federated of Music Club**

KEYBAND! is a program designed by Andrew Eales in the UK & adapted to the needs of US based teaching models to encourage & facilitate group ensemble playing, improvisation & creation in the private studio & public school. This organization is for young & old alike; allows for instruction & recreational music making at all levels. As an affiliate of the National Federation of Music Clubs, KEYBAND! USA provides training, educational opportunities & a social outlet for our KEYBAND! USA teachers Junior and Adult musicians.

Keyband! USA Federation of Music Clubs fills the need for education & training in the art of improvisation, group teaching & performing digital ensembles while giving you and your students the chance to socialize & learn together through on-line education, events, summer camps and workshops.

KEYBAND! USA is paving the way for you and your students of any age to develop the skills needed to succeed in ensemble playing; using improvisation as a creative outlet & as a spring board for other creative musical ventures. Our goal is to create a generation of musicians who can work & play well with others; who are not afraid to create & share their musical ability.

This unique program is the first of its kind in the USA & will assist you in encouraging your students to innovate, create & improvise with confidence.

For more information about how you and your students can become a part of KEYBAND! USA please contact:

Jodie Jensen

Phone: 262-0394

E-mail: [jodiejens@yahoo.com](mailto:jodiejens@yahoo.com)



# 2013-2014 CALENDAR

**Communication with members is very important to the PPMTA Board.**

To make sure that you receive future PPMTA emails, send an email to Sarah Groh-Correa, President at sarahgrohcorrea@gmail.com to confirm your email address. If you do not receive a reply, please call her at 719-235-1646.

Meetings are held at Graner Recital Hall unless noted otherwise.

Graner Recital Hall, 4460 Barnes Road, Colorado Springs, CO 80917

**Cancellation Policy:** If School District 11 and/or District 20 cancel school, PPMTA meetings or activities scheduled for that day will be cancelled.

8:45	Board Meeting
9:00	Coffee
9:30	General Meeting
10:00-11:00	Program Presentation

DATE	EVENT	PLACE/TIME/ETC
September 10	<b>Meeting- Welcome Brunch</b>	Home of Janet Davidson, NCTM 3102 Wesley Ln, Co Springs, Co 80917
September 11	Deadline – MTNA Competition Entries at 3 PM Eastern Time	<a href="http://www.mtna.org">www.mtna.org</a>
October 2	Deadline – Music of the Americas Fall Festival Entries	Online Entry & Payment Due
October 8	<b>Meeting Program:</b> You Be The Judge-Nancy Kaesler, NCTM	Graner Recital Hall
October 19-20	<b>Colorado MTNA Competitions – ALL AUDITIONS OPEN TO AUDIENCE</b>	Imig Music Hall, UC Boulder, Boulder, CO
November 2	<b>FESTIVAL: <i>Music of the Americas Festival</i></b>	Graner Recital Hall
November 12	<b>Meeting Program:</b> Taking the Mystery Out of Playing Jazz-Rebecca Martin	Graner Recital Hall
November 15	Deadline: Student Theory Testing (STA) entry due for 2014	Info at <a href="http://www.comusicteachers.net">www.comusicteachers.net</a>
December 10	<b>Meeting - Holiday Brunch</b>	Home of Susan Marten, 77 S Sherwood Glen, Monument, CO 80132
January 14	<b>Meeting</b> – CSMTA Professional Reading Program Book Discussion	Graner Recital Hall
January 14	Deadline - Non-Competitive Historical Era Festival Entries	Online Entry & Payment Due
February 1	Deadline – Competitive Historical Era Festival Entries	Online Entry & Payment Due
February 8	<b>FESTIVAL: <i>Non-Competitive Historical Era Festival</i></b>	Graner Recital Hall
February 11	<b>Meeting Program:</b> Feel the Beat Off the Seat – Barbara Grout	Graner Recital Hall
March 1 & 2	<b>FESTIVAL: <i>Competitive Historical Era Festival</i></b>	Nazarene Bible College & Graner Recital Hall
March 11	<b>Meeting:</b> PPMTA Membership discusses future PPMTA events	Graner Recital Hall
March 19	Deadline - Achievement Day Entries due	Online Entry & Payment Due
March 22-26	Music Teachers National Association Conference- <a href="http://www.mtna.org">www.mtna.org</a>	Marriott Downtown, Chicago, Illinois
April 5	Deadline – Achievement Day Papers & Compositions	Papers and Composition due.
April 8	<b>Meeting</b> - Using Motor Science to Make Learning Stick!" by Ellie Seligmann	Graner Recital Hall
April 19	<b>FESTIVAL: <i>Achievement Day</i></b>	First Christian Church, 16 E. Platte
May 13	<b>Meeting - Year-End Brunch/Officer Installation</b>	Home of Barbara Taylor, NCTM, 420 Lone Scout Lookout, Monument, CO 80132
June 4-6	Colorado State Music Teachers Association Conference- <a href="http://www.comusicteachers.net">www.comusicteachers.net</a>	University of Northern Colorado, Ft. Collins, CO
2015	March 21-25, MTNA 2015 Conference	Las Vegas, NV – Rio Hotel

## HISTORY OF PPMTA

The professional life of the independent music teacher can, at times, seem isolated from one's peers and lacking in stimulation from others of similar interests and education.

Prior to 1970 the independent music teacher in the city of Colorado Springs had very little opportunity to meet and study with other teachers. When CSMTA President Lucia Clarke and area groups' coordinator Mary Elizabeth Clark offered to come to Colorado Springs to help organize a local chapter, thirteen teachers immediately responded. They met in August to form a group and on October 21, 1970, they had their first meeting with Howard Waltz, from Boulder, speaking on "Ideas for Motivation in Teaching." At another early meeting, Dr. Max Lanner presented the teaching tool of "Listening with the Inner Ear."

Goals established were:

- To increase communication among teachers, with strong emphasis on education and fellowship.
- To provide outlets for students to increase their skills and motivation.

Right from the start, our Association has worked in Colorado Springs and its surrounding area to give substance to the philosophy of Franz Liszt: "The cause of all music is served when we continue to communicate with each other."

### **AWARDS**

*1999 CSMTA Local Association of the Year*  
*2001 Sara McDaniel, NCTM – CSMTA Teacher of the Year*  
*2004 CSMTA Local Association of the Year*  
*2005 MTNA Local Association of the Year*  
*2006 Linda Stump, NCTM – MTNA Fellowship*  
*2007 Carol Trapp – MTNA Fellowship*  
*2011 Barbara Taylor, NCTM - CSMTA Teacher of the Year*  
*2012 Jill Hanrahan, NCTM – MTNA Piano Technicians Guild Scholarship*  
*2012 Linda Stump, NCTM – MTNA Distinguished Service Award*  
*2013 Jill Hanrahan, NCTM – CSMTA Teacher of the Year*

### **PAST PRESIDENTS**

1970-1971	Lucille Koenig
1971-1972	Marian Krewson
1972-1974	Ruth L. Swain
1974-1976	Donna Maxwell
1976-1978	Linda Stump
1978-1979	Pat Towner
1979-1980	Linda Skaret
1980-1981	Pat Towner
1981-1983	Dolores Semon
1983-1984	Fay Watkins
1984-1985	Vesta Fulghum
1985-1986	Tima Wood
1986-1987	Lori Edgerton
1987-1988	David Thompson
1988-1989	Anita Damon
1989-1990	Lucille Koenig
1990-1992	Mary Ellen Moore
1992-1994	Julie Gregory
1994-1996	Brenda Mayfield
1996-1997	Dave Lewis
1997-1999	Bonnie Litten
1999-2001	Kearin Ragsdale
2001-2003	Sara McDaniel
2003-2005	Jill Hanrahan
2005-2007	Dee Boatman
2007-2009	Donna Caulfield
2009-2011	Dr. Joan Sawyer
2011-2013	Dr. Jan Saffir
2013-2014	Sarah Groh-Correa



# ORGANIZATION 2013-2014

## OFFICERS

President	Sarah Groh Correa	235-1646	sarahgrohcorrea@gmail.com
Programs, 1 <sup>st</sup> Vice President	Susan Marten	488-3483	skmarten@yahoo.com
Student Activities, 2 <sup>nd</sup> Vice President	Dawn Remtema	598-2737	dsremtema@aol.com
Membership, 3 <sup>rd</sup> Vice President	Sylvia Holt, NCTM	228-1585	sylvia.holt6@gmail.com
Publicity, 4 <sup>th</sup> Vice President	Sandra Bodrero	573-7480	sandrabodrero@yahoo.com
Secretary	Joëlle Smith	632-4011	spacebetweentheNotes@yahoo.com
Treasurer	Colleen Bell	232-9269	cvbell99@hotmail.com

Newsletter: Donna Caulfield, Editor 596-3958, decaulfield@comcast.net

Handbook and Website: Jill Hanrahan, NCTM, Editor 282-3929, jillhanrahan@hotmail.com

President, VP Membership, VP Student Activities, VP Publicity

## STATE AND NATIONAL OFFICIALS FROM PPMTA

### **Colorado State Music Teachers Association Officials**

Dr. Joan Sawyer	CSMTA President-Elect
Barbara Taylor, NCTM	CSMTA Vice President Student Activities
Sara McDaniel, NCTM	CSMTA Student Theory Assessment Chair (STA)
Jill Hanrahan, NCTM	MTNA Competition Chair – Colorado
	CSMTA Achievement Day Chair

### **Music Teachers National Association Officials**

Jill Hanrahan, NCTM	Young Artist/Chamber Coordinator: West Central Division
Linda Stump, NCTM	MTNA Director of Competitions

## MEMBERSHIP INFORMATION

Annual dues are payable to Music Teachers National Association (MTNA) on July 1 each year and are delinquent if not paid by September 1.

Members whose dues are not received at MTNA by August 15 will be ineligible for PPMTA Fall Student Activities (Sept – Dec) and will not be listed in the annual PPMTA Handbook. Dues must have been received at MTNA by Dec. 1 and a \$25 reinstatement fee paid to PPMTA in order to be eligible for PPMTA Spring Student Activities (Jan – May). However, teachers who do not renew may enter PPMTA Events and pay the non-member entry fee: their students will pay the non-member student entry fee.

New members joining for the first time after January 1, will pay one half the annual dues for to the Music Teachers National Association (MTNA) for membership in PPMTA, CSMTA and MTNA. This may not be repeated in subsequent years.

For a complete list of membership categories, see Bylaw Article III-Membership.

## ANNUAL DUES

Local Dues	\$20.00
State Dues	\$40.00
National Dues	\$69.00
TOTAL	\$129.00

## **MUSIC OF THE AMERICAS FESTIVAL (North, Central & South Americas)**

Date:	Saturday, November 2, 2013
Place:	Graner Recital Hall, 4460 Barnes Road, Colorado Springs
Entry Deadline:	Teachers must submit entries ONLINE no later than 7 PM October 2, 2013 Entry fees must be received no later than 7 PM October 2, 2013
Chairs:	Sara McDaniel 719-596-9281; saramcd@comcast.net Linda Densmore 719-535-8978; linda@densmore.org

1. **NEW:** Teachers must submit their entry information by typing it on the form at [www.ppmta.org/Activities.php](http://www.ppmta.org/Activities.php). The entry form in the handbook is for planning purposes only. **Mailed entry forms WILL NOT be accepted.** **Entry fees** must be received no later than 7 PM October 2, 2013. Entries will be honored ONLY when the check has been received. No late entries will be accepted. Each teacher will be notified as to performance times approximately one week after the entry deadline.
2. Students perform one memorized composition by a living or deceased composer originally from either North America or South America, or one whose music reflects the landscape, rhythms or other portrayal of the Americas. Pieces will be played in a recital setting for adjudicators, and performers will receive an evaluation and an award. There is no required list of literature but ONLY PUBLISHED compositions are allowed.
3. This festival is open to both PPMTA members and non-members. Non-members must call the chair for fees and information.
4. All Festival/Student Activities Standing Rules apply to this event. All students, parents and teachers will read and abide by the PPMTA Festival/Recital Preparation & Protocol Guidelines..
5. Students may enter once per category. Categories include piano, voice, and instruments, in either solo or ensemble. Only one piano will be provided.  
**Solo entry:** \$15 per student  
Solo entry includes piano, voice and/or instrument accompanied by a non-entrant.  
**Ensemble entry:** \$10 per student  
Ensemble entry includes piano, voice and/or instrument with all student entrants.  
If a student enters with a non-adjudicated accompanist, the student fee will be \$15.
6. Teachers, parents and students may accompany vocalists and instrumentalists, or play the secondo part in a piano ensemble; they will not receive a judge's evaluation or an award unless they pay an entry fee.
7. Repertoire may be selected from composers as well as from pedagogical materials, if the selection is from a thematic collection of music and not from a method or technique book itself.

Examples of composers include, **but are not limited to** the following:

Edward MacDowell, Kevin Olson, Alberto Ginastera, George Gershwin, Louis Gottschalk, Will Bailly, Heitor Villa-Lobos, Amy Beach, Eugenie Rocherolle, Melody Bober, Dennis Alexander, ETC.

Non-American composers whose pieces represent the Americas. For example: Debussy's *Le Petit Nègre* or Golliwog's *Cakewalk* or Milhaud's *Brazilian Sketches*.

8. Time limit is 8 minutes per performance. Students playing pieces 20 seconds in length or less may perform 2 pieces at their teacher's discretion. All setups/tunings, etc., must be done before the recital: students must be ready to perform. Judges and/or festival chair may stop a performance if it exceeds the time limit.
9. Solo vocal and piano selections are to be memorized. Ensembles and solo instrumentalists may use music. Only one piano will be provided. Music must be provided for the adjudicator. Student name(s) should be written on their music, pieces marked with a clip or sticky note, and the first measure of each line is to be numbered. Photocopied music is strongly discouraged. Anyone bringing photocopies must sign a music release form accepting full legal responsibility for using photocopied music.
10. As a courtesy to the other participants, students and their guests are expected to stay for the entire recital.
11. Teachers must be present during their student's recital(s) and agree to help with the festival. A teacher who is unable to attend must find another non-participating PPMTA teacher as a substitute. All rules will be communicated to the substitute and to all participating students. A teacher or the substitute may assist students in the event of a total memory loss during the performance.

# Music of the Americas Festival

Saturday, November 2, 2013 NO LATE ENTRIES and NO REFUNDS

Graner Recital Hall PLEASE print or type clearly.

**TEACHERS MUST SUBMIT THIS DATA AT [www.ppmta.org/Activities.php](http://www.ppmta.org/Activities.php)**

Entries are **not** registered unless entry fees are received by the due date.

**Solo entry:** \$15 per student.

Solo entry includes piano, voice and/or instrument accompanied by a non-entrant.

**Ensemble entry:** \$10 per student.

Ensemble entry includes piano, voice and/or instrument with all student entrants.

If a student enters with a non-adjudicated accompanist, the student fee will be \$15.

**Entry fees must be physically received by the Chairperson no later than Wednesday**

**October 2, 2013, 7pm. Postmark dates are not considered.**

**Contact Jan Saffir if you have trouble submitting entries online.**

**282-8598 or [jsaffir1@hotmail.com](mailto:jsaffir1@hotmail.com)**

Make teacher check out to PPMTA

Send to:

Sara McDaniel

5525 Wagon Master Dr.

Colorado Springs, CO 80917

QUESTIONS? Linda Densmore 535-8978 [linda@densmore.org](mailto:linda@densmore.org)

Sara McDaniel 596-9281 [saramcd@comcast.net](mailto:saramcd@comcast.net)

Please place siblings and/or ensembles together to have them at the same recital. Indicate Ensembles with brackets { }.

Estimate Level: 1. Primer 2. Elementary 3. Intermediate 4. Advanced

Festival Use	Solo or Ensemble & Fee Paid	First Name	Last Name	Age	Instrument	Composition	Composer/Arranger	Level	Length
EXAMPLE	Solo - \$15	Sally	Johnstown	12	Voice	Hungarian Dance	Samkoski	3	2:30
EXAMPLE	Ensemble-\$20	Mary Donna	Jones Jones	9 15	Piano	Westward Ho!	Mier	2	5:00
EXAMPLE	Ensemble-\$15	Susie Mrs.	Smith Smith (accompanist)	9	Piano	Heart & Soul	Carmichael	3	3:00
<b>FOR PLANNING PURPOSES ONLY!!!</b>									
<b>TEACHERS MUST SUBMIT ENTRY ONLINE.</b>									

Teacher: (please print)	
Phone:	E-mail:
Cell Phone:	Mailing Address:
Check No.	Amount:
I AGREE	
<ul style="list-style-type: none"> <li>• To help with this festival or find a non-participating PPMTA teacher as a substitute,</li> <li>• To read and follow PPMTA Standing Rules, and</li> <li>• To communicate the rules to my students, in order to avoid teacher disqualification.</li> </ul>	
<input type="checkbox"/> PPMTA Member Teacher <input type="checkbox"/> Non-Member Teacher	
<input type="checkbox"/> I AM available to work Saturday 11/2.	
<input type="checkbox"/> I am NOT available to work Saturday 11/2 and the following non-participating PPMTA Teacher has agreed to act as my substitute:	
Substitute Name & Phone:	
Teacher Signature:	



## ***NON-COMPETITIVE HISTORICAL ERA FESTIVAL***

Date: Saturday, February 8, 2014  
Place: Graner Recital Hall, 4460 Barnes Road, 80917  
Deadline: Teachers must submit entries ONLINE no later than 7pm Tuesday, January 14, 2014  
Entry fees must be received no later than 7 PM January 14, 2014  
Chair: Joan Sawyer 719-471-4145 (joan@sawyer.ws)

- 1) **NEW:** Teachers must submit their entry information by typing it in at [www.ppmta.org/Activities.php](http://www.ppmta.org/Activities.php). The entry form is for planning purposes only. **Mailed entry forms WILL NOT be accepted.** **Entry fees** must be received no later than 7 PM January 14, 2014. Entries will be honored ONLY when the check has been received. No late entries will be accepted. Each teacher will be notified as to performance times approximately one week after the entry deadline.
- 2) **CHANGES TO FESTIVAL DESCRIPTION**
  - a. Students no longer perform 2 pieces.
    - i. Students will perform ONE MEMORIZED PIECE no longer than 8 minutes. Memorization is not required for ensembles. Teachers MAY NOT COMBINE TWO or MORE PIECES to fill the 8 minute time limit.
  - b. Special recognition is no longer offered.
- 3) Entry fee is \$15 per student per category (piano, voice, or instrument). A second entry is permitted if the performance is in a second category.
- 4) Students must perform **ONE memorized** piece (no longer than 8 minutes) from a historical era in a recital format. Memorization is required for solo performers; memorization is not required for ensembles. This festival is open to piano, voice, instruments, and ensembles. Historical Eras include Baroque, Classical, Romantic, Impressionism, and Contemporary. Method book pieces are not allowed.
- 5) The time limit is **8 minutes for ONE piece**. Students MAY NOT combine/segue short pieces to “create” a longer piece. All setup, tuning, etc. must be completed before the recital. Students will be stopped if the piece exceeds the time limit. **REPEATS are not allowed.**
- 6) Students will receive a written evaluation from a judge and a participation award.
- 7) There is no list of approved music or composers, however, Method Book pieces are not allowed. One movement of a multi-movement piece constitutes one piece. Edited or simplified music is acceptable and should be classified by the original composer’s era. Concerti are not allowed for duo-piano ensembles. The MTNA Classification List is provided for guidance.
- 8) Music must be provided for the adjudicators.
- 9) Photocopied music is illegal and strongly discouraged. If you have any doubts about your computer edition, please contact us **BEFORE YOU SEND IN THE REGISTRATION**. Anyone bringing photocopies must sign a music release form accepting full legal responsibility for using photocopied music. Original unpublished music is not accepted at this festival.
- 10) The first line of each measure must be numbered.
- 11) Teachers and/or parents may accompany student(s); they will not receive an evaluation or an award unless they have paid the entry fee for the festival.
- 12) Piano Ensembles may be performed on one or two pianos: two pianos will be provided.
- 13) Teachers should be present during their student’s recital. **Teachers must help with the festival or provide a non-participating PPMTA member as a substitute.** (See PPMTA Festival Standing Rules.)

**PPMTA Non-Competitive Historical Era Festival**

Students perform ONE MEMORIZED PIECE from a Historical Era no longer than 8 minutes. Memorization is not required for ensembles.

Two or more pieces MAY NOT BE COMBINED to reach the 8 minute limit.

<p>Saturday, February 8, 2014                  Graner Recital hall                  4460 Barnes Road, 80917</p> <p><b>TEACHERS MUST SUBMIT THIS DATA AT <a href="http://www.ppmta.org/Activities.php">www.ppmta.org/Activities.php</a></b>                  Entries are <b>not</b> registered unless entry fees are received by the due date.</p> <p><b>Entry fees must be physically received by the Chairperson no later than 7pm Tuesday, January 14, 2014, 7pm. Postmark dates are not considered.</b>  <b>Contact Jan Saffir if you have trouble submitting entries online.</b>  <b>282-8598 or jsaffir1@hotmail.com</b></p> <p>Entry fee: \$15.00 per student. NO REFUNDS OR LATE ENTRIES.</p> <p><u>Make check out to PPMTA.</u>  <u>Send to:</u>                  Joan Sawyer                  24 Polo Circle                  Colorado Springs, CO. 80906</p> <p>Questions? Contact: Joan Sawyer 719-4714-145 (joan@sawyer.ws)</p>	Teacher: (please print)	
	Phone:	Cell Phone:
	Mailing Address:	Email:
		Check No.                      Amount:
	<p><i>I AGREE</i></p> <ul style="list-style-type: none"> <li>• To help with this festival or find a non-participating PPMTA teacher as a substitute,</li> <li>• To read and follow PPMTA Standing Rules, Non-Comp Historical Era Festival Rules, and</li> <li>• To communicate the rules to my students, in order to avoid teacher disqualification.</li> </ul>	
	<input type="checkbox"/> I AM available to work Saturday 2/8/2014.	
	<input type="checkbox"/> I am NOT available to work Saturday 2/8/2014 and will provide chair with a <b>non-participating</b> PPMTA Teacher as a substitute. Substitute Name & Phone:	
Teacher Signature:		

PRINT or TYPE neatly and list ALL requested information. Put siblings, ensembles together or we cannot guarantee same recitals.

Estimate Level: 1. Primer 2. Elementary 3. Intermediate 4. Advanced

FESTIVAL USE ONLY	Student Name, Age	ONE Composition no longer than 8 minutes Example: Sonatina, Op. 36, No. 1, 1 <sup>st</sup> mvmt	Composer's Last Name	Level	LENGTH (timed)
<b>FOR PLANNING PURPOSES ONLY!!!</b>					
<b>TEACHERS MUST SUBMIT ENTRY ONLINE.</b>					



## COMPETITIVE HISTORICAL ERA FESTIVAL:

### *Piano, Voice, Brass, Strings, Woodwinds and Ensembles*

Dates: March 1-2, 2014  
Entry Deadline: **7 PM February 1, 2014 NO LATE ENTRIES ACCEPTED**  
Location: Nazarene Bible College & Graner Music Store, Colorado Springs, CO  
Chair: Barbara Taylor, NCTM 719-488-9040 or BarbaraTaylor8@msn.com

The purpose of the Competitive Historical Era Festival is to foster the understanding, study, and performance of music from the different eras of music history.

1. All PPMTA General and Festival Standing Rules apply in this event.

**2. Teachers must submit their entries online at [www.ppmta.org/Activities.php](http://www.ppmta.org/Activities.php) no later than 7pm February 1, 2014. Mail entry fees (one check) and the signed agreement forms to the chair: these must be received no later than 7pm February 1, 2014. Entries will be honored ONLY when the check and agreement forms have been received in addition to the online submittal. Teachers will receive their student schedules, work assignments as well as Notification of Winners by email.**

3. Students will perform two memorized pieces from two different historical eras: Baroque, Classic, Romantic, Impressionistic, and Contemporary. A Composer/Period Classification List from MTNA is provided on Appendix A. The Committee will use this list for approving classification of literature. Any composer not listed must meet the approval of the Festival Committee. Only original music is allowed.

A. Piano: There is no specific list of approved composers or compositions.

B. Voice: Students and teachers should choose age appropriate songs from material such as folk songs, art songs, Italian arias, theater songs from legitimate music theater productions and musicals. No pop songs are allowed. Class IV students are strongly encourage to sing one song in a foreign language. Teachers may accompany their students. The accompanist must use original music for all songs. Judges will not be provided the music for voice.

C. Instrumentalists: (strings, brass and woodwinds) There is no specific list of approved composers or compositions.

D. Student Ensembles: Consists of 2 or more student performers in any combination of disciplines such as piano or voice duets/trios/quartets, keyboard ensembles, and instrumentalists. Teachers may accompany their students, but only student accompanists will be adjudicated as part of the ensemble. Memorization is not required.

4. Students will be grouped in the following age levels for the competition based on their age as of the entry deadline. Ensemble Classes will be determined based on the age of the oldest student member of the group. Please note performance time limits:

Class -Primer	through age 8	6 minutes
Class - I	Ages 9 – 11	8 minutes
Class - II	Ages 12 – 13	10 minutes
Class - III	Ages 14 – 15	13 minutes
Class - IV	Ages 16 – 19	15 minutes

5. Auditions will be open to students and parents of participants where space permits. Each student will receive a written evaluation and a certificate of participation. Judges will be instructed to give a rating of Highly Superior, Superior, Excellent, or Good.

6. The Festival Committee will select students for placement in audition categories by a random method using the computer. No requests for changes will be granted. Every effort will be made to place siblings in different audition groups. Winning siblings might not perform in the same Winners Recital.

7. The judges may choose up to and no more than three winners and two honorable mentions in each class. Festival Committee members will notify teachers of their students' results on Saturday evening by email. Each teacher is responsible for notifying their winning students of their selection, and the time and place of the Winners Recital.

8. Several Winners Recitals will be held Sunday afternoon. Each winner must be available to perform one of their pieces in the assigned recital or they will be disqualified. **The judges select the piece the winners will perform.** Winners and Honorable Mentions will receive trophies. Only winners will perform in the Winners Recitals, but Honorable Mentions are encouraged to attend the recital to receive their awards.

9. Students who have won two consecutive years in a given class may not compete in that class again. No student may repeat his or her performance of a given piece in subsequent years. The teacher is responsible for enforcing this rule.



**PPMTA COMPETITIVE FESTIVAL AGREEMENT FORM**

**MARCH 1-2, 2014**

**NOTE: Teachers must copy this form for every student.  
One signed form from each student must be included with fees.**

**TO: TEACHERS, STUDENTS AND PARENTS**

**FROM: PPMTA BOARD AND FESTIVAL CHAIRS**

**PARENTS & STUDENTS:**

*I understand and agree that:*

- If my child is chosen as a winner, he or she will be available for the competition on Saturday AND for the Winners Recital on Sunday afternoon. Winning students unable to perform at the Winners Recital will lose their award.
- I will not request any scheduling changes and I understand that siblings might not perform at the same Winners Recital.
- PPMTA Competitive Historical Era Festival Chairs and judges decisions are final.
- I do\_\_\_ I do not \_\_\_ give permission to post photos/videos of my child on Facebook, the website and newsletter articles.

I agree to abide by all Festival Standing Rules and the above guidelines.

\_\_\_\_\_  
PARENT SIGNATURE/DATE

\_\_\_\_\_  
STUDENT SIGNATURE/DATE

*I agree that as a teacher entering students in this competition:*

- I have read the PPMTA Standing Rules and the Competitive Historical Era Festival Rules and will abide by these rules.
- I will fulfill the job assignment given me by the chairpersons or find a PPMTA teacher substitute, will accept student audition/recital dates and times without argument, and will refrain from any public discussion of personal complaints regarding the festival.

SIGNED AND DATED

\_\_\_\_\_  
TEACHER

# First Christian Church Concert Series

16 E. Platte Avenue  
Free will offering

**September 15, 3:00 p.m.**

*Air Force Band – Falconaires Jazz Combo*  
Vocalist, bass, piano, drums, solo instruments

**October 27, 3:00 p.m.**

*Chamber Singers of the CS Choral Society*  
Choral music inspired by the spirit of Halloween

**November 10, 3:00 p.m.**

*Pianist Thomas Maurice*  
2004 winner, Amateur Pianists International

**December 1, 7:00 p.m.**

*Chamber Singers of the CS Choral Society*  
Messiah Sing-Along with choir, strings and organ

**December 7, 7:30 p.m.**

*Jake Schepps and the Expedition Quartet*  
Bluegrass band: banjo, mandolin, guitar, violin, bass

**February 9, 3:00 p.m.**

*Members of the Chamber Orchestra and Friends*  
Chamber music – music for small ensembles

**March 23, 3:00 p.m.**

*Bach Celebration Concert*  
Concertos, chamber music, solo works, cantata

**April 6, 3:00 p.m.**

*Springs Camerata*  
Baroque/Classical music for strings & harpsichord

**May 4, 3:00 p.m.**

*Rocky Mountain Wind Symphony*  
Directed by Ken Soper, with Carol Wilson, organ



Check our website for more information  
<http://www.firstchristiancos.org/music/fcc-concert-series> or call 719.633.8888





## **ACHIEVEMENT DAY**

Date: Saturday April 19, 2014  
Place: First Christian Church, 16 East Platte (corner of Platte and Cascade)  
Entry Deadline: Teachers must submit entries ONLINE no later than 7pm Wednesday, March 19, 2014.  
Fees must be received by chair no later than 7pm Wednesday, March 19, 2014.  
Entries are **not** complete unless fees and online submissions are met by deadline.  
Chairs: Bob Johnson (719) 380-8273 or akeyboardman@msn.com  
Susie Marten (719) 488-3483 or skmarten@hotmail.com

**Purpose:** Achievement Day is a non-competitive activity that provides positive reinforcement for students at all levels of musical achievement. Students can challenge themselves in performance, theory, and related music activities. It is open to all instruments.

**Entry Fee:** \$10 per student/\$20 per student if entering both Solo and Ensemble Categories  
\$15 per non-member student + \$25 non-member teacher fee (\$30 per student if entering both Solo and Ensemble Categories)

### **Achievement Day Deadlines:**

**March 19, 2014** (Wednesday) **Teacher submits entry forms online at [www.ppmta.org/Activities.php](http://www.ppmta.org/Activities.php)**  
**One check per teacher made out to PPMTA due to:**  
Susie Marten, 77 S Sherwood Glen, Monument, CO 80132.

**April 5, 2014** (Saturday) **Written Projects and Original Compositions** due to:  
Susie Marten, 77 S Sherwood Glen, Monument, CO 80132.  
All projects should be labeled on the front (if possible) with the student's name, student's grade, teacher code (last 4 digits of teacher's phone number).

**April 19, 2014**  
8:00-8:30 a.m. **Achievement Day!**  
**Art/Constructed Projects** brought in by teachers and set up. All projects should be labeled on the front (if possible) with the student's name, student's grade, and teacher code (last 4 digits of teacher's phone number). Late entries will not be judged!  
8:30-9:00 a.m. **Artwork Judging, Certificates and Evaluator Forms** completed and filed.  
9:30 a.m. **First students arrive.**  
12:00-1:00 p.m. **Teacher Lunch** - Please ask your students not to plan their testing during this time.  
5:00 p.m. **Clean-Up** (approximate) – Teachers should plan to stay through clean up procedure.

**Student Requirements and Procedures:** Each student performs privately in front of an Evaluator. Students may enter as solo players or as part of an ensemble (see "Ensemble for Achievement Day" below). Upon completion of all activities, students receive a certificate, written comments, and graded tests. All PPMTA Standing Rules for Student Activities apply to Achievement Day. **Levels and detailed guidelines are available at [www.comusicteachers.net/AchievementDay](http://www.comusicteachers.net/AchievementDay).**

#### **1. Students perform two pieces.**

- Students may perform two solo pieces or two ensemble pieces as part of an ensemble (see "Ensemble for Achievement Day" below). Photocopies are not permitted except for a page turn. Duplicate copies for the Evaluator are not required.
- Memorization is required for one solo piece, but is optional for the second solo piece (see repertoire guidelines for levels). Ensembles are not required to memorize.
- Name the key of each piece.
- Perform the pentascale or scale (as appropriate) for each piece.

2. **Students complete a theory test and at least one Technique Option (A) and at least one Related Option (C) chosen from the Options list below.**

**Options** - Options are not required to be at the same level as the student's performance level.

**A. Technique Options**

- A.1 Scales
- A.2 Arpeggios
- A.3 Chords

**B. Musical Knowledge Options**

- B.1 Terms & Signs Test
- B.2 Ear Training Test
- B.3 Music History Test

**C. Related Options**

- C.1 Additional Piece
- C.2 Sight Reading
- C.3 Improvisation
- C.4 Play from a Lead Sheet (supplied by the student's teacher)
- C.5 Collaborative Performance (with another performer(s) not being evaluated)
- C.6 Performance on a Second Instrument
- C.7 Transposition
- C.8 Original Composition – Composition may be computer manuscript (teacher may assist) or hand notated. Cover artwork is encouraged. **Due early! See deadlines listed below!**
- C.9 Written Project – Creative writing: poem, story, play, etc.; Report on composers or music history; Scrapbook of music; Analysis or review of a live performance or a recording (i.e. entire CD), etc. **Due early! See deadlines listed below!**
- C.10 Artwork Related to Music – Any artwork related to music: mobile, game, picture, poster, drawing, collage, etc.
- C.11 Dance
- C.12 Other

**Super Achiever Award** (Optional) - To receive the Super Achiever Award, students must:

- Perform the required two pieces.
- Take a theory test and complete four options, including at least one Technique Option and at least one Musical Knowledge Option, and receive a 'PASS' grade in the Technique Option and 80% or higher on the theory test and Musical Knowledge Options.

**Ensemble for Achievement Day** (Optional) - Students have the option of entering Achievement Day as part of a student ensemble. Ensembles receive an Ensemble Certificate.

- An ensemble is defined as two or more student performers. Teachers and other adults may not participate (see Option C.5 for teacher participation).
- Each student in the ensemble enters in their individual level and completes options accordingly.
- Ensembles are evaluated as a group and receive one evaluation, but each student receives a certificate.
- Ensembles perform two selections.
- There is no memorization requirement.
- Students may earn both ensemble and individual certificates, and pay an entry fee for each.
- Certificates will reflect the level of the individual but will read "Ensemble" on the instrument line.
- Students of non-member teachers may enter in an ensemble and pay the non-member student fee. The non-member teacher pays the non-member teacher fee.

**2014 ACHIEVEMENT DAY EVALUATOR FORM**

**Teachers:** Please copy this form on one piece of paper, front & back.  
If you use two pieces of paper, please staple them.  
**Completely** fill out front and back of this form before Achievement Day.

**Student Name:** \_\_\_\_\_ **Perf. Time/Room** \_\_\_\_\_  
**Teacher Code:** \_\_\_\_\_ **Instrument** \_\_\_\_\_

**Evaluator Comments**

---

**Evaluator Signature April 19, 2014**

## 2014 ACHIEVEMENT DAY EVALUATOR FORM

### REQUIRED PIECES:

- 1) \_\_\_\_\_  
(Memorized)
- 2) \_\_\_\_\_  
(With music)

### REQUIRED THEORY TEST:

Level \_\_\_\_\_ Testing Room Initials \_\_\_\_\_

(Theory and other levels are not required to be the same as the student's performance level.)

**OPTIONS:** Minimum of two options required from any of the next three groups. Please be prepared for options before entering room. Teachers may adjust options to fit student's abilities and level of study.

#### A. Technique Options

- \_\_\_\_\_ A.1 Scales: \_\_\_\_\_ Level \_\_\_\_\_ Evaluator Initials \_\_\_\_\_
- \_\_\_\_\_ A.2 Arpeggios: \_\_\_\_\_ Level \_\_\_\_\_ Evaluator Initials \_\_\_\_\_
- \_\_\_\_\_ A.3 Chords: \_\_\_\_\_ Level \_\_\_\_\_ Evaluator Initials \_\_\_\_\_

#### B. Musical Knowledge Options

- \_\_\_\_\_ B.1 Terms & Signs Test Level \_\_\_\_\_ Testing Room Initials \_\_\_\_\_
- \_\_\_\_\_ B.2 Ear Training Test Level \_\_\_\_\_ Testing Room Initials \_\_\_\_\_
- \_\_\_\_\_ B.3 Music History Test Level \_\_\_\_\_ Testing Room Initials \_\_\_\_\_

#### C. Related Options

- \_\_\_\_\_ C.1 Additional Piece: \_\_\_\_\_
- \_\_\_\_\_ C.2 Sight Reading (PPMTA provides) Level \_\_\_\_\_ Evaluator Initials \_\_\_\_\_
- \_\_\_\_\_ C.3 Improvisation: \_\_\_\_\_
- \_\_\_\_\_ C.4 Play from a Lead Sheet: \_\_\_\_\_ Level \_\_\_\_\_ Evaluator Initials \_\_\_\_\_
- \_\_\_\_\_ C.5 Collaborative Performance: \_\_\_\_\_
- \_\_\_\_\_ C.6 Performance on a 2<sup>nd</sup> Inst: \_\_\_\_\_
- \_\_\_\_\_ C.7 Transposition (PPMTA provides) Level \_\_\_\_\_ Evaluator Initials \_\_\_\_\_
- \_\_\_\_\_ C.8 Original Composition – **Due early! Teachers submit by April 5, 2014!**
- \_\_\_\_\_ C.9 Written Project – **Due early! Teachers submit by April 5, 2014!**
- \_\_\_\_\_ C.10 Art or Constructed Project – **Teachers arrive 8:00 a.m. on A-Day with artwork.**
- Judging takes place from 8:30-9:00 a.m.!**
- \_\_\_\_\_ C.11 Dance
- \_\_\_\_\_ C.12 Other: \_\_\_\_\_



## ACHIEVEMENT DAY PARENT INFORMATION

**Student:** \_\_\_\_\_

**Performance Time/Room:** \_\_\_\_\_

Dear Parents:

Thank you for supporting your child in his/her participation in Achievement Day! This letter will provide important information to help the day go smoothly. A parent or guardian **must** accompany students during Achievement Day. Your total time at Achievement Day will be approximately one hour.

Achievement Day is a non-competitive music activity for private music students and is designed to provide positive reinforcement for students at all levels. Members of the Pikes Peak Music Teachers Association give freely of their time and talents to work on this day because they feel it is worthwhile and important. All students receive a certificate of participation and a written evaluation from an Evaluator.

**Date:** April 19, 2014

**Location:** First Christian Church, 16 E. Platte, (corner of Platte and Cascade)

**Time:** You can find your child's performance time and room number listed at the top right of this page. Students must check in at the Registration Desk before taking tests or performing.

**Parking** - Parking is limited so please allow extra time to find parking. There is a small parking lot on the north end of the building; street parking; and a parking garage on the SE corner of Platte and Cascade. **Enter the church** through the glass doors on the **north** side of the building. All other doors will be locked.

### Student Requirements

1) **Take a written Theory Test** - The Testing Room will be open from 9:30 a.m. to 12:00 noon, closed from 12:00-1:00 p.m. and then open from 1:00 p.m. until all students have completed their testing. We recommend that students take their tests before they perform when possible. Please allow approximately ten minutes per test. Only teachers and students are allowed in the testing area. We appreciate your understanding.

2) **Perform two pieces**, one from memory and one with or without music. Please have your child bring his/her music with them. It is not required to bring a second copy for the Evaluator. No photocopied music is allowed except for a difficult page turn.

Piece 1 \_\_\_\_\_  
Piece 2 \_\_\_\_\_

3) **Complete at least two Options**

\_\_\_\_\_

Option 1

\_\_\_\_\_

Option 2

\_\_\_\_\_

Additional Options



# PPMTA Achievement Day

**\*\*This paper form is for planning only.**

**Teachers must submit entry form online at: [www.ppmta.org/Activities.php](http://www.ppmta.org/Activities.php)**

Saturday, April 19, 2014

First Christian Church, 16 E. Platte, Colorado Springs

Entry fee: \$10.00 per student of PPMTA teacher

\$15.00 per non-member student + \$25 non-member teacher fee

\$20.00 per student entering Solo AND Ensemble categories

NO REFUNDS OR LATE ENTRIES.

**Teacher must submit entries ONLINE no later than 7pm**

**Wednesday, March 19, 2014 at [www.ppmta.org/Activities.php](http://www.ppmta.org/Activities.php)**

**Entry Fees must be received no later than 7pm**

**Wednesday, March 19, 2014.**

**Entries are not complete unless online submission AND fees are received by the deadline.**

One teacher check made out to PPMTA for all entries. Send to:

Susie Marten

77 S Sherwood Glen

Monument, CO 80132

Questions? Susie Marten at 488-3483 or [skmarten@hotmail.com](mailto:skmarten@hotmail.com)

Bob Johnson at 380-8273 or [akeyboardman@msn.com](mailto:akeyboardman@msn.com)

Teacher:	
Phone:	E-mail:
Cell Phone:	
Check No.	Amount:
<i>In order to avoid teacher disqualification, I AGREE</i>	
<ul style="list-style-type: none"><li>• <i>To help with this festival or find a non-participating PPMTA teacher as a substitute,</i></li><li>• <i>To read and follow PPMTA Standing Rules, Achievement Day Festival Rules, and</i></li><li>• <i>To communicate the rules to my students</i></li></ul>	
<input type="checkbox"/> I AM available to work 4/19/2014	
<input type="checkbox"/> I am NOT available to work 4/19/2014 and the following <b>non-participating</b> PPMTA Teacher has agreed to act as my substitute:	
Substitute Name & Phone:	
Teacher Signature:	
<input type="checkbox"/> Yes I want lunch on Saturday 4/19/2014 and have included \$7.	

1. PRINT student's name neatly as desired on the certificate.
2. List siblings and ensembles first.
3. Mark if student is participating in an ensemble. (Note: If student is playing with their teacher or someone else not being evaluated, this is option C.5 Collaborative Performance NOT an ensemble.)
4. An EXACT TIME is needed for the two required pieces, scales, arpeggios, dance, additional piece and all other works that will be performed. DO NOT ADD EXTRA TIME.
5. Enter a Level for EACH test that student is taking. If they are NOT taking a test, DO NOT ENTER a level.
6. Enter an approximate **Playing Level** for every student (P, 1, 2, 3, 4, etc.). In an ensemble, enter each student's individual playing level.





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Fountain Valley

6330 S. Hwy. 85/87

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10-6 M-F, 10-4 Sa

Briargate Store

Woodmen Plaza

3604 Hartsel Dr.

534-9919

9:30-6 M-F, 9:30-4 Sa