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**Dates To Remember**

**October 12.** DAMTA Business meeting, 9:30 a.m.-10:10 a.m., Classic Pianos and online (Zoom link sent via Passalongs)

**October 12.** Fall Course with Dr. Leah Claiborne, 10:30 a.m.-12:00 p.m., Classic Pianos and online (Zoom link sent to registrants)

**October 23.** Student Musicale, 2:00 p.m., Classic Pianos and online (Zoom link sent to registrants)

**October 26.** Fall Course with Annette Karges, 10:30 a.m.-12:00 p.m., Classic Pianos and online (Zoom link sent to registrants)



**LYRICS** NEWSLETTER



**FALL COURSE**

October 12th: Dr. Leah Claiborne on *Teaching Piano Music by Black Composers*.



October 26th Annette Karges on *Developing Dissonant Awareness in the Young Pianist*

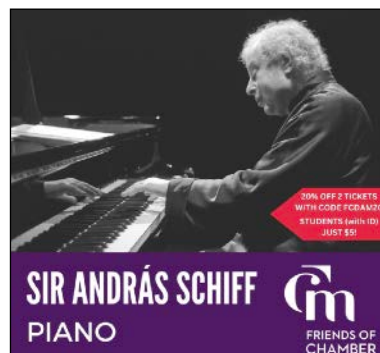
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**THE COLORADO TAUBMAN APPROACH WORKSHOP,**

Learn to play beautifully, accurately, with ease.

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**FRIENDS OF CHAMBER MUSIC EXTENDS INVITATION TO DAMTA**

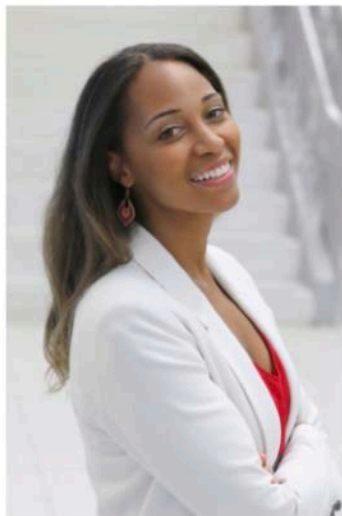
Hear Sir Andrés Schiff perform live.

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# FALL COURSE: Session 3

October 12<sup>th</sup> - Leah Claiborne

Online Only



## Leveled Piano Music by Black Composers

### Description:

Dr. Leah Claiborne will share how she utilizes the unique contributions of piano music by Black composers at every level for piano teaching. With a wide variety of levels, styles, and time periods, teachers will surely find music to incorporate in their teaching library.

**Bio:** Leah Claiborne promotes diversity in the arts by championing piano music by Black composers in her performances, teaching, and scholarship.

She is the DEI column editor of American Music Teacher and director of DEI at Frances Clark Center. She serves as Associate Professor and coordinator of Keyboard studies at University of the District of Columbia.

Register now at

[damta.org](http://damta.org)

All events will be held in-person and virtually via Zoom

Wednesdays from 10:30am-11:30am.

Q&A until noon



## DAMTA Board Members 2022-23

Ben Raznick	President
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David House	Vice President (Newsletter)
Sonya Clark	Vice President (Membership)
Joshua Zabatta	Vice President (Student Musicales)
Deborah De La Torre	Vice President (Diversity, Equity & Inclusion)
Nazila Nekoorad	Secretary
Carolyn Angelier	Treasurer
Kristin Jordheim	Parliamentarian
Vince Madison	Past President

## Submissions

- DAMTA issues the Lyrics Newsletter monthly from September through May, with a double edition in December/January.
- Submit all flyers, announcements, or news items as an email attachment to David House, at [davidhouse1@comcast.net](mailto:davidhouse1@comcast.net) no later than the 20th of each month. Please give emails the heading "Lyrics Submission".

## Passalongs

DAMTA's closed Google group for members:

- Notices in addition to official DAMTA business.
- Announcements and passalong emails that may be of interest to DAMTA members.
- News of workshops, competitions, special sales, instruments for sale privately, auditions, concerts, recitals, etc.

## FALL COURSE: Session 4

October 26<sup>th</sup> - Annette Karges

In-Person & Online



### First Notes in a Modern Idiom: Developing Dissonant Awareness in the Young Pianist

**Description:** Piano instructors are often unaware of effective ways to introduce their students to dissonance in an appealing way. In order to fill this void, this presentation will delve into strategies and repertoire that teachers can utilize for introducing accessible

dissonance to piano students at the elementary and intermediate level. Publications containing music conducive to preparing a student's understanding of dissonance will be looked at, as well as specific repertoire examples. In the examples of repertoire discussed, special emphasis is placed on the musical and compositional elements of dissonance, and what that dissonance contributes to each piece.

**Bio:** Annette Karges holds degrees in Piano Pedagogy and Performance from DU's Lamont School of Music, and Minot State University. Teaching piano in a variety of contexts over the past 13 years, Annette enjoys guiding individuals of all ages in their discovery of music and the cultivation of their unique musical potential. Holding to the belief that there is music in everyone, she is passionate about sharing music with others, collaborating with her musical friends, and continuing to learn as much music as possible.

“Why is it that English, drama and music teachers are most often recalled as our mentors and inspirations? Maybe because artists are rarely members of the popular crowd.”

– Roger Ebert

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I found my mind wandering during Carla Aguilar’s recent presentation to DAMTA on “Culturally Responsive Teaching in Music Education”. Not that the presentation was boring. Quite the contrary. As Ms. Aguilar spoke about the importance of understanding how one’s own cultural vantage point ramifies, I recalled an incident, early in my teaching career, which awakened me to the disconnect an unexamined cultural difference between a teacher and a student can create.

I was young, barely in my mid twenties. To shore up my deficit of experience I was drawing on apparently bottomless reserves of earnestness. My focus was, naively, and not a little narcissistically, on trying to be amazing, a sort of John Keating of piano pedagogy. Over time I would learn to be a more engaged observer of my students and a more dispassionate observer of myself, but at the time, what could I do, being, as I was, the bee’s knees. I was innovative, I was kind, I was fun (at least I thought I was), I had a wealth of information that my students were lucky to access, and, most splendidly of all, I had opinions. I could expound on the folly of a certain well-known teaching method. I could explain what was wrong with the dominant thoughts on teaching technique. I came up with a clever way of teaching note reading that I was sure no one else had ever thought of. It didn’t seem to phase me that the results my students got from all these earnestly imparted opinions were mostly ordinary, or sometimes even straight up lacking. It was, I believed, just a matter of fine-tuning my approach.

Not all the earnestness in the world could have prepared me for the Korean mother who came to me, seeking a piano teacher for her beautiful daughter and son, ages eight and nine respectively. In the course of our initial interview the subject arose of how I would work to accomplish their learning. Intending to set her mind at ease, I assured her I was not one of those teachers who would wack a student’s wrists with a ruler if they failed to do something exactly right. “Well,” she said, “you may.”

There are a few moments in my life to which I wish I could return as an observer so that I could see my own face. The first time I encountered a tomato worm might be a fun one. Or, more cinematically, the first time I laid eyes on my future husband. I think this

*Editor’s Note:*

**WHAT  
WAS  
MEANT  
BY “YOU MAY”**



mother’s response, “you may”, must have given my facial bewilderment muscles a work out, to say nothing of the strain involved in suppressing said bewilderment. I have no idea how I finally responded to her response. I do know that I gave that sweet little boy and girl not more than two lessons. Maybe it was only one. I was not the teacher this mother had in mind for her kids.

It’s a story I’ve kept. I dust it off from time to time for the benefit of appreciative listeners. I’ve tended to tell it angling for a particular response. Bemused shock, it might be called, usually demonstrated by a chaste guffaw and some sympathetic head shaking. You see, for years, I held that mother in judgement. Regardless of what lip service I might have given to the cultural differences at play, I’ve always seen myself as the hero in this story, the mother the villain, and the children the innocents. Convenient, these culturally defined archetypes, obviating, as they do, the need for further, deeper reflection.

The prohibition against striking a child is one piece of my cultural identity that I have no intention of ever challenging. I do think, however, that there was more behind that mother’s “you may” than the sinister thing I heard, and that an opportunity for growth was missed when I did not turn to her and say, “Tell me about your hopes for your son and daughter. Are they the same for each? Tell me about teaching in Korea. Tell me where you come from, and where you’re coming from. Tell me who you are.”

- David House, Editor



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THE AMERICAN MUSIC RESEARCH  
CENTER PRESENTS:

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# SOUNDSCAPES OF THE PEOPLE

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*Submitted by DAMTA's DEI Committee*

- National Hispanic American Heritage Month September 15-October 15
- CSMTA meets in conference at CSU in Pueblo June 2-3, 2023

Why are these two events listed together? Find out about the innovative Soundscapes of the People research project which documents, preserves and engages diverse musical and cultural influences in and around Pueblo, Colorado. A cooperation between CU Boulder and CSU Pueblo is working to ensure that interviews and oral histories captured remain fully accessible to the community, CSMTA members can explore the collection at the CSU Pueblo's Aztlan Center Library.

A recent article from *The Pueblo Chieftain* <https://www.chieftain.com/story/news/2022/09/21/soundscapes-of-the-people-has-collected-27-pueblo-music-oral-histories/69494148007/>

The research project AMRC

<https://www.colorado.edu/amrc/2021/09/01/american-music-research-center-explores-musical-traditions>

9News includes video

<https://www.9news.com/video/news/local/hispanic-heritage-month/soundscapes-of-the-people-cu-project-looks-to-preserve-southern-colorado-music/73-d19631aa-41e5-4be8-ad10-43144c8ae1ff>

**Guidelines for Participants and Teachers:**

1. **Sign up to participate:** Any Interested performers can sign up through their teacher and complete the form provided:
2. **Preparation:** The student should be prepared musically, but memorization is not required.
3. **Performance Etiquette:** Teachers should prepare their students with essentials for performance, including how to walk on stage, what to wear, how to introduce yourself and your piece, and how to bow.
4. **Musicale Fee:** We encourage a donation of at least \$10 per participant. Donations support DAMTA's scholarship fund as well as its ongoing operations. You can donate using the Donate Link on DAMTA's website, or pay in person before the performance.
5. **Access & Participation:** Each participating teacher should take up no more than 1/3 of the program length. Musicales typically last no longer than 60 minutes.
6. **All Students Are Welcome and Supported:** Students of all ages, skill levels, and instruments are welcome to perform in our musicales. Every student, teacher, and audience member should be supportive of the other participants.
7. **Copyright Policy:** Copyright laws must be observed; all music must be an original publication, licensed for reprint,

**Guidelines for Musicale Hosts:**  
 See the Student Musicales page on DAMTA's website: <https://denvermusicteacher.com/students/>

# STUDENT MUSICALES



DAMTA presents a Musicale once a month during the school year. Musicales give students of DAMTA teachers the opportunity to perform in a welcoming and supportive environment. **Students of all instruments, ages, and levels are encouraged to perform.** Masks are encouraged but not required. We also offer a livestream over Zoom for anyone who can't attend in person. Contact musicale chair, Joshua Zabatta, at [JoshuaZabatta@gmail.com](mailto:JoshuaZabatta@gmail.com) with any questions.

**Get involved:**

1. Sign students up to perform! (sign up form: <https://forms.gle/kywmjjhd3SkJw5ct6>)
2. Host or co-host/assist with a musicale.
3. Donate to DAMTA.

**Next Musicale: October 23, 2022, at 2:00 p.m., at Classic Pianos of Denver (1332 Broadway, Denver, CO. 80210) The host will be Carolyn Angelier: [carolynangelier@icloud.com](mailto:carolynangelier@icloud.com)**

**Upcoming Musicales:**

- November 13, 2022, 2:00 p.m. • March 12, 2023, 2:00 p.m.
- December 11, 2022, 2:00 p.m. • April 23, 2023, 2:00 p.m.
- February 12, 2023, 2:00 p.m. • May 14, 2023, 2:00 p.m.



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# DAMTA'S SCHOLARSHIP FUND AT WORK

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## October Report: Thomas Combs



Ben Raznick, Tenia Nelson, and Thomas Combs

*Submitted by Thomas Combs*

I applied for a scholarship with Tenia Nelson to learn more about how to play jazz piano, because I enjoy learning different styles of music. Jazz is an interesting field of music, that has had a wide impact on other genres. Additionally, it presented a challenge to overcome to further my skill at playing piano. This scholarship provided me techniques that will allow me to expand into the field of jazz music. I enjoyed especially this introduction to construction of chords and progressions in a piece of music. Overall, it was a great experience, that serves to brighten my musical knowledge.



Tenia Nelson and Thomas Combs

# DAMTA'S SCHOLARSHIP FUND AT WORK

## Following up with Ruby Garlow

### Step, Skip, Hop, Slide

Ruby Garlow

Violin score for "Step, Skip, Hop, Slide" by Ruby Garlow. The score is in 4/4 time and consists of three staves. The first staff begins with the instruction "Slowly, lightly" and a dynamic marking of "mf". It contains a series of eighth notes and quarter notes, with some notes marked with a fermata and the instruction "bowl improv". The second staff starts with a measure rest, followed by a triplet of eighth notes marked "bowl improv", and then continues with quarter notes and a fermata marked "bowl". The third staff begins with a measure rest, followed by a half note marked "molto rit." and a dynamic marking of "p", ending with a fermata.

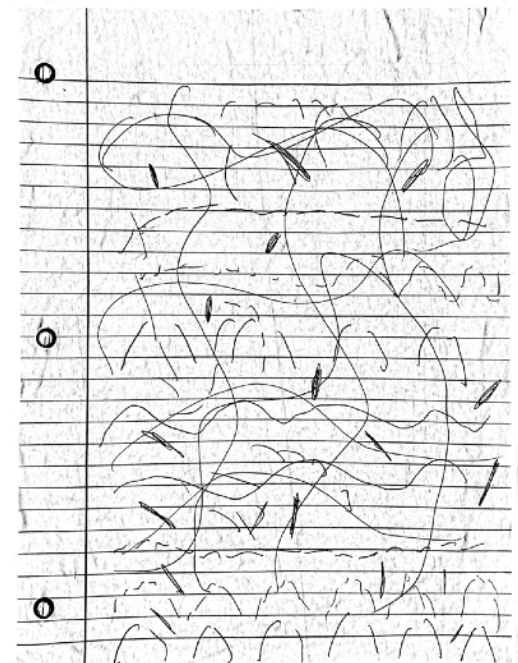
Last month in these pages you met Ruby Garlow, a remarkable nine year old who used her DAMTA scholarship to study at the Walden School Young Musicians Program in Dublin, NH. Ruby wanted to share with us the composition she created at Waden, *Step, Skip, Hop, Slide*. Thank you, Ruby, for this chance to benefit from your creativity!

### Bowls

1. You are allowed to play whenever.
2. Listen and follow the violin
3. Be creative
4. Add rhythms
5. Follow dynamics
6. Experiment!

#### Possible Bowl Sounds:

1. Tap sides of the bowl with nails
2. Hit sides of bowls
3. Hit bowls with pencils / mallets
4. Hit bottom of bowl
5. Try your own sounds!



Submitted by Loretta Notareschi



Submitted by Brenna Berman

Want to acquire **fantastic new tools for playing and teaching** and overcome challenges at the keyboard? Haven't heard of the Taubman Approach? Come find out what it's all about!

[EffortlessArtistryMusic.com/events](http://EffortlessArtistryMusic.com/events)



Effortless Artistry Music  
Taubman Approach

presents

# The Colorado Taubman Approach Workshop

Learn how to play beautifully and accurately with ease!

All levels welcome

Presentations

Master Classes

Technique Clinics

Pedagogy Clinics

Concert



Scan the code for more info and registration!

[EffortlessArtistryMusic.com](http://EffortlessArtistryMusic.com)

October 15, 2022  
Center for Musical Arts  
Lafayette, Colorado



“ You have changed my life. I could never have dreamed to develop a relationship between my body and this instrument on this level without you. - Cordelia Z. ”

“ My playing now has a smoothness and evenness that I had despaired of ever attaining. - Jamal A. ”

“ I (now) play pain-free and better than I ever imagined. ...You have taught me so much about the mind and body connection, making this as much of a spiritual endeavor for me as it is a technical one. - Michelle M. ”

“ You have shown me that there are no limits. - Gina D. ”

Presentations and performances given by Golandsky Institute Faculty members Brenna Berman, Barbara Banacos, Golandsky Institute Artist Ron Stabinsky, EAM Artists and EAM teachers. Space is limited, register now!

# FRIENDS OF CHAMBER MUSIC EXTENDS GENEROUS INVITATION TO DAMTA MEMBERS

*Submitted by Desiree Parrott-Alcorn*

Friends of Chamber Music cordially invites DAMTA members and students to a piano recital by Sir Andrés Schiff on **Sunday, October 16, 4:00 PM**. The concert will be held in Gates Concert Hall at the Newman Center for the Performing Arts on the University of Denver campus.

One of the most celebrated pianists of our time, as well as a renowned conductor, lecturer, and teacher, Sir Andrés brings masterful and intellectual insights to his performances which have inspired audiences and critics alike. He returns to Gates Concert Hall with a program he will announce from stage featuring the music of Beethoven, Mozart, and Schubert.

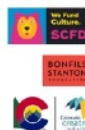
Tickets are general admission. [Click here](#) to purchase tickets, and enter **promo code FCDAM20 (left side of screen) at checkout to receive 20% of full price tickets.** Note: Not part of this promotion, FCM also offers tickets for \$15 for guests 30 and younger; \$5 for students (with ID). For more information, visit [www.friendsofchambermusic.com](http://www.friendsofchambermusic.com).

20% OFF 2 TICKETS  
WITH CODE FCDAM20  
STUDENTS (with ID)  
JUST \$5!

**SIR ANDRÁS SCHIFF**  
PIANO

Presented by  
**FRIENDS OF  
CHAMBER  
MUSIC**

**SUN, OCT 16, 2022 | 4 PM**  
Gates Concert Hall  
Newman Center for the Performing Arts



TICKETS AT [www.friendsofchambermusic.com](http://www.friendsofchambermusic.com)



Looking Ahead:

**JENNIFER HAYGHE  
WILL PERFORM the  
FLORENCE PRICE  
PIANO CONCERTO**

with the

**PRO MUSICA  
COLORADO  
CHAMBER  
ORCHESTRA**

“Apotheosis of the Dance”

**Saturday, November 19, 2022, at 7:30 p.m.**

**Ben Morris:** The Hill of Three Wishes

**Florence Price:** Piano Concerto in One Movement (Jennifer Hayghe, piano)

**Ludwig van Beethoven:** Symphony No. 7

The first concert of the season spotlights Florence Price’s Piano Concerto in One Movement. As the first African American female composer to have a symphony performed by a major orchestra, Price was well known in the 1930s and 1940s. Her music is enjoying a much deserved resurgence in recent years, and Pro Musica is proud to present the regional premiere of this concerto with soloist [Jennifer Hayghe](#). Its lively dance forms, including a juba, pair well with Beethoven’s Symphony No. 7, often called the “apotheosis of the dance.” The concert kicks off with the world premiere of *The Hill of Three Wishes* by [Ben Morris](#), the 2021 CU Composition Competition Winner.

Consider purchasing a [season membership](#), which includes two weeks of on-demand access to this concert!

**Venue**

Mountain View United Methodist Church  
355 Ponca Place  
Boulder, CO 80303



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# A BIG THANK YOU TO DAMTA'S GENEROUS SPONSORS!

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