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Dates To Remember

February 14. DAMTA Business Meeting, 9:30-10:10am, Classic Pianos/Online.

February 14. Spring Program: "Delcroze: Meter and Rhythm Ideas for the Studio" with Lori Forden 10:30am-12pm, Classic Pianos/Online.

February 25. DAMTA's 4th Annual February Student Musicale Celebrating



LYRICS NEWSLETTER



DAMTA'S 4TH ANNUAL MUSICALE CELEBRATING BLACK HISTORY MONTH

- 2/25 In Partnership with Lamont School of Music. Guest of Honor: Dr. Leah Claiborne

Pages 4 and 17.



DAMTA'S SPRING PROGRAM:

- 2/14 Lori Forden Presents: "Dalcroze: Meter and Rhythm Ideas for the Studio"

Page 2.



CULTURALLY RESPONSIVE MUSIC INSTRUCTION

- Ashley Cuthbertson on 4 common misconceptions

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DAMTA'S SPRING PROGRAM: Session 2



February 14th - "Dalcroze: Meter and Rhythm Ideas for the Studio" - with Lori Forden

The Dalcroze philosophy can be used in many different ways for groups or individuals. In this interactive class, we will explore various ideas for meter and rhythm that can be used for students of different ages and abilities.

Lori Forden holds a Dalcroze Professional Certificate from the Dalcroze School of the Rockies, and she is currently continuing her studies in pursuit of her Dalcroze Professional License. Lori enjoys guiding people of all ages to have a deeper understanding of music using movement. She is the owner and main teacher at Dalcroze Musical Arts in Colorado. She has been a music teacher in both public and private schools and has also taught Dalcroze Eurhythmics at Interlochen Summer Arts Camp, Suzuki workshops, public school workshops, and musicianship skills to dancers. In addition to teaching, Lori is also involved with the Dalcroze Society of America as the Chair of the Board of Trustees at the national level and Treasurer of the local Rocky Mountain chapter. In her spare time, Lori enjoys many activities like skiing, camping, and photography with her husband, children, dog, and cat.

All events will be held on Wednesdays from 10:30 a.m. to 12:00 p.m. All programs are presented online or in-person at Classic Pianos of Denver, and online.

DAMTA Board Members 2022-23

Ben Raznick	President
Joshua Zabatta	Vice President (Programs)
David House	Vice President (Newsletter)
Annette Karges	Vice President (Membership)
Dr. Thomas White	Vice President (Student Musicales)
(Vacant)	Vice President (Diversity, Equity & Inclusion)
Chandrika Prem	Secretary
Carolyn Angelier	Treasurer
Kristin Jordheim	Parliamentarian
Nazila Nekooraad	Historian
Vince Madison	Past President

Submissions

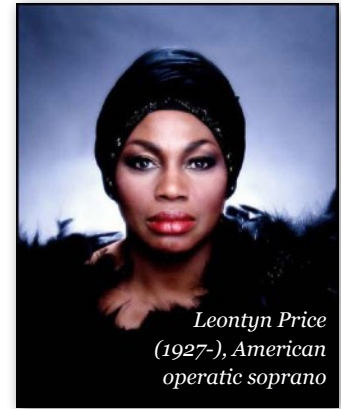
- DAMTA issues the Lyrics Newsletter monthly from September through May, with a double edition in December/January.
- Submit all flyers, announcements, or news items as an email attachment to David House, at davidhouse1@comcast.net no later than the 20th of each month. Please give emails the heading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

Celebrating BLACK HISTORY MONTH



*Leontyn Price
(1927-), American
operatic soprano*



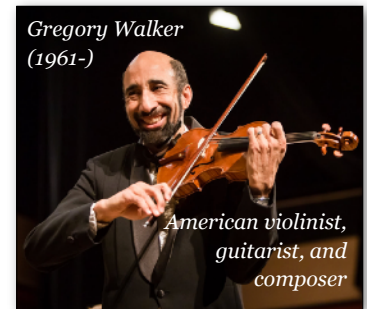
*Marcus Miller
(1959-)
American
musician,
songwriter,
and record
producer*



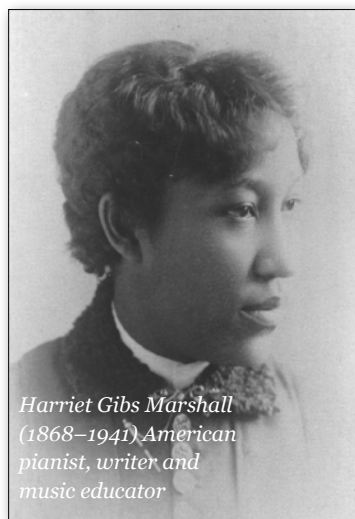
*Ignatius Sancho
(c. 1729-1780)
British composer,
writer, and
abolitionist*



*George
Walker
(1922-2018)
American
composer
and pianist*



*Gregory Walker
(1961-)
American violinist,
guitarist, and
composer*



*Harriet Gibs Marshall
(1868-1941) American
pianist, writer and
music educator*



*Michelle Cann
(1987-) American
pianist*



*Joseph Young (1982-)
American orchestral
conductor*

“It's a great thing about being a musician; you don't stop until the day you die, you can improve. So it's a wonderful thing to do.”

- Marcus Miller



*President's
Message:*

EXCITEMENT
GROWING
AROUND DAMTA'S
4TH ANNUAL
STUDENT
MUSICALE
CELEBRATING
BLACK HISTORY
MONTH

Big news! 🇺🇸 Denver Area Music Teachers Association (DAMTA) cannot wait to celebrate with Dr. Leah Claiborne for our 4th Annual Musicale Celebrating Black History Month. We are honored that Dr. Claiborne will attend our recital as students perform works from her newly published series, *Piano Music of Black Composers*. We are thrilled to collaborate with

the Lamont School of Music Piano Preparatory Program to develop this special event. The recital will take place in Hamilton Hall at Denver University's Newman Center on a Steinway & Sons grand piano. DAMTA is the proud recipient of the Community Engagement Grant by Music Teachers National Association (MTNA), the Local Association Grant by Colorado State Music Teachers Association (CSMTA). We are so honored for our event to be sponsored by Friends of Chamber Music. We are humbled that in our recital's fourth year, we have grown our participation from 8 students of 4 teachers in 2020, to 30 students of 16 teachers in 2024! This has been a team effort and we do not take for granted our community that has encouraged and supported our hard work. Thank you to our DAMTA Board of Directors and Lamont School of Music Piano Preparatory Program for a wonderful partnership. Please save the date, Sunday February 25, and join us! Congratulations Dr. Claiborne on a monumental project and thank you for the inspiration and opportunity for our students, teachers and community to learn and grow from your beautiful book series.

Ben Raznick

Ben Raznick
DAMTA President

DAMTA'S SLATE OF BOARD MEMBERS FOR 2024-'25

The Nominating Committee is proud to announce DAMTA's slate of Board Members for 2024-2025. The election will be held at the Business Meeting on Wednesday, March 13 9:30am;

Respectfully,

Kristin Jordheim, Ben Raznick, Joshua Zabatta

For your consideration:

DAMTA Board Members 2024-'25

President - David House

1st Vice President (Programs) - Joshua Zabatta

2nd Vice President (Newsletter) - Nichole Young

3rd Vice-President (Membership) - Annette Karges

4th Vice-President (Student Musicales) - Dr. Thomas White

5th Vice-President (Diversity, Equity & Inclusion) - Jerome Síbulo

CONGRATULATIONS TO CSMTA

just selected by the MTNA Board of Directors as
2024 STATE AFFILIATE OF THE YEAR!

This highest honor is the result of all our hard work, especially in the areas of education, advocacy, and community. Our members are committed to their many local and state professional activities, including Rising Stars and Concerto Competitions, piano festivals, community performances, Achievement Day and Student Theory activities, and much more, as well as their work at the national level, contributing articles to the *MTNA e-Journal* and *American Music Teacher*, serving on national committees, and attending the national conference. Our presence has increased as well due to social media and a strengthened interest in our *Notes & Newsquarterly* newsletter.

The Board was particularly moved by our excellent, recently revised mission statement:

The mission of Colorado State Music Teachers Association, an affiliate of Music Teachers National Association, is to promote music study and music making by supporting the professionalism of its members through education, advocacy, and community. We are committed to the highest standards of music teaching, and we encourage our members to inspire enthusiasm within our students, to nurture artistry, musicianship, and creativity, to strengthen our shared and welcoming musical community with kindness and respect, and to continue to grow professionally.

CSMTA's recent initiatives include the creation of the first ever state affiliate Vice President for Diversity, Equity, and Inclusion (now a model for many other states) and a new Chair for Social Media, plus moving our state conference to the Fall in order to coincide with the MTNA state-level competitions.

In a congratulatory letter, MTNA CEO Gary Ingle expresses “congratulations to the CSMTA Board of Directors and the membership of the Colorado State Music Teachers Association upon receiving this significant honor.... This selection recognizes the significant accomplishments and important work of the Colorado State Music Teachers Association for its state and local members, for MTNA, and for the music teaching profession.... The award will be presented by MTNA President Peter Mack at the Annual Business Meeting of the Association at the MTNA National Conference in Atlanta, Georgia. The event is scheduled for Tuesday, March 19, 2024, between 1:00 p.m.-2:00 p.m. in Rooms 212-214.” I hope that many of you will be able to attend this meeting in order to support receipt of this award together.

Colorado State Music Teachers Association stands as a strong link between individuals in our state and our MTNA national organization. We have a strong desire to connect with all musicians in our state and to provide access for everyone, and I am so proud to have helped lead us in this quest. Congratulations again!

Dr. Andrew Cooperstock (he/him/his)
Professor of Piano
Roser Piano and Keyboard Department
The University of Colorado at Boulder
College of Music



Ashley Cuthbertson, M.Ed, NBCT (she/her) is the Founder & CEO of A. Cuthbertson Consulting, LLC, an educational consulting firm that partners with schools, districts, and organizations to help music educators be responsive to the diverse and ever-changing needs of today's learners so that all students have an equitable pathway to success. Described as an "engaging and charismatic" teacher educator, Ashley has delivered over 100 professional development sessions serving hundreds of music educators across the U.S. and internationally with 95% of attendees highly recommending her sessions. Additionally, she works closely with a small number of music educators each year through her instructional coaching services. A passionate advocate for music education, Ashley additionally serves the National Association for Music Education as a member of the Music Education Policy Roundtable and the Virginia Music Educators Association as chair of the DEI Council.

4 Misconceptions About Culturally Responsive Music Instruction

by Ashley Cuthbertson

With the myriad of different terms out there, and with few explicit music education examples, it can be easy for music educators to be unclear on what exactly culturally responsive teaching is and how it is applied in the music classroom. Today, let's get clear on what culturally responsive teaching is by dispelling four common misconceptions.

Misconception #1: You're being culturally responsive by using diverse repertoire.

Yes, having diverse musical materials is important. Students need to see themselves reflected in your musical materials, as well as have a window into learning about others so they can understand how beautifully diverse our world is. However, simply diversifying your musical content is not culturally responsive by itself. Let's take a look at a few definitions:

From Dr. Geneva Gay: "Using the cultural knowledge, prior experiences, **frames of reference**, and performance styles of

ethnically diverse students to make learning encounters more **relevant to and effective** for them” (Dr. Geneva Gay, *Culturally Responsive Teaching: Theory, Research, and Practice*, 2018).

From Dr. Gloria Ladson-Billings, Culturally Relevant Pedagogy is a “theoretical model that not only addresses student achievement, but also helps students to accept and affirm their cultural identity while developing **critical perspectives** that challenge inequities that schools (and other institutions) perpetuate.” (Dr. Gloria Ladson-Billings)

From Zaretta Hamond, Culturally Responsive Teaching is “An educator’s ability to recognize students’ cultural displays of learning and meaning making and respond positively and constructively with teaching moves that use cultural knowledge as a **scaffold to connect what the student knows to new concepts** and content in order to promote **effective information processing**. All the while, the educator understands the importance of being in a **relationship** and having a social-emotional connection to the student in order to create a **safe space for learning**.” (Zaretta Hammond, *Culturally Responsive Teaching and the Brain*, 2015)

As you can see, culturally responsive teaching encompasses many things. While utilizing diverse repertoire is definitely one piece to help us connect our instruction to students’ backgrounds and frames of reference, simply including diverse repertoire doesn’t address the need for us to ensure that:

1. Our instruction is relevant and effective
2. Our instruction supports a development of critical perspectives
3. We utilize learning moves that ensure effective information processing, or
4. We create a safe learning environment for students.

It can be really easy to get caught up in diversifying musical content, but we cannot forget about the other aspects of this approach. **Let’s make sure we don’t reduce culturally responsive music teaching down to just “diverse musical repertoire.”**

Misconception #2: Culturally responsive teaching is a set of strategies that you can ‘do’ in your lessons.

I think this one can be tough for a lot of music educators because so many of us want quick fixes, strategies, and road maps—being a music teacher is a hard (and also rewarding!) job and we don’t have nearly the time we need to get everything done. **The reality is that culturally responsive teaching is not a strategy, it’s an approach and a MINDSET.**

Our own culture and background influences everything we do. It’s important that educators do the self-work of learning what our own frames of reference are so that we can understand why we do what we do, believe what we believe, and behave how we behave.

And remember, culture isn’t just about race. We experience culture in our homes and with our families, we also experience workplace culture, and the culture of the organizations that we belong to.

Culture: The beliefs and value systems of a group of people that influence their customs, norms, practices, social institutions, and organizations.

While there are absolutely certain look fors and indicators of culturally responsive teaching, the real transformation happens when educators are able to shift away from deficit narratives of students, families, and communities, and move towards an asset-based narrative. Yes, there are teaching practices you can adopt, but those alone will not move you towards being a culturally responsive music educator.

(Continued on page 8)

Misconception #3: Culturally responsive teaching is only for learners of color.

We all have culture! And because we all have culture, and that's what influences how we think, believe, communicate, and behave, we also all teach responsively to our own culture or the culture to which we have been taught.

So the real question isn't about whether or not you're utilizing culturally responsive teaching, but rather to whose culture are you being responsive (Zaretta Hammond). All students need to learn about their own identities and the identities of others different from them, develop skills and knowledge, and develop critical perspectives of the world around them (Gholdy Muhammad, 2020). All students deserve to learn in a way that honors their backgrounds and frames of knowledge, that's how we make learning stick. When we start with what students already know and then use that to bridge into the new content, we are able to make the learning actually make sense for them.

All students deserve to learn in this manner, however when educators are not aware of the different ways in which students learn, some students are afforded the kind of learning that connects to their frames of reference (and thus are able to access deeper levels of understanding) and others are not.

Misconception #4: You have to learn the cultural details of every student in your class and incorporate them in every lesson

Yes, learning who your students are is a vital part of being a culturally responsive music educator, however it's not necessary to try to represent every individual culture in your lessons. Instead, **this is where learner centered instruction comes in.**

Learn about your students and the demographics of your school. Learn about your students' interests and motivations. And then, ensure that your lessons reflect those things (that's the responsive part!). Do many of your students thrive off of collaborative work? Great! How can you include that in your lessons?

Do many of your students love when you can incorporate stories? Great! How can you include a story to make a learning concept more concrete for them?

And remember, no one person is a **monolith**. Meaning, no one person can represent any one culture. A learner centered environment means that students have ample space for voice and choice and can express their unique needs and perspectives.

So the real question isn't about whether or not you're utilizing culturally responsive teaching, but rather to whose culture are you being responsive.

For example, while many students may like working in groups, consider the students for whom group work may be a barrier to their learning. If it's not necessary for them to work in a group, consider how you can make it a choice for students to work alone or in a group.

What is Culturally Responsive Music Education?

So, what exactly is culturally responsive music instruction you ask? Here's my definition:

Culturally Responsive Music Education leverages the prior knowledge, experiences, and interests of our young musicians in order to work in partnership, and engage them in relevant musical tasks that help them to construct understandings about themselves, others, and the world through the medium of music.

If this all seems overwhelming to you, that's okay! Lean into that feeling and explore what is coming up for you. And then, decide on what small shifts you can do right now to move yourself and your instruction towards culturally responsive music teaching.

To help you as you begin your small shifts, I have created this resource just for you! "Small Shifts Towards Culturally Responsive Music Instruction." In this resource, I have created a list of many small shifts you can do right now. Start with just one and see what happens! Additionally, I have a list of the resources I cited in this article below—check them out! ♦



Resources Mentioned in This Blog Post:

- *Cultivating Genius: An Equity Framework for Culturally and Historically Responsive Literacy* by Dr. Gholdy Muhammad
- *Culturally Responsive Teaching and the Brain: Promoting Authentic Engagement and Rigor Among Culturally and Linguistically Diverse Students* by Zaretta Hammond
- *Culturally Responsive Teaching: Theory, Research, and Practice* by Dr. Geneva Gay
- *The DreamKeepers: Successful Teachers of African American Children* by Dr. Gloria Ladson-Billings



Adult Education Classes

beginning Saturdays

Jan 20th - March 16th



Jazz Composition and Arranging
(9:00-10:15am)

Intro to Improv for Classically-Trained Musicians (10:30-11:45am)

Instructed by Carmen Sandim || 8 sessions, \$200

- Designed for adults (high school and older) with a foundational knowledge of music theory
- Explore both traditional and contemporary techniques of theme creation and development
- Understanding musical form and its impact on melodic story-telling
- Culminates with an end-of semester live performance of student arrangements and compositions

- Are you a classical musician eager to explore the art of improvisation?
- Address the hesitations and uncertainties that often accompany the idea of improvisation
- Try step-by-step, hands-on exercises crafted to build your confidence in improvisation
- By the end of the class you will have a solid toolkit of skills to improvise joyfully and confidently

Class location: 800 Kalamath St, Denver, CO

* no class held on February 17th*

READ MORE ABOUT CARMEN SANDIM AND REGISTER TODAY! WWW.GIFTOFJAZZ.ORG

Submitted by Ben Raznick



Adult Piano Seminar and Junior Artist Immersion

Our extremely popular Adult Piano Seminar provides in-depth study of the solo repertoire for players of all levels, from beginners to professionals.

Our Junior Artist Immersion is an auditioned program for musicians ages 13-18. Faculty Mari Tomizuka provides solo piano and group piano instruction, and coaches piano-strings chamber music.

Rocky Ridge Music's early-bird deadline is February 15th. Earlier applicants receive priority admissions notifications and greater access to potential merit scholarships and financial aid.

- Evan Jay Williams, DMA
Assistant Director



For more information, please visit: rockyridge.org

Questions? Contact: rrmc@rockyridge.org • 303-449-1106



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Accepting applications for violin, viola, cello, double bass, piano, and composition.

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SESSION:
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Questions? Contact: rrmc@rockyridge.org • 303-449-1106

Explore all our exciting 2024 programs:

College Intensive Session 1 6/4 to 6/16 Age: 18 to 24	College Intensive Session 2 6/17 to 6/30 Age: 18 to 24	Junior Artist Immersion 7/2 to 7/14 Age: 13 to 18	Jumpstart for Strings 7/16 to 7/21 Age: 10 to 15
Jazz 7/23 to 7/28 Age: 13 to 18	Mariachi 7/30 to 8/4 Age: 10 to 18	Adult Piano Seminar Session 1 8/6 to 8/10 Age: 18+	Adult Piano Seminar Session 2 8/10 to 8/14 Age: 18+

Limited space, secure your spot now!



For more information, please visit: rockyridge.org

Questions? Contact: rrmc@rockyridge.org • 303-449-1106



ROCKY RIDGE MUSIC

Estes Park, Colorado

Submitted by Nazila Nekoerad



CREATIFEST

A celebration of creativity

Composers and arrangers of all ages and levels are invited to perform and sell their compositions and arrangements.

The event is open to teachers and students who are members of the Colorado State Music Teachers Association or members of the Wyoming Federation of Music Clubs.



Saturday,
April 13, 2024



1:30 PM



Skyview Presbyterian
Church
251 E Sterne Blvd,
Centennial, CO 80122



\$10 for members
\$15 for nonmembers
\$25 per family



Register:
[https://forms.gle/1AstMG
C7EQvJqxaU9](https://forms.gle/1AstMG C7EQvJqxaU9)



Questions? Pam Simpson
@ ps pianostudio@gmail.com



Requirements:

- Deadline to enter: March 30, 2024.
- Pieces must have a title.
- The piece may be performed by the composer, or by another performer.
- Computer generated ensemble parts are permitted as long as there is at least one live human performer.
- A PDF of the score is required for entry, however if a traditionally notated score is not available, the PDF may be a description or outline of the piece, or a basic scaffold of the elements used.
- Maximum of 2 different pieces per composer or arranger.
- Participants are invited to sell their work at the Marketplace using their own payment method. Booths will be supplied.
- This is not a competition but unique prizes will be awarded based on audience choice. Ex: Most Heartbreaking Harmony, Best Showstopper Ending, Most Singable Melody...



NINENNA OGWO
PIANIST, EDUCATOR



March 2 :: Masterclass

Boulder Piano Gallery, 2-4pm

March 3 :: Concert

Chamber Hall, University of Colorado, 2pm

March 4 :: Workshop

Boulder Piano Gallery, 10am

March 5 :: Workshop & Masterclass

Imig Music Building, Workshop, 1pm (S246); Masterclass 2pm
(Grusin Music Hall)



presented by Parlando School of Musical Arts

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.** We also offer a livestream over Zoom for anyone who can't attend in person. Contact musicale chair, Dr. Thomas White, at tomwhitepianokeys@gmail.com with any questions.

Get involved:

1. Sign students up to perform! (sign up form: [Musicales Sign-Up Form](#))
2. Host or co-host/assist with a musicale.
3. Donate to DAMTA.

Next Musicale: February 25th, at 2:00 p.m., Hamilton Hall, Newman Center, 2344 East Iliff Ave. Denver, CO. 80308.

DAMTA's 4th annual February musicale celebrating Black History Month, in partnership with the Lamont School of Music Preparatory Piano Program, welcoming guest Dr. Leah Claiborne as students perform music from her published series, *Music of Black Composers, Vols. 1 & 2*, and repertoire by other Black composers.

Upcoming Musicales:

- March 10, 2024, 2:00 p.m.
- April 14, 2024, 2:00 p.m.
- May 19, 2024, 2:00 p.m.

DAMTA's 4th Annual Musicale Celebrating Black History Month

in partnership with
Lamont School of Music Piano Preparatory Program

Guest of Honor, Dr. Leah Claiborne

Student recital features music from:
Piano Music of Black Composers
and additional repertoire by Black composers.



Sunday, February 25, 2024 2:00pm
Hamilton Hall, Newman Center
2344 E. Iliff Ave. Denver, CO 80208

Special presentation, Q&A and reception to follow.
Please join us for this free community event!



UNIVERSITY of
DENVER

LAMONT SCHOOL of MUSIC



DAMTA'S SCHOLARSHIP FUND AT WORK

February Spotlight: HENRI YOON



Henri is a student of Ben Raznick

"I used my scholarship to participate in the Boulder Federation Music Festival for the first time. I was nervous about performing for the judges but was thrilled to get a trophy! I had a good experience and hope to continue piano and maybe do the festival again next year."

A BIG THANK YOU TO DAMTA'S GENEROUS SPONSORS!



<https://www.boulderpianogallery.com>



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