



# Pikes Peak Music Teachers Association

# Newsletter

February/March 2010 PPMTA is a non-profit organization affiliated with Colorado Music Teachers Association and Music Teachers National Association. Meetings are the 2<sup>nd</sup> Tuesday of each month at Calvary United Methodist Church unless noted otherwise. The newsletter is delivered as a service to members of PPMTA.

## President's Corner

Happy New Year! I am so grateful to Carol Van Slooten for hosting the December luncheon at her beautiful home. I hope you will be able to participate in the upcoming PPMTA activities. You won't want to miss Lianne Rockley's presentation of new ensemble and solo music at the February meeting. In March come prepared to present your ideas for next year's activities at the Town Hall Meeting. And encourage your students to enter the Competitive and Non-Competitive Historical Era Festivals. Even if your students don't plan to enter either festival, they can benefit from listening to the other students perform. Maybe that will be all it takes to motivate them to enter a festival next year! I'm looking forward to seeing you soon,

--Joan Sawyer

## Upcoming Programs

Unless noted otherwise:

- All programs and meetings will be held at Calvary Methodist Church.
- Coffee/Refreshments are at 9:00am. (Please do not bring any food or drink into the sanctuary.) General Meetings are at 9:30am
- Program Presentations begin at 10am.
- **CANCELATION POLICY:** If either District 11 or District 20 has a school closure on the day of a PPMTA meeting, the meeting will be canceled.

- ❖ Feb. 9<sup>th</sup>: **Lianne Rockley from Rockley Music** in Denver will introduce **new ensemble and solo music**. Trivia etc. with door prizes will be held.
- ❖ Mar. 9<sup>th</sup>: **Town Hall Meeting** with suggestions from the membership for the next year's festivals, etc.
- ❖ April 13<sup>th</sup>: **Lei Weng**, Professor of Piano, University of Northern Colorado will present a **Recital of Piano Music**.

- ❖ May 11<sup>th</sup>: **Brunch and installation of officers**. Brunch to be held at Joan Sawyer's home. Please RSVP to Bonnie Litten.

--Bonnie Litten

## Competitive Historical Era Festival This Weekend

We are happy to announce there are 125 students participating representing 33 teachers. All events will be held on Feb 6 & 7 at Nazarene Bible College. The winners' recitals will be at 1:00 and 2:45 in the Chapel there. They will be longer recitals, but we feel it's better than having 3 short recitals. Everyone is invited to these recitals to hear some of our outstanding PPMTA students play.

--Sara McDaniel

## Non-Competitive Historical Area Festival

The 2010 Non-Competitive Historical Era Festival is fast approaching! Remember, the deadline for entries is Wednesday, February 10, which is the day after our February PPMTA meeting. Joanna and I will be available before and after the meeting to help any teachers who are unfamiliar with this festival. This event will focus on two pieces, one each from any two of the following eras: Baroque, Classical, Romantic, Impressionistic, and Contemporary.

Also, this year we are offering the option of using music during performance. Joanna and I hope that this option will encourage more students of all ages to participate, especially adult students who have limited opportunities to participate in festivals to begin with (if you have an adult student entry, write "adult" in the space for age). For students who demonstrate strong memory of one or both of their pieces, we will award an extra ribbon as special recognition. Remember that if you wish to use

music during performance, you will need two original scores for each piece (one for the student to use, and one for the judges).

We have two locations this year, the Monument Community Presbyterian Church (in Monument), and the Calvary United Methodist Church on Austin Bluffs just east of Academy. We will do our best not to split entries from the same studio, and our goal is for each teacher to work at one location. As in past festivals of this nature, we will schedule a mix of studios and student levels in each recital.

Joanna and I would also like to open this festival to advanced students who may want to participate, but cannot fit two upper level pieces into the six minute time limit. If you have a student in this situation and you would like for them to participate in the festival, please give either of us a call. The emphasis of this festival is the performance of two pieces from contrasting periods. Depending on the number of participants and overall length of pieces, we may be able to offer some flexibility in time, should there be advanced level students who wish to participate.

--Lynn Maloy (590-7044) and Joanna Miller (481-4010), co-chairs of the 2010 Non-Competitive Historical Era Festival

### **Performance Preparation Ideas on Memorization**

Whether working with beginners or advanced students, memorizing pieces on a regular basis gives the teacher and the student a chance to free themselves from the printed page and work the music from the inside out.

Here are a few things you as a teacher can do to help your student memorize.

1. **Start someplace other than the beginning.** Every piano student can start their piece at the beginning, so most of the time memory issues do not appear until about mid-way through a piece. So, go to the last line of the piece (or last page/section for larger works) and practice starting there. If the piece has multiple sections, choose a section that is different from the opening and practice it alone. Look for reasons why this section is different, such as key change, position change, change in melody or accompaniment style. By noticing and discussing changes, your student will more readily remember why the piece is different, rather than worrying about whether he/she can remember "what happens next".

2. **Practice the left hand alone.** A student's ear will guide the melody line, so the right hand part is often the most secure, since most melodies occur in the right hand/treble clef. This leaves the left hand largely on its own, and under nerves, insecure knowledge of the accompaniment can spell memory slips and spiked heart rates. So work the left hand alone by memory by section (or by line, if the piece is short). Again, point out things that change, such as hand position, chord style (broken or solid), and chord progression. Knowing the left hand independently is especially important in contrapuntal works.
3. **Practice phrases.** In shorter pieces, this may mean pulling out four measures at a time to practice alone without adding anything before or after the section you've pulled out. In longer pieces, this may mean cutting a longer section into phrases that cadence or pause, but that have a definite break or pause of some kind.
4. **Slow practice by memory.** This means not performing a memorized piece every time the student sits down to practice. Ear and finger memory hold up well under practice conditions, giving the student (and the teacher) a false sense of security that the piece is indeed by memory. To test memory, take away the ear/finger crutches by playing the piece at an exaggeratedly slow tempo, so that the student must think about what is coming next, instead of letting feel and patterns take control.
5. **Practice performing.** By the same token, a student must also practice performing straight through a memorized piece to get used to inevitable mistakes and to avoid being thrown by minor slips. So when the student is practicing a performance, **DO NOT STOP FOR MISTAKES.** Jump to the next phrase, line or even page, but keep going. This is where practicing by phrase becomes invaluable. If the student loses the thread of a phrase but knows how the next phrase begins, he/she can jump to the next phrase and maintain the overall line of the piece. This also lowers the stress level of how to handle mistakes. If you have more than one "start place" in a piece, then you won't feel at a loss if (more probably "when") a mistake occurs that throws you off line a bit.
6. **Learning the piece from the "inside out".** Finally, memorizing a piece takes your focus off the written page and re-directs it to the music itself. This may sound oxymoronic, but in fact

the teacher and the student will begin hearing and thinking the piece from the inside out. Composer quirks and ingenious deviations will become more prominent, and both teacher and student may find themselves noticing cool harmonic changes, regressions, progressions, contrapuntal interplay – the list is endless – that will cement the piece into mind and body, not just eyeballs and ears.

--Lynn Maloy



## KEVIN OLSON LIVE!

### Calendars Now!

Put this on your calendar NOW! (PLEASE!) November 5<sup>th</sup> and 6<sup>th</sup> of this year (2010), Kevin Olson will be joining PPMTA here in Colorado Springs! Kevin Olson is a contemporary composer whose pieces run the entire gamut from beginner to advanced.

### What's Happening?

He has been invited to do an FJH workshop (his publisher) on Friday. Friday evening PPMTA is planning a “meet and greet” with Kevin (will probably include dinner). And then our students are invited to play his pieces for him on Saturday. Kevin will sign their pieces (as they will be performed by memory) while he listens to them.

### Autographed Pieces!

I personally had several students perform at the Melody Bober composer weekend and they still talk about meeting her and that their pieces are autographed! My studio still enjoys and plays Bober pieces. I am anticipating a wonderful time for the students and teachers as we get to know Kevin Olson personally during this weekend in November.

### Get Music Now!

Meeker's and Graner's both have been notified and let me know they are already creating Kevin Olson sections in their stores. It's not too early to check out the different pieces available for your students. Also, PPMTA has commissioned Kevin Olson to write two pieces for us which will hopefully be published before summer. We've requested an Early Intermediate Duet (one piano) and a Late Intermediate Solo for piano.

### Join Us—Be a Part!

Working on a special composer festival like this one will be exciting and worthwhile. Please email and let me know your interest. We won't be getting busy until April (after the historical era festivals)—so we're hoping you'll want to work with us to create a great time and weekend for all of us.

### Our Wonderful Board!

If you haven't had an opportunity to join the Board for one of their meetings before the monthly PPMTA meeting, you've missed out. Hearing their care for our students and all of the teachers has truly been a privilege. They've decided to use funds, ALREADY set aside for our education, to help sponsor the Kevin Olson weekend! I'm very grateful and wanted all of you to know. **REMEMBER to email me and let me know you want to join us to make this a fabulous weekend!**

---Joanna Miller (joannamiller88@gmail.com)

## **Achievement Day** **April 17, 2010**

Entry deadline is Wednesday, March 17<sup>th</sup>.

Don't forget to enter your students in Ach Day this year! Achievement Day activities fit students of EVERY skill level and entry fee is only \$10 per student. There are a lot of details in the handbook, but it's not complicated.

To prepare for Achievement Day, please copy pages 30-31 of your PPMTA handbook, fill them out and turn them in to Sylvia or Jill by March 17. List ensembles and siblings first. Refer to your CSMTA handbook for guidelines as to how to prepare your students for the theory test.

If you have questions contact Sylvia Holt 228-1585 or Jill Hanrahan 282-3929.

## **Senior Recital** **May 8, 2010**

Spring will be here before we know it, and so will the deadline for the senior recital: April 8<sup>th</sup>, 2010.

Your senior doesn't have to be college bound in music to participate; the recital is open to all seniors as a celebration of their achievements on the piano no matter what the level.

It is always a special night for seniors and families with each student receiving a certificate and red rose presented to them by their teacher.

Remember when you send your entry form to include a senior picture (wallet) which will be returned the night of the recital, as well as a bio of their accomplishments and plans for the future. Please do not send the picture through e-mail as it does not copy well for the program. If you have any questions, please feel free to contact the chairman - Karen Dandino - 963-9663 or e-mail [classicalmusicstudio@gmail.com](mailto:classicalmusicstudio@gmail.com)

## **New Email Addresses**

Pam Brunson [pianobypam@gmail.com](mailto:pianobypam@gmail.com)  
Sylvia Holt [sylvia.holt6@gmail.com](mailto:sylvia.holt6@gmail.com)

## **PPMTA Teachers Accepting Students**

*All piano unless noted otherwise. Contact [jsaffir@truman.edu](mailto:jsaffir@truman.edu)*

- Bonnie Ackerman: 329-8810, Piano, Organ, Theory. Travels to Students' Homes
- Bernardine Barcellos: 380-9689, Barnes/Peterson
- Joan Bradow: 391-9474, Powers/Hancock (voice, piano)
- Eileen Brownson: 637-3376 Murray/ Constitution 80915
- Donna Caulfield: 596-3958, Power/Barnes
- Diana Crawford: 593-8575, Briargate 80920
- Anna Dinsmoor: 264-0193, Powers/Dublin
- June Ewell: 481-5893, Monument
- Ben Gahart: 633-1239, Broadmoor/Skyway (Piano, Organ)
- Jill Hanrahan: 282-3929, Fountain
- Kathleen Harcourt: 291-0048, 930-0570, Monument/Mount Herman
- Susan Hayward: 310-6462, Rockrimmon, Mountain Shadows, Peregrine (Piano, Voice, Drama)
- Sylvia Holt: 228-1585, Union/Fillmore 80909
- Susan Humphreys: 448-9233, Fillmore/Union
- Rowene Mahoney: 633-8047, Northwest
- Abe Minzer 527-8776, Broadmoor/Skyway
- Nita Propp 599-8220, Peregrine
- Janice Saffir: 282-8589, Austin Bluffs/Acad.
- Paul Stephens: 282-8589, Austin Bluffs/Acad.
- Ellie Stites Swanger: 266-6522, Briargate/Pine Creek/ Black Forest
- Brenda Tagen: 685-3811, Central/Downtown

## **How to Contact Membership** **By Web/Email**

**The PPMTA President will only forward email that pertains directly to MTNA, CSMTA, or PPMTA.** Other options:

1. Contact Robert Hartley well ahead of time to have your upcoming event listed on the PPMTA website ([roberthartley@yahoo.com](mailto:roberthartley@yahoo.com)). ([http://ppmta.org/Programs\\_\\_\\_Meetings.html](http://ppmta.org/Programs___Meetings.html)).
2. Contact Jan Saffir ([jsaffir@truman.edu](mailto:jsaffir@truman.edu)) by the appropriate deadline to have your item included in the PPMTA Newsletter.

## Meeting Cancellation Policy

If either District 11 or District 20 has a school closure on the day of a PPMTA meeting, the meeting will be canceled.



## PPMTA Newsletter Deadlines

January/February: December 15th  
April/May: March 15th  
Aug/September: July 15<sup>th</sup>  
November/December: Oct. 15

### Chamber Music Program

On Sunday, February 14 at 3:00 p.m., First Christian Church at Cascade & Platte is presenting a program of chamber music played by members of the Chamber Orchestra of the Springs. The program will include a trio sonata for Baroque instruments, Mozart church sonatas for organ and strings, duets for clarinets and for cellos, and Bach's Brandenburg Concerto No. 5 with the wonderful harpsichord cadenza, as well as other ensembles. A free will offering will be taken.

Contact: Carol Wilson, 633-8888  
[organist@firstchristiancos.org](mailto:organist@firstchristiancos.org)