

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN



CFMTA



FCAPM

SPRING EDITION • 2005



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THE CANADIAN MUSIC TEACHER
LE PROFESSEUR DE MUSIQUE CANADIEN

Official Journal of The Canadian Federation of Music Teachers' Associations

Vol. 55, No. 3
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Founded 1935



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Canada Music Week® Edition 2005

Publication: September 2005 • Submission Deadline: August 15, 2005

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Phone (306) 789-8414, Fax (306) 751-4883, lore_rusch@accesscomm.ca

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GREETINGS FROM CFMTA

I finally have my kitchen back! If you've ever lived through kitchen renovations, you'll appreciate how significant those words are. Having a makeshift eating area in a spare bedroom is not exactly convenient, particularly when the fridge is at the opposite end of the house! And it's so difficult to scrub that dried ketchup off the plate when you only have a single, tiny bathroom sink to work in. But the work is now done and the results are fabulous!



The whole process reminded me of the CFMTA in many ways and the notion of change that is pending for our association. In our home we knocked down walls and created a more spacious, welcoming environment. That's what the CFMTA Executive Council and particularly the membership committee have been working toward. Council "dreamed the dream" last July, the membership committee developed the plan, and now the association can begin to build. And we may take down a few walls, but they're not supporting walls. Our structure is still strong - built to last!

For fifteen years my husband and I have lived in our home and have done very little short of a coat of paint and some wallpaper from time to time. How refreshing it is to have a whole new look - updated, current and fresh. I'm excited to invite company over now! I believe the CFMTA should experience the same facelift: a new look and function that will allow current members to be proud and, indeed, excited to invite company over - a "space" where we can all gather together, old and NEW neighbours alike.

This proposal will be discussed at our meetings in July and will be made available to the general membership for input. Together we can realize a fresh new look for our association.

Speaking of being welcomed, a strong representation from Canada was truly welcomed at the recent MTNA conference in Seattle, Washington. Pat Frehlich and I attended as members of the Collaborative Conference 2007 Steering Committee, while Linda Kundert-Stoll and Annette Bradley attended to work the free booth space donated by the MTNA. The booth served two purposes: to bring further awareness to the general MTNA membership regarding the 2007 conference in Toronto, and to showcase the CFMTA convention upcoming in July in Calgary! We also achieved unofficial representation through executive members Barbara Clarke, Past President and Beryl Wiebe, Treasurer. In addition, a few BCRMTA members were able to make the trip across the border. The conference was spectacular! Just imagine what our two associations will be capable of when we join forces!

I am enjoying the "new space" in my home...the drywall dust is a somewhat distant memory for me now. I encourage you, as members of the CFMTA, to be prepared to endure a little dust - the end result will be worth it!

Victoria Warwick, President, CFMTA

NOTICE OF ANNUAL GENERAL MEETING 2005

Take notice that the Annual General Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held at the

University of Alberta, Calgary on Wednesday, July 6, 2005

Business to be conducted includes to:

- *Receive and consider the Financial Statements of the period ending*
- *Receive and relate the Provincial Reports*
- *Appoint Auditors*
- *Transact such other business as may properly come before the meeting*

The Executive & Delegates Meeting will be held on Saturday, July 2, 2005 at 8:30 a.m.

By order of: Victoria Warwick, President • Beryl Wiebe, Secretary/Treasurer
Dated at Surrey, British Columbia, this 10th day of September, 2004.



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Preludes
Edited by Brian Ganz
HL00296523 \$12.95

Don't miss our exciting workshop at the 2005 CFMTA Conference! Tuesday, July 5 at 8:30 a.m.

All prices listed in U.S. funds. Prices, contents and availability subject to change without notice.

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Canadian Federation of Music Teachers' Association
Federation Canadienne des Associations des Professeurs de Musique

NATIONAL CONVENTION

"PEAK PERFORMANCE"

Conference and Celebration

Calgary, AB, July 3rd - 9th, 2005

This is your chance for professional development, to meet other musicians from across Canada and to "Swing into the Stampede Spirit."

To avoid disappointment, order your Calgary Stampede Day tickets, other tours, shirts and vests before May 20, 2005.

Those needing airfare may quote WestJet number QC 2852 for discounted prices. We will arrange for you to be picked up at the airport if you send your flight information by e-mail to dstoll@telus.net before June 15, 2005.

Limited accommodation is available at the University of Calgary where most events will take place.

The four bedroom apartments have single rooms for \$45.92 each, or shared rooms for \$31.36 per person. For reservations, contact Conference Housing at the U. of C. at 403-220-3203, or visit the web site for more information at www.ucalgary.ca/residence. All buildings are within walking distance and shuttle service will also be available. There is accessible parking at the Rozsa Centre and at Conference Housing in front of Cascade Hall.

Information on other accommodation close to the University can be found by going to www.calgaryplus.ca. Follow the links "Tourism & Shopping," "Hotels by Neighbourhood" and "Northwest." Look for hotels referring to "Motel Village" or with an address of "Banff Trail," "Crowchild Trail" or 24th Street and 16th Avenue NW.

This is a once in a lifetime opportunity for Calgary to host our national convention. Have you registered yet? If you have, "Yell Yahoo!"

"Peak Performance" Schedule of Events

(April, 2005 listing, subject to change)

Web site: www.cfmta.org

Chair: Linda Kundert-Stoll, cassal@telus.net

Telephone: 403-271-0418

Fax: 403-271-0418

Registration: Sharon Carne, scarne@shaw.ca

Trade Fair: Po Yeh, yehp@shaw.ca

Sunday, July 3

| | |
|-------------------|---|
| 8:00 am - 1:00 pm | City of Calgary Tour |
| 1:00 - 5:00 pm | Registration and Trade Fair |
| 1:00 - 2:00 pm | Roland Music Learning Centre - Using Score Editing/Printing Software in the Teaching Studio |

2:00 - 5:00 pm

Official Opening, Introductions, Order of Competitors, Keynote Speaker and Reception with Entertainment - Project Verisimo!

7:30 pm

Roberto Plano Piano Recital

Monday, July 4

8:00 am

Registration open

8:15 - 8:50 am

George McFaul: Yoga Class

9:00 - 9:45 am

Roberto Plano Interview

9:00 - 10:15 am

Roland Music Learning Centre - Piano Teaching Tools for the 21st Century

10:15 am - 12:00 pm

Seymour Bernstein Piano Master Class

12:15 - 2:30 pm

Lunch with the Royal Conservatory - Aasta

Levene & Janet Lopinski: New RCM

Examinations Piano Pedagogy

Certificate, Dining Centre

1:00 - 4:00 pm

Roland Music Learning Centre - Music Teaching Technology Expo

1:30 - 6:00 pm

Piano Competition Semi-finals

1:30 - 2:20 pm

Carmen Wise: The Suzuki Phenomenon

2:30 - 3:45 pm

Monik Grenier & Roland Gosselin: French

Melodie Voice Master Class

4:00 - 5:30 pm

Guillaume Tardif: String Master Class

4:00 - 5:00 pm

Oceanna Music Publications - Susan Griesdale & Stella terHart: Exciting New Contemporary

Canadian Literature for Beginner to Intermediate

Piano Students, and New Canadian Piano Duets

Roland Music Learning Centre - Recording

Student Performances

4:30 - 5:30 pm

Dinner on your own

6:00 pm

Dinner on your own

7:30 pm

Tracy Dahl Voice Recital and Reception -

Caravan

Tuesday, July 5

8:00 am

Registration open

8:15 - 8:50 am

Larissa Makila: Alexander Technique Class

8:15 - 9:30 am

Roland Music Learning Centre - Piano Teaching

Tools for the 21st Century

8:30 - 9:30 am

The Frederick Harris Music Co - Aasta Levene & Janet Lopinski: Exploring Celebrate Piano

8:30 - 9:30 am

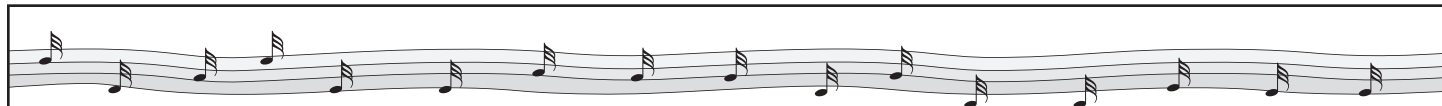
Hal Leonard Corporation - Margaret Otwell: Composers of Yesterday and Today - Classic & Contemporary

Repertoire Students Love to Play

Repertoire Students Love to Play

10:00 - 11:30 am

Piano Competition Semi-finals continued



10:00 - 11:30 am Roland/Music For Young Children session - Frances Balodis: "Music is Kool!" Techniques and Tools for Teaching Piano to Young Children
 11:30 am Travel to Jack Singer Hall, Box Lunch included
 12:10 - 1:00 pm Organ à la Carte Concert
 1:00 - 1:30 pm Travel to U. of C.
 1:00 - 3:00 pm Roland Music Learning Centre - Music Teaching Technology Expo
 1:00 - 6:00 pm Rozsa Foundation Voice Competition Semi-finals
 1:30 - 2:20 pm Merlin Thompson: How to Think Like a Musical Genius
 1:30 - 2:20 pm Neil A. Kjos Music Company - Kieth Snell: Piano Town - The Perfect Place to Learn to Play the Piano
 2:30 - 3:20 pm Edwin Gnanadt: Seven Pianistic Habits for a Highly Effective Performance
 3:30 - 5:00 pm James Picken & Douglas Hale: Meet the King of Instruments - St. David's United Church
 3:30 - 5:30 pm Aasta Levene & Janet Lopinski: New RCM Examinations Piano Pedagogy Certificate
 3:30 - 4:30 pm Hal Leonard Corporation - Margaret Otwell: Teaching the Adult Student: Great Music & User-Friendly Technology Equals Successful Students!
 6:00 pm Dinner on your own
 7:30 pm Cabaret Evening with the Prime Time Big Band

Wednesday, July 6

8:00 am Registration open
 8:15 - 8:50 am Jacquie Ogg: Feldenkreis Class
 9:00 - 9:50 am Frances Balodis: Learning Styles
 9:00 - 9:50 am John Hall: History of Piano Making in Canada, 1816-1996
 10:00 - 11:30 am Seymour Bernstein Workshop: 3With Your Own Two Hands2
 11:45 am - 1:45 pm CFMTA Luncheon, MRC Children's Choir, AGM, Dining Centre
 2:00 - 5:30 pm Rozsa Foundation Voice Competition (Semi-finals) continued
 2:00 - 2:50 pm Tema Blackstone: Twentieth Century Repertoire Piano Master Class
 2:00 - 2:50 pm Piano Technicians Guild - Piano Technology Class
 3:00 - 3:50 pm Susan Hlasny & Peter Jancewicz: Musicians and RSI
 3:00 - 3:50 pm Susana Singer: Influence of Scarlatti in Spanish Music
 3:00 - 3:50 pm Lorna Heyge: How to Prepare Your Ideal Beginning Student - with demonstration class
 4:00 - 4:50 pm Derek Stoll: Jazz and the "Classical Pianist"
 5:00 - 7:00 pm Hors d'oeuvres Reception at CMC, sponsored by Canada Music Centre and Rideau Music
 7:30 pm CFMTA-FCAPM National Piano Competition Finals and Reception

Thursday, July 7

8:00 am Registration open
 8:15 - 8:50 am Robert English: Brain Gym Class
 9:00 - 9:50 am Colleen Athparia: Creative Ways of Practising

9:00 - 9:50 am Gordon Rumson: Reclaiming 19th Century Performance Practice
 9:00 - 9:50 am Roberta Stephen: Women in Music - Rewards and Difficulties
 10:00 - 11:45 am Tracy Dahl: Voice Master Class
 12:00 - 2:30 pm Conservatory Canada Luncheon - Derek Oger: 3Mock2 Examination, Dining Centre
 "Amour" Competition
 John Reid: The Best of Contemporary Showcase - The Repertoire
 Allen Reiser: Impressionistic By-Ways
 Dale Jackson: Baroque Ornamentation
 Dale Wheeler: Teaching - A Dynamic Balancing Act
 Hung-Kuan Chen: Piano Master Class
 Lorna Heyge: Group Piano - The Ideal Way to Start Your Beginners
 ARMTA AGM, The Great Hall
 Rozsa Foundation Voice Competition Finals and Reception

Friday, July 8: Calgary Stampede Day

SIGN UP BEFORE MAY 20, 2005

Morning: Breakfast in the Calgary Tower and Parade
 Noon: Lunch on your own
 Stampede Rodeo Infield Events
 Chuckwagon Races & Grandstand Show
 Travel to U. of C. after fireworks

Saturday, July 9

Stampede Breakfast, U. of C. Courtyard
 Elizabeth & Marcel Bergmann: Lecture/Recital on Literature for Two Pianos
 Janice Waite: Never the Bride - Chronicles of an Overworked Accompanist
 Elaine Case: The Song As Scene
 Peter Turner: Early Beethoven Sonatas Piano Master Class
 Allan Monk: Voice Master Class
 Lunch on your own
 Travel to Cantos Music Foundation for talk and tour
 Pictures, Cocktails and Entertainment - Derek Stoll, jazz piano
 Pro Cathedral Men's Choir
 Alberta Heritage Music Project
 Banquet and Entertainment - Lee & Alex Chisholm, bagpipes; David Mossop, photography; The Calgary Fiddlers, Dining Centre

Sunday, July 10

Banff and Lake Louise Tour, 8:00 am - 11:00 pm
 Registrants check out Sunday or Monday

Trade Fair

Sunday, July 3, 1:00 - 5:00 pm
 Monday, July 4, 9:30 am - 4:30 pm and 6:45 - 7:30 pm
 Tuesday, July 5, 9:30 am - 4:30 pm



National Convention
“Peak Performance”
 Conference and Celebration
 July 3 - 9, 2005



Registration Form

Please use a separate registration form for each person ordering a package. Photocopy as needed.

Please print clearly:

Name _____

Preferred name on badge _____

Address _____

City _____ Prov. _____

Postal Code _____ Tel. () _____

E-mail _____

Total A and B _____

Total Tours _____

Total shirts/vests _____

Grand Total _____

Send your registration form and cheque, in Canadian funds, made payable to **CFMTA Convention 2005** to:

Registrar, CFMTA Convention 2005
 c/o 228 Parkside Way SE
 Calgary, AB T2J 3Z4

Registrations will be confirmed by e-mail or post.

Dietary needs: Vegetarian _____ Other _____

Tours (details follow in brochure):

| | No. | Total |
|--------------------------------|------------|-------|
| City of Calgary Tour | \$65 each | _____ |
| Full Stampede Day | \$160 each | _____ |
| Stampede Parade & Rodeo | \$105 each | _____ |
| Stampede Parade & Evening Show | \$115 each | _____ |
| Banff/Lake Louise Tour | \$160 each | _____ |
| Golf Tour | \$155 each | _____ |
| Drumheller Tour | \$105 each | _____ |
| Total Tours: | | _____ |

Banquet meal choice: Salmon _____ Beef _____

Spouse/guest meal choice: Salmon _____ Beef _____

“Peak Performance” logo long sleeved denim shirt: \$45.00 ea.

Men’s: S M L XL Women’s: S M L XL

No. shirts _____ TOTAL _____

“Peak Performance” denim vest:

(with artwork from poster) \$40.00 each

Unisex: S M L XL XXL XXXL

No. vests _____ TOTAL _____

Convention Packages

Full Package (Sun. - Sat.)

(Full packages include everything except the Calgary Stampede Day, Tours, shirts and vests. Senior prices = 60+)

| | |
|-----------------------|----------------------------|
| Regular Price | _____ \$425 individual |
| | _____ \$375 senior/student |
| Spouse Package | _____ \$185 individual |
| | _____ \$155 senior/student |

Day Package

(Day packages include all events on days selected, except Tours.)

3 Day Package (Please check 3 days below.)

Regular price _____ \$300 individual
 _____ \$275 senior/student

M _____ Tu _____ W _____ Th _____ Sat _____

1 Day Package (Please check the day below.)

Regular price _____ \$125 individual per day
 _____ \$100 senior/student per day

M _____ Tu _____ W _____ Th _____ Sat _____

Morning only (Please check the day(s) below.)

Mon. - Thurs. includes sessions and lunch
 Regular price _____ \$62.50 individual per am
 _____ \$50 senior/student per am

M _____ Tu _____ W _____ Th _____ Sat _____

Afternoon only (Please check the day(s) below.)

Mon. - Thurs. includes lunch and sessions
 Regular price _____ \$62.50 individual per pm
 _____ \$50 senior/student per pm

M _____ Tu _____ W _____ Th _____ Sat _____

Subtotal A (Package price) _____

Individual Tickets

(The following events are included in the full package.)

July 3, Keynote Speaker, Opening No. _____ Total _____

Reception & Entertainment _____ \$20 _____ \$15 senior/student

July 3, Roberto Plano _____ \$25 _____ \$20 senior/student

July 4, Tracy Dahl _____ \$25 _____ \$20 senior/student

July 5, Prime Time Big Band _____ \$25 _____ \$20 senior/student

July 6, Luncheon & AGM _____ \$25 _____ \$20 senior/student

July 6, Piano Competition Finals _____ \$20 _____ \$15 senior/student

July 7, Voice Competition Finals _____ \$20 _____ \$15 senior/student

July 9, Banquet _____ \$50 _____ \$40 senior/student

For the banquet, please supply the names of the people you are ordering tickets for.

Name(s) _____

Subtotal B (Individual Tickets) _____

Total A and B _____



CFMTA NEWS FOR TEACHERS & STUDENTS

In March, 2007, the Canadian Federation of Music Teachers' Associations (CFMTA), will join with the Music Teachers National Association (MTNA – the CFMTA sister association in the United States) to host a joint conference in Toronto, Ontario. This conference will bring together musicians from both countries for an event of unprecedented scope. World-class performers and clinicians will present at this conference entitled *Teaching Without Borders: A Collaborative Conference Exploring Pedagogical Diversity*.

This conference will offer a fabulous opportunity for young pianists made possible by CFMTA in cooperation with local and provincial music festivals across Canada and the National Festival.

To celebrate the joining of our Canadian and American colleagues in this way, there will be an opening conference recital featuring one Canadian and one American amateur pianist in a concerto performance with the Royal Conservatory of Music Orchestra.

The Canadian performer will be the winner of the Open piano class at the 2006 National Festival Competition in Thunder Bay, Ontario, organized by the Federation of Canadian Music Festivals (FCMF).

Teachers are invited to inform their senior level students of this once-in-a-lifetime opportunity and to begin planning for the 2006 festival season.

The successful candidate:

1. will have successfully competed at their local and provincial level festival competitions and will have been recommended to compete at the National level, according to the rules and regulations set out by the respective festivals.
2. will be the winner of the Open piano class of the 2006 National Festival Competition.
3. must have performed a concerto at the National festival.

For more information please contact:

President, Canadian Federation of Music Teachers Associations
Victoria Warwick • 1-800-461-5367 • victoria@conservatorycanada.ca

OR

President, Federation of Canadian Music Festivals
Jim Harmsworth • 905-459-0459 • jharmsworth@rogers.com



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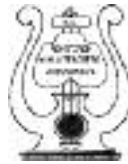
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**Greetings and Best Wishes to ARMTA
for a successful CFMTA Convention**
from the members of the

B.C. Registered Music



Teachers' Association

*L'Association des professeurs de musique du Québec souhaite un grand succès
au comité organisateur et aux participants du congrès de la FCAPM 2005
à Calgary, Alberta.*



*The Quebec Music Teachers' Association sends its best wishes for success to
the organizing committee and participants of the 2005 CFMTA Convention
in Calgary, Alberta.*

Ontario Registered Music Teachers' Association



L'Association des professeur(e)s de musique de l'Ontario

Greetings!

from the

Ontario Registered Music Teachers' Association

Best Wishes

to CFMTA 'Peak Performance' Conference

July 3-9, 2005 in Calgary, Alberta

www.ormta.org

To Our Alberta Colleagues:

*Congratulations, Best Wishes,
and Thanks for Your Efforts!*

Nova Scotia RMTA

**Manitoba
Extends
Best Wishes
to Calgary
for a Successful
Convention**



Greetings & Best Wishes From SRMTA

To the committee and participants at the
CFMTA Convention July 3-9
Calgary, Alberta

Saskatchewan Registered Music Teachers' Association

NB
RMTA
Founded 1950



Greetings and Best Wishes
to the
2005 Peak Performance
Calgary, Alberta
from
The New Brunswick Registered
Music Teachers' Association

CALGARY
ARTS

YOUNG PEOPLE'S
ASSOCIATION



Irina Ginzburg Memorial Fund

The Calgary Arts Summer School Association (CASSA) has created a memorial to the late Irina Ginzburg who was an enthusiastic supporter of its summer programs from their inception. She was at first a volunteer at the Piano Camp who then joined the teaching staff and became an active member of the CASSA Board of Directors. The prize will be awarded to the most improved piano student(s) at the Piano Camp. CASSA will gratefully accept donations for the Irina Ginzburg Memorial Fund and will issue a tax receipt to all donors. Please make your cheque payable to The Calgary Arts Summer School Association designating Irina Ginzburg's name on the lower left side. Your cheque may be mailed to CASSA, 228 Parkside Way, S.E., Calgary T2J 3Z4.



HAVE YOU MOVED?

Address changes should be reported
through your provincial executive.



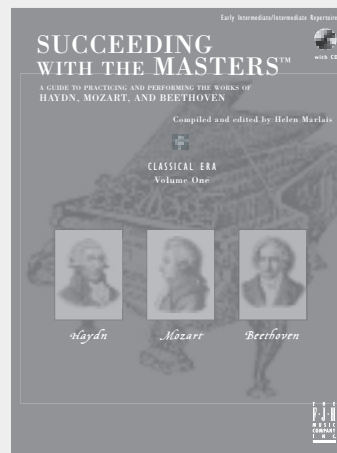
SUCCEEDING WITH THE MASTERS™



A GUIDE TO PRACTICING AND PERFORMING THE WORKS OF HAYDN, MOZART, AND BEETHOVEN

Compiled, edited and performed by Helen Marlais

SUCCEEDING WITH THE MASTERS™ is a groundbreaking repertoire series dedicated to the authentic keyboard works of the Baroque, Classical, Romantic, and Twentieth-Century masters.



- Guides the teacher and the student in an easily comprehensible manner through the works of the masters.
- Provides a complete overview of the musical characteristics of the Classical era.
- Composer biographies and related historical pictures are included.
- Short "discoveries" lead the student through stylistic characteristics of the Classical era in an enjoyable manner.
- "Practice strategies" guide students and positively encourages them to learn how to master this classical repertoire.
- The companion CD includes complete performances and a Practice Strategy Workshop.
- All pieces have been extensively researched to ensure authenticity.

**T H E
F · J · H
M U S I C
C O M P A N Y
I N C.**

GERMAN DANCE IN C MAJOR

This German Dance, No. 1 of a set of 12, was written in 1795 when the composer was 25 years old. Since Beethoven taught many students himself, this set was probably used as teaching repertoire.

Practice Strategy

Practicing two-note slurs:

The thirds in measures 10 and 12 must be played *legato* (connected). To do this, on beat two of measure 10, lift the second finger while holding onto the upper note, as seen in the example below. Then prepare for the quarter notes by moving fingers 1 and 2 over these notes.

What is a Minuet and Trio?

The minuet was a stately, dignified dance that first appeared at the court of Louis XIV of France around 1650 and was danced by aristocrats through the 1700s. Couples would exchange curtsies and bows during the dance.

Minuets are always in 3/4 time, and often have a middle section (B part) called a Trio. The Trio section often contrasts in mood from the Minuet.

Not only did Haydn and Mozart write minuet and trios for the keyboard, but they also wrote them as part of their larger works—in symphonies for orchestra and in string quartets (for two violins, viola, and cello).

Characteristics of the Classical Era

| The form of a minuet and trio is as follows: | | |
|--|------|--------|
| Minuet | Trio | Minuet |
| A | B | A |
| aabb | ccdd | ab |

MINUET AND TRIO
~ continued ~

CLASSICAL ERA VOLUME ONE

Early Intermediate/Intermediate
FFI436 \$9.95



CLASSICAL ERA VOLUME TWO

Intermediate/Early Advanced
FFI437 \$11.95

Coming this Fall ...
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REFLECTIONS WITH LINDA NIAMATH



In the orchestra pit playing "Stanley Park Sketches", age 17, on September 21, 1956 with a 30-piece orchestra. Celebrating The Vancouver Ballet Civic Ballet Society's 10th Anniversary, the Gala was held at Georgia Auditorium.

BY TARA WOHLBERG

It was my first triplet. I thought I had finally mastered the rhythmic Universe, counting 'ter-ri-ble' so carefully, to make sure it was just right – and hands together, at that! The *March of the Terrible Trolls* was my baptism into the world of Canadian music, and I remember pouring over the composer's name at the top of the page. Written by a woman? My first thought was, why hadn't I noticed that there weren't any other women up to this point? Linda Niamath, born 1939, and – was still alive! With a magical promise only an eight-year-old could honour, I would from that moment on pay much more attention to the name on the upper right hand side of my pieces.

Linda Niamath has been the first contemporary point of departure for thousands of piano students since she began self-publishing in 1979. Her latest albums, *At the Beach* (Frederick Harris) and *Here We Go!* have just been released, and *Surprises* will be out in autumn 2005. I met with Niamath in her Richmond, BC, home in March to reflect on twenty-five

years of publishing, forty years of marriage and the state of music education.

Niamath's earliest musical memories are hearing her mother sing and the clicky-clack of high heels on their West 3rd Avenue sidewalk in Vancouver's beachy, Kitsilano neighbourhood. An only child, she loved piano lessons from the beginning, and notated her first composition at the age of five. Her 1956 ballet, *Stanley Park Sketches*, received much media attention and she furthered her piano studies with Glen Geary. "I loved practising," beams Niamath, as she tells the story of piano friend, and later colleague, Susan (Harris) Pond calling on her to come out and play. "She brought over a fudgsicle and it melted before I came out, as I was busy with my practising," laughs Niamath. Although she competed in the standard festivals, she never had her eye on a performance career, but did want to complete an ARCT. In due course, her curiosity also led her through a Bachelor of Education from the University of British Columbia and into the trenches of the public school system. "We have an enormous responsibility to keep music in the lives of children. It saddens me to see children missing out on all the benefits that music and arts education specialists bring to the classroom." Her time in the classroom was hectic, mounting many concerts, including Gilbert and Sullivan's *H.M.S. Pinafore*. It was during this production that a certain Kent

Niamath, the science teacher down the hall, not only lit up her operetta, but also became the love of her life.

With children of her own, Niamath established a small home studio, and recalls, "I was too busy experimenting to have a large class, but I remember attending the early days of the Vancouver Music Festival Workshop. Listening carefully to the adjudications, I realized that good teachers are finely tuned diagnosticians." Part of the charm of Niamath's music is her ability to address a particular technical or musical hurdle in the most efficient and musical fashion. Whether it is the legato triad shifts in *Balloons* or the wit of *Spider's Web*, her music invites the performer to join her in a musically joyful experience. With a thorough index at the back of each of her ten albums, teachers can quickly and easily locate specific repertoire

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In 1979 the self-publishing industry was non-existent. There were no computers then, so early albums like, *Soda Pop and Other Delights*, (which has since been transcribed into Braille) were done in calligraphy by husband Kent. "I just thought, what if I write some pieces that address specific pedagogical goals and see if anyone

might find them helpful?" When Niamath went to Vancouver colleagues like Mary Tickner, Marnie Carter and Diana Marr, she was met with enthusiasm and support. The inclusion of *March of the Terrible Trolls, Robots* and *Hide and Seek* on the RCM exam list was a tremendous boost, and when *Marching Mice*, complete with illustrations by her young daughters came out in 1980, she sold-out her 500 copies in a month. "Marching Mice was a family project," recalls Niamath. "It was the Year of the Child and I wanted to include my children." Today, daughter Wendy Niamath, an Emily Carr Institute graduate, enjoys a flourishing visual art career.

Music has been an ecstasy for Niamath. Spending sixty years with music in her life has kept her spirit young and her exuberance for children remains untainted. "Teaching is such a privilege. I think of it as a series of little joys. You remember the moments a child has finally mastered a steady beat or allowed himself to be particularly expressive in a ritardando. I used to break out in goose bumps at those moments."

Niamath believes in an intuitive approach to composition, teaching and life. Essentially self-taught in composition, she insists that the power of encouragement is one of the biggest gifts a teacher can share. "Music has been my ecstasy. It is all very well to be able to play yourself, but to share with children the joy of beautiful sounds, to teach them how to bring music to life, that is special."

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BIOGRAPHY

Tara Wohlberg received her early musical training in Saskatchewan and completed a Bachelor of Music degree at Brandon University. After pursuing studies in England, Ms. Wohlberg graduated from London's City University with a Masters degree in Arts Criticism (Music Specialist). Upon returning to Canada, she established a private piano studio in Vancouver where she is a busy adjudicator, while writing both critically and creatively. Her articles have been published in the *Globe and Mail*, *Maclean's*, *Vancouver Sun*, *Clavier* and Canada's classical music magazine - *OPUS*. She served on the Vancouver Registered Music Teachers' executive from 1994-1999 and in 1996 founded the non-competitive *Collage Festival of Canadian Music* for voice, strings and piano.



BCRMTA - Richmond Branch First Class Honours Recital. Jan. 16, 2005

Left to Right - Gloria Cristobal, Winifred Proud, Linda Niamath and Mary Ann Cayetano.

MUSIC AND DYSLEXIA: THE TEACHING-LEARNING PROCESS

BY ROS CARVER

This article was originally published in Libretto, a publication of the Associated Board of the Royal Schools of Music in January 2005.

Many teachers will have encountered a bright, musical and motivated pupil who is not

progressing as expected. There are many possible reasons for this, one of them being that the pupil might be dyslexic. A dyslexic pupil is not a slow learner in the ordinary sense even though progress may be impeded but lack of expected progress is, however, usually the first sign that something might be wrong. Here are some of the areas where problems might occur, together with ideas for coping with them.

SHORT-TERM MEMORY

Present material (aurally or visually) in short sections. When teaching a pupil to remember a phrase, the usual good practice of starting with a small phrase and building gradually to longer ones pays dividends. We remember best the start and end of an activity (primacy and recency effects). This means that the start of the lesson should be planned with care, and the start-up material should be repeated during and at the end of the lesson.

READING MUSIC

For many dyslexics, reading the written word is a skill that develops only slowly. Music uses a completely different written language and one in which many of the signs have more than one function. Take the simplest symbol, the line. It can be used vertically or horizontally, it can be long or short, straight or curved, have meaning on its own or in combination with another symbol. For those with visual discrimination problems, reading music, with its associated signs and symbols, may always present problems.

Enlarging music, making spaces bigger and signs and symbols more distinct, can be useful and copying music on to coloured paper may help those who find the contrast of black on white too great. Younger pupils love to be different if it means that they get something bigger and more

colourful, but older ones may feel rather self-conscious when their music is oversized, so exercise tact.

Personalising the music in any way is an aid to reading and to memory. For instance, making a catchy mnemonic for remembering the names of lines and spaces (not a new trick!) and giving colours to C and G or the different beats in a bar. A visual map of a whole piece, with colour and images to remind the pupil of repeating patterns or emotional climaxes, highlights things that could otherwise be overlooked. These activities are fun and encourage pupils to use their imaginations.

OTHER WAYS TO ACCESS MUSIC

Although reading is a time-honoured, and usually efficient, way for us to access music, progress in music education towards the inclusion of jazz, popular music and world music has led to a rethink of the emphasis on learning to read. We now also have a range of ICT (information and communication technology) to help expand horizons. Try to adopt a variety of approaches: using notated music, playing by ear and from memory, and improvisation. This enriches the life of all musicians and is an essential diet for dyslexics.

DIRECTION

There are many contradictions here from the viewpoint of a dyslexic musician. We talk about notes moving up or down in pitch but on the piano or flute, for example, this means a sideways movement. On the violin the movement is towards or away from the face and on the cello the pitch goes up as the fingers move nearer the floor.

The pupil who finds it difficult to follow instructions that talk about the music in terms of notes going up and

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Canadian-born **LEILA FLETCHER** studied at Greenville College in Illinois and later with Royal Conservatory of Music, University of Toronto where she studied with Sir Ernest MacMillan and Dr. Healy Willan. She remained for several years as a faculty member. Her love and dedication to children inspired her to pioneer class piano lessons in the Toronto public schools.

Editor **DEBRA WANLESS** is an active piano adjudicator, clinician and examiner. She holds an A.Mus in piano pedagogy with Conservatory Canada with post-graduate studies in piano performance, theory and ensemble.

Debra is a pedagogy specialist whose students have earned the Cora B. Allrens Award for pedagogy excellence. She is also the recipient of the ORMTA Special Teachers Award.

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down may also find it hard to grasp concepts that involve right and left. We tend to connect the words ‘right’ and ‘left’ with parts of the body and direction of movement, but for dyslexics this may be confusing and it is best to find other ways to describe them. Difficulties can sometimes be eased by emphasising the association between sound and action – a multisensory approach.

GROUP TEACHING

In an individual lesson of sufficient length it is possible to use time-consuming methods individually tailored to the pupil. However, with a growing trend towards shared lessons for beginner pupils we need to develop strategies that are flexible and include differentiation.

The skill of the teacher in guiding a disparate group along a fruitful and enjoyable path lies in identifying the strengths and weaknesses of the members of the group and planning carefully to ensure that they are all provided for.

Many of the advantages of group lessons – sharing an enjoyable activity with friends, providing mutual support and encouragement, and having a common activity to talk about outside lessons – suit pupils of any learning style. Raised self-esteem is also a good spin-off. Multisensory teaching is an effective way of helping dyslexic pupils and a group instrumental lesson naturally uses a multisensory approach, as it involves pupils learning from interaction in terms of body language and listening to each other.

Two of the essential ingredients for progress for the dyslexic musician – a clear learning structure and the identification of short-term attainable targets – are fundamental to group teaching and are well provided for in the Associated Board’s new Music Medals programme, specifically catering for pupils taught in groups.

This brief look at a common problem is by no means exhaustive but I do hope readers will be enthused to draw out the best that their young musicians can offer.

Ros Carver holds a Master’s degree in Psychology from the University of Bristol and the ARCM in oboe teaching. She teaches the two subjects in schools and private practice.

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CLIMBING MOUNTAINS: HELPING THE DYSLEXIC PUPIL

BY SHEILA OGLETHORPE

This article, was originally published in Libretto, a publication of the Associated Board of the Royal Schools of Music in January 2005.

There are two questions that are frequently asked about dyslexia. The first is 'Does it affect reading music as well as reading words?' and the second is 'Can learning a musical instrument cure dyslexia?' Both of these questions spring from an understandable ignorance of what dyslexia actually is. Understandable because until the latter half of the twentieth century very little clinical research had been done into the dyslexia phenomenon, although the word dyslexia was first used as an alternative to 'word blindness' by the German ophthalmologist Rudolf Berlin in 1872.

As literacy for everyone became more and more important so the way that children were taught came under examination. It was recognized that some children needed specific help with learning to read, so teaching methods came under the microscope and so also began a huge flowering of research, which is still going on, into the nature and causes of dyslexia. We are much nearer knowing the answers to the multitude of questions it poses, but a clear cut definition and the reason for dyslexia's existence – now undoubted – are still elusive.

What we do know is that it is far more than merely a literacy problem. It is a constitutional, neurological problem, probably inherited (but no gene has been definitely isolated) and it is known throughout the world.

So the answer to the question 'Does dyslexia affect reading music as well as reading words?' is certainly 'Yes' and the answer to the second question 'Can learning a musical instrument cure dyslexia?' is certainly, sadly, 'No'. Music can help alleviate some of the difficulties which are caused by dyslexia but the dyslexic brain, as far as we know after 50 or more years of research, remains dyslexic.

This is not to say that strategies for overcoming specific difficulties cannot be found. It must be the job of every teacher of a dyslexic pupil to work out with the

pupil how to overcome the hurdles he or she finds in the way. It has been said that for a dyslexic it is like running an obstacle race while everyone else is running a flat race. Another, a successful business woman, exhausted by 'wading upstream throughout life' wrote that what is wanted is not sympathy but real answers to very real problems.

We instrumental music teachers of dyslexic pupils may be severely challenged. Few of us may have had the training to equip us to teach dyslexic children, nor may we immediately recognise that the pupil we have in front of us is, in fact, in need of specific help; but once that has been recognised we become aware that we are in a wonderful and enormously privileged position to build confidence and self-esteem and to help our pupil reach heights that were probably always thought of as for other people. In addition, we find that teaching a dyslexic pupil opens doors for us which we never dreamed were there. It sharpens our imagination and the effect of this rubs off when teaching all our pupils. Every little success is a triumph and big successes, when they come, are thrilling because we know how hardly they were won.

It is easy to be daunted by the long list of possible difficulties that a dyslexic, and therefore we as the teacher, may face. In order to be effective, we have to be open to the idea of standing in our pupil's shoes. He or she cannot stand in our shoes or go the way we went when we were learning: our pupil's brain functions differently. We have to learn what it is like to face the kind of difficulties faced by our pupil. We have to study strengths and weaknesses so that we can teach to those strengths and avoid challenging the weaknesses. However, take heart... all dyslexics are different, not only from non-dyslexics but also from each other. Some will be severely dyslexic, some only mildly so but above all they are never boring!

So what are the specific difficulties? I believe that a **poor short term memory** is responsible for many problems: the anxiety dyslexics often suffer, the disorganisation which makes life difficult not only for themselves but for others, the

often chronic lack of self-esteem, and the anger and frustration they feel at their inability to access the brain for the information that they know is really there. Dyslexics also often have a problem with sequencing, for example the days of the week, the letters of the alphabet and times tables. This may have an impact in several ways on learning to play a musical instrument, such as when playing scales and arpeggios and remembering key signatures.

The very best way of helping a pupil to remember things is to teach using **multisensory** techniques. This can be done in innumerable different ways:

- Use a staff drawn on the floor (with masking tape) to help your pupil learn the significance of the lines and spaces, scale passages and chord shapes by stepping or jumping around on it. It is a physically interactive way of learning the names of the notes and can be used to introduce the linear shape of a tune.
- Use a metal tray and magnets. Place drawings of the score or the instrument on the tray. The magnets, representing notes or fingers, will work just as well through the paper and they can be shifted around with ease to explain all sorts of things.
- Make sure that your pupil really internalizes the music – use recordings and singing.
- Use the Kodály and Dalcroze methods.
- Make or buy tactile aids that represent the lengths of sounds – your pupil needs to be able to feel the length of a semibreve and compare it with a tiny semiquaver.
- Make repetition interesting and fun.
- Avoid both challenging – a failure to remember something will send self-esteem on a downward slope – and overloading – stick to one thing at a time.

- There are other areas besides memory that can cause difficulties for a dyslexic. I think it helps to break the problem down if they are categorized according to the senses but, in reality, it is not as cut and dried as that and all categories overlap.

THE VISUAL AREA

Focusing on the score is hard. It could be that for some dyslexics the notes seem to jiggle about. There are too many of them and they are too small. Parallel lines confuse. There is a glare from the white paper (often made worse by a strip light above). There is too much information altogether and no comforting high-frequency words, as there usually are when reading sentences.

Most dyslexics can be taught to read words, partly because the motivation is so compelling, but the dyslexic view may be that it is possible to enjoy and play music without learning to read the

score. For some it may seem to be almost an irrelevance. An aversion to the score, coupled with the demands of the pulse beat, is what makes reading at sight so extremely difficult for most dyslexics. Somehow it has to be made more personal so that your pupil can relate to it; it has to become the pupil's score.

IDEAS FOR HELPING

If you are teaching from the score, and not from memory, here are some examples of things that can be done, but you will need advice from your pupil as to what would be best.

Enlarge and simplify where possible.

- Copy music on to tinted paper or cover with a sheet of coloured acetate.
- Colour (highlighters, adhesive stickers, post-it labels etc) can be used in all sorts of ways but always leave the choice of colour to the pupil.
- Have plenty of copies of the score so that when it is doctored in some way there is a fresh copy to go back to.
- Use a frame to draw attention to what is under discussion and to eliminate any unnecessary visual disturbance.
- Slide the score into a plastic envelope and let the pupil use OHP pens to trace things that need highlighting, such as recurring patterns or harmonies. Let your pupil decide what will be helpful so that he or she is in control.

THE AUDITORY AREA

In this area it may be more a question of how the pupil hears music. For some, music is not perceived in a linear way at all and priorities are more to do with timbre, harmony, sound patterns, shapes and images. The words 'up' and 'down' may not relate to pitch in the way they do to non-dyslexics. Letter names may not have acquired any

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character and their relationship to each other may not have been established. For other dyslexics the physiological element of the way that the sound is heard and how it connects with the brain may be the main problem.

IDEAS FOR HELPING

- Discuss with your pupil how he or she thinks of sound so that you can talk about music on his or her own terms. One pupil of mine thought of sound in terms of light and dark.
- Try to equate high or low sounds with how they feel when they are sung.
- Be sensitive to the possibility that your pupil's ears may not be functioning with perfect synchronicity.
- Avoid using letter names if these are not strictly necessary – they may be a barrier between you and your pupil.
- Try suggesting that your pupil closes one ear. Pitch and rhythm are largely processed on different sides of the brain.

THE KINAESTHETIC AREA

This area is often where dyslexics excel, particularly when long-term memory is involved, but if the dyslexic has a degree of dyspraxia, as is

sometimes the case, it is very important to train the fingers and/or limbs very methodically. This will involve careful attention to fingering but your pupil may be struggling with trying to remember what is left and what is right, or even how the fingers are numbered in our terms. The perception of left and right is one with which many dyslexics have a problem, sometimes for life.

IDEAS FOR HELPING

- Warm up with clapping or tapping exercises to encourage the independence of the hands.
- Suggest that your pupil closes his or her eyes and feels what the fingers have to do.
- Encourage 'blind' practice and exaggerated finger and arm movements.
- Encourage a mental picture of the geography of the instrument.
- Be aware that your pupil may not think of fingers in terms of numbers. There may be a better way, for your pupil, of notating fingers.

CONCLUSION

Some of the fascination of teaching a dyslexic lies in going hand-in-hand with someone whose mind works so differently from our own. Systematic

teaching is of the first importance but bear in mind that a dyslexic can sometimes draw parallels and make leaps of understanding which most of us would never have thought of. The danger for us is in assuming that because a pupil has understood one thing with apparent ease he or she will be able to follow it up logically with the next step.

Dyslexics are used to climbing mountains... they have done it all their lives. A characteristic that has often been observed among them is the determination to succeed and the ability to find strategies to compensate for their difficulties. I believe that there are very few things that a dyslexic will not eventually be able to do if the motivation is there. It is our privilege to help.

Sheila Oglethorpe studied at the Royal Academy of Music and has taught class music as well as piano, cello and singing, the latter both privately and in schools. Sheila is a member of the British Dyslexia Association's music committee and is the dyslexia/music consultant at Salisbury Cathedral School. She is author of the book, Instrumental Music for Dyslexics: A Teaching Handbook (Whurr) and is a guest lecturer on the Associated Board's Certificate of Teaching course.

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VANCOUVER PIANO ENSEMBLE IN EUROPE

La Notte dei pianofortissimi . . . musica da paradise! La Liberta, Italy. Oct. 1, 2004

Since its inception in 1999 the **Vancouver Piano Ensemble** (**Dorothy Uytengsu, Amanda Chan, Chin Yen Lee and Winfried (Win) Rompf**) has enjoyed great success. The members were determined to explore rare musical works, uncover multi-handed piano pieces, and perform both locally and abroad. After only a few years, several tours have been undertaken to Austria, Slovakia, Germany and China. As far as it is known, the VPE is the only permanent piano ensemble in Canada. As such, it has a strong liaison with the famous German piano ensemble, the **Baynov Piano Ensemble**, and has done much work together with this prestigious group.

In September 2004, the Baynov Piano Ensemble celebrated its 15th Anniversary, and did so with pizzazz! The VPE was invited to travel to Europe and participate in this unique event, along with several other pianist friends of the Baynov Ensemble. The result was 16 professional pianists who joined together to rehearse and then present several powerful and entertaining programs of ensemble music.

Trossingen, a small city nestled in the beautiful surroundings of Germany's Black Forest region, was the site of the first rehearsals. In Germany, Trossingen is called the "music city" because of its many music schools, wonderful concert hall and numerous performing

groups. The large piano store, **Hermann Klavier Haus**, houses 14 wonderful grand pianos, and the group was assigned 8 of these instruments. The main conductor for this "8 pianos 32 hands orchestra" was Vancouver's **Ken Lee**. He is a violinist, arranger and, during the day, a family



L to R: Amanda Chan, Win Rompf, Dorothy Uytengsu, Chin Yen Lee



Piacenza, Italy from the TV Station

physician. Ken put the pianists through their paces for three days, rehearsing the details and musical

interpretation of Beethoven's *Egmont Overture* (arranged by Vancouver's own **Lucas Wong**), Brahms' *Symphony No. 2* (arranged by **Ken Lee**) and Rossini's *Semiramide Overture* (arranged by **Carl Czerny**). The program also included Carl Orff's *Fortuna Imperatrix Mundi* and

Arensky's *Waltz Op 15* arranged for 8 pianos 16 hands, plus other pieces for 4, 6 and 7 pianos. Of these, one of the highlights was VPE's performance of a European premiere: **Jeffrey Ching's** virtuosic neo-classical piece for four pianos and eight hands, *Toccata Contrapuntistica No. 1*. This full-scale concert work is both demanding and musically interesting, exploring the possibilities of the medium to the delight of performers and audience.

The troupe of 16 pianists, 2 conductors and organizing personnel set out to travel by car from Trossingen to **Piacenza**, Italy where the first concert was to be held. The route took them through Switzerland into Italy, along some breathtaking landscapes. It may be of interest to mention the pianists involved. The members of the Baynov Ensemble are:

Tomislav Baynov – Professor of Piano at Trossingen Music School, pianist of international acclaim, and recognized authority in piano ensemble performance and repertoire

Ricarda von Wallenstern –

Teacher of piano in the famous Frankfurt Musikhochschule

Svetlana Moeck – Teacher of piano in Offenburg

Heinrich Beise – Pianist, composer and teacher of piano in Singen

Zuzana Suchanova – Concert Pianist, teacher of piano in Bratislava

Luigi Caselli – Professor of Piano near Bulogna

Friends of the Baynov Ensemble included pianists from Slovakia, Italy and Canada.

Dusan Suja – Pianist and piano teacher in Bratislava

Stanislava Zimmermanova – Pianist and Chamber Musician in Bratislava

Daniela Manusardi – Pianist, composer and occasional member of Baynov Piano Ensemble

Carlo Levi Minzi – Pianist and Professor of Piano at the G. Verdi Conservatory of Music in Milano

Alberto Spinelli – Pianist and teacher as well as researcher of rare music for piano ensemble, including a recent CD of Mendelssohn's entire output of music for piano four hands

Luisa Fanti-Zurkowskaja – Pianist and Chamber Musician, who recently recorded total output of Shostakovich's works for two pianos

Amanda Chan – Concert pianist, lecturer at the Univ. of British Columbia, teacher, collaborative pianist

Chin Yen Lee – Vancouver pianist and highly respected professional in the field of commercial law

Dorothy Uytensu – Concert pianist and successful Vancouver-based piano teacher

Win Rompf – Pianist, teacher, clinician and researcher in the field of piano ensemble repertoire

Once the group arrived in **Piacenza**, they were taken into the main hall of the TV station, where the concert was to take place. It was a large studio-type setting with 8 pianos and a conductor's podium, all arranged in a circle. The audience was seated on four sides, completely surrounding the pianos. Upon arrival, the pianists immediately swarmed over the pianos to try them out and exercise their fingers on some tricky passages. After only one rehearsal, the concert took place the next evening. An overflow audience (with many turned away) was filled with anticipation. The concert began with the Baynov arrangement of Orff's *Furtuna Imperatrix Mundi* where the 8 pianists enter in turn and begin playing a low D drum sound-- until all are seated and the work begins. This dramatic entry highlighted a great start to the concert. The program continued with each number demonstrating a new facet and style of ensemble playing. As mentioned earlier, the setting was a TV studio and, yes, this concert was televised live to the audience of northern Italy! After the concert, a lively reception was held in one of the city's quaint pasta restaurants. It lasted till nearly daybreak, when the first edition of the local newspaper arrived containing an extensive and favorable review of the concert.

Next it was back to Trossingen where the second presentation of this concert was to take place. Again, the group had a sunny day trip through the Swiss Alps, including the famous tunnel, St. Gothard. The concert took place in the beautiful **Dr. Ernst Honer Concert Hall** in Trossingen. This unusual theatre is specially built with a tiered stage so that all 8 keyboards can be seen by the audience. The concert was again a sell-out, with over 800 attendees, some of whom had to stand through the performance. The next day the 16 pianists met to say farewell at a restaurant built on the site of an old ruin and affording an enchanting view

of the rural countryside. They all agreed that the concerts were an "event of a lifetime".

But this was not all for the VPE. They traveled by train to the small Swabian city of **Kirchheim/Teck** to get ready for their third performance, this time only 2 pianos and 8 hands! The venue was a church community hall, very modern and beautifully built right on the town square of **Dettingen**. The two Sauter Pianos were placed facing each other and were well prepared for the event. The program was to include mostly music for two pianos, eight hands, with two works each for two pianos and four hands. The audience was enthusiastic and their response was warm and energetic. Coupled with a pizza break at the intermission, all felt satisfied in body and soul! A resounding rhythmic applause after two encores ended a great evening for the Vancouver Piano Ensemble in Germany.

One of the purposes of penning this article is to make BC and Canadian teachers aware of the growing response to the wonderful world of piano ensemble music. There are more and more teachers of piano that are taking an interest in this type of "piano orchestra" music. Assembling a group of pianos for rehearsal and performance is a daunting task, but well worth the effort. Many piano dealers are very willing to give assistance as they see the value to their business. Finding repertoire can sometimes be difficult, but audiences really love this music and for the enterprising teacher and pianist it is well worth the search. Many of the VPE selections have been arranged specially for the group by musicians who are eager to accept the challenge. Unlike string players, piano students often miss out on the inspiring experience of playing with other musicians. The Vancouver Piano Ensemble heartily recommends that you encourage your students to form groups and explore the new and exciting possibilities of piano ensembles.

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FROM THE PROVINCES



ALBERTA

JANICE DAHLBERG

Music Alberta closed its doors on March 31. ARMTA therefore has a new address: P. O. Box 247, Stn. Main, Edmonton, Alberta T5J 2J1; and a new telephone number: (780) 554-7682. The provincial newsletter *Tempo* was reinstated and has just published its

third issue. ARMTA membership figures for the 2004-2005 season reflect the following categories: 428 full, 12 honorary life, 17 pre-diploma, and 11 retired. ARMTA maintains a Members at Large category – teachers who are not affiliated with a branch.

The Annual General Meeting was held at the Shaw Conference Centre in Edmonton during the Alberta Music Conference. Insurance coverage is being explored for group health and for the board of directors.

Irene McCormick was granted Honorary Lifetime Membership status. Janice Dahlberg was awarded the ARMTA Special Recognition Award. A Master Teacher Award of \$250 for second place in the Alberta Round of the Piano Competition was established in the name of Vera Shean.

The Provincial Rounds for the Alberta Provincial Piano and the Rozsa Foundation Voice Competitions were both held at the University of Calgary Rozsa Centre on Saturday, November 20. The branches were represented by generous donations, many volunteers and members of the audience. The “Peak Performance 2005” committee continues with its efforts to make this C.F.M.T.A. conference one of the best. ARMTA hopes to see you in Calgary this July.

Calgary Branch hosted an RCM Workshop in the fall, many members attended the AMC in Edmonton and in Calgary enjoyed the gala C3 Concert at Steinway Hall – an occasion when past and present winters of the

concerto competition perform. Contemporary Showcase was held from November 25-27 with its final gala concert on December 4. Student workshop recitals are held several times throughout the year in addition to which the Branch hosts an Honours Recital in January for highest exam marks and another special recital in the spring for outstanding students. The Student Teacher Affiliate Group meets monthly.

Edmonton Branch starts off the year with enthusiasm and good will by holding a Membership Appreciation Night in September replete with music, snacks and camaraderie. It is a special occasion to acknowledge its outstanding members. The Magenta Monday activity offers varied topics for professional development. Contemporary Showcase was a November activity. A “theory etude” group meets regularly throughout the year. The Branch also sponsors a concerto competition.

Fort McMurray Branch celebrated Canada Music Week on November 20th and 21st with its Sixteenth Annual Music Writing Competition – over thirty entries – and the twenty-first Annual Awards Ceremony. Professional development for teachers is presented at the beginning of each meeting with topics ranging from creative music for beginners to jazz techniques. It offers a Pre-festival master class in early May; and sponsors the Technique Olympics and a Pre-exam recital in late May. It is in the process of creating a Fort McMurray Branch brochure.

Lethbridge Branch is actively working on increasing its membership by creating contact opportunities with the University of Lethbridge and the community in general. It continues to work with the Community Issues Committee regarding the business license issue. It hosted an RCM workshop in the fall and it offers recitals, workshops and master classes for students as well as teachers throughout the year. Both fundraising

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and advocacy were achieved through a public recital which in turn provided money for student achievement awards.

Lloydminster Branch held its Canada Music Week Recital on November 20th and it also presented awards for students receiving high marks in theory and in practical examinations. It sponsors professional development workshops and master classes throughout the year.

Medicine Hat Branch reports that two new members have joined and that it has plans for future professional development opportunities. It also provides several recitals throughout the year for students including Hallowe'en and Pre-Festival for fun and performance. The Awards Recital recognizes students who have achieved highest marks in exams.

Red Deer Branch began the season by hosting an RCM workshop. It sponsors a Student Teacher Advancement for the Future Group (STAFF), it celebrates Canada Music Week and it offers a Recognition Awards recital for outstanding students. Other recital opportunities are available each season for average age students as well as adults. A harpsichord recital with a "hands on" opportunity was a professional development highlight in February.

Passages – Alberta lost two talented and highly esteemed teachers this season. **Vera Shean**, Edmonton, died on February 23, 2004. **Irina Ginzburg**, Calgary, died on December 13, 2004. Both colleagues are sorely missed by all who knew and treasured them.



**BRITISH
COLUMBIA**

DINA POLLOCK

The 2004 Provincial Convention, hosted by the North Shore Branch, in North Vancouver September 24-25 was a huge success. Joyce Jackson and her committee should be very

proud of hosting such an excellent event. Jane Coop treated all that attended to a beautiful recital, which was followed by a reception. A presentation entitled "The Playing and Teaching of the Piano Music of Mozart and Haydn-Myths and Practicalities" and two master classes were held on the following day. Saturday evening, the audience at the Centennial Theatre certainly enjoyed an evening of excellent playing at the 2004 B.C. Piano Competition where Marnie Hauschildt emerged the winner. She will compete at the Nationals in Calgary this July.

The B.C. Voice Competition was held in Vancouver on March 4, 2005. Lindsay Sutherland Boal and Heide Margarethe Muendel were selected to represent B.C. at the Rozsa Foundation Voice Competition in July at the CFMTA National Convention in Calgary.

Many Branches have been involved with raising funds for the Variety Club and it is with great pleasure that we announce the total contributions raised by the B.C. Registered Music Teachers over the past three years: a grand total of nearly \$35,000.00! Our name has been designated for seven shared Sunshine Coaches, one Sunshine Coach sponsored entirely by our Association as well as having some additional funds which will be designated to a specific area of Variety's operations.



NANCY NOWOSAD

Spring has arrived quickly in Manitoba, and with it the never-ending busy-ness of the season – music festivals, competitions, recitals, exam preparation - the list goes on.

Winnipeg Branch held a workshop in January on 'The Beginning Student', with the focus on the adult student. Clinicians were Phyllis Thomson (voice), Ross Ingstrup



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(winds) and Helga Anderson (piano). They will hold another workshop in May to discuss another aspect of dealing with beginning students. The preliminary auditions for the Scholarship Series were held in February, with the semi-finals and finals taking place in April. Over \$6000.00 will be awarded to the winners in instrumental, voice, and string categories. The Branch's Annual General Meeting and luncheon was held on March 24, with most enjoyable entertainment by saxophonist Allen Harrington and collaborative artist Laura Loewen, both professors at the University of Manitoba. The Spring Luncheon will be held in early June.

Brandon Branch will hold its AGM on April 10. In February their members in the Boissevain/Deloraine area sponsored a recital of students' original compositions, with 21 students performing. Then in March 31 students performed original compositions in the Boissevain Music Festival for adjudicator Maryanne Rumancik, a published Manitoba composer.

Southern Manitoba Branch teachers continue to hold occasional breakfast meetings to 'catch up' with each other and plan activities as time permits in their very busy schedules.

The 16th Annual

Pianothon/Musicthon was held February 24 – 27 in Winnipeg at the Polo Park Shopping Centre. Two hundred and forty students from 29 teachers participated in the event this year, raising \$7640.00 for the Variety Club Special Arts Programs. The piano was once again supplied by JJH McLean Co. Ltd in Winnipeg. Unfortunately this was the last time we will be able to hold the Pianothon at Polo Park due to changes in their policies for such events, so we are looking for a new location to hold this very worthwhile event. The Pianothon has raised over \$133,000 since it began in 1990.

MRMTA members were saddened by the death of long time member and highly respected piano teacher Ann Lugsdin in March. Ann was the director of the University of Manitoba Division of Preparatory Studies for many years, and although she had retired from that position due to illness, she continued to teach to the end. Many of her students have pursued careers in music, and her influence as a teacher and mentor was widespread throughout the music community. Her enthusiasm for life, her love of music, and her infectious smile will be remembered by all who knew her.

We look forward to seeing many of you at the Convention in Calgary.



Despite the April snow which hit with a vengeance yesterday, I can still see the tulips and daffodils stretching to find the sun through the snow. It gives one a sense of excitement after the rigours of a long winter. Now, if I can only find a way of preventing the deer from getting the tulips

Music teachers all across our country are beginning the "wind-down" process for another year. Much emphasis is put on music festivals, recitals and examinations. It seems like such a short time ago, we were in the midst of scheduling and doing lesson plans. The year seems to have flown.

January through March in NB provided an opportunity for branches to be involved in various activities. At the moment, with every branch in Festival mode, teachers are busy having students perform in recitals either in their own studios as part of a group activity, or collectively in a hall. Moncton is currently holding their festival. They will be followed by



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Sackville, Fredericton and Saint John by the end of April.

In February, the Saint John branch held their annual "Technique Olympics". This was started three years ago and each year, more students and teachers are taking part. Students really seem to like the "Team" approach with all the hoop-la that goes along with it. Being able to play the technical requirements for one's examination at this stage of the year is a "leg up" for many students, even though there is much work to be done before the finished product. Usually, the general knowledge and fingering are in place leaving just the "finish" work to be done.

At the Council level, our Past President, Gail Carleton, has taken on the monumental task of dealing with the New Brunswick Department of Education regarding the High School music credit. Currently, our students can only challenge for credit. We have been trying for many years to have the work of our private students and their successes in passing examinations from a recognized Canadian Music School rewarded. We appreciate Gail's efforts on behalf of our students.


The CFMTA liability insurance issue is still being worked on as well. There is considerable interest in this and it is our hope that we can get it resolved by our annual meeting in June.

I plan to take a few of our cookbooks to Calgary in July. Thanks to Fredericton member Tanya Clark, "Dinner in D Minor" has been a very successful fund raiser. Of course, how could you resist recipes for Ostinato Oatmeal Muffins, Saint – Saens Caesar Salad Dressing, Pizzicato Casserole, Cucumber "Sauce" tenuto for Salmon or Ebony and Ivory Cheesecake to name a few ! As an added feature, each of the musical terms mentioned in the titles of the recipes are simply explained at the bottom of each recipe.

NBRMTA sends greetings and best wishes to Calgary for much success at Peak Performance. I know it will be a great time of renewing friendships, encouraging workshops and much fine music. Our thanks to the organizing committee and the whole host of volunteers who have been so dedicated to this.

Until then . . .

NEWFOUNDLAND
JUDY SNEDDEN



The NRMTA in 2004-05 continues its yearly activities. Among these are the CMW Recital and CBC broadcast

reported by Sheena Roberts in the last issue. (An interesting footnote to this is that several students and teachers have established a correspondence with Linda Niamath which is still being played out.)

Our Christmas Food Bank Recitals, organized by Margie Murray-Reid, went ahead as usual, garnering much-appreciated food and Christmas ornament donations. The children enjoy seeing the donations pile up under the tree and afterwards helping carry them out to the Food Bank van.

Again this year, the faculty of MUN School of Music have been generous donating their time in Masterclasses for our senior students. Maureen Volk, Timothy Steeves, Kristina Szuter, Jane Leibel and Catherine Fitch-Bartlett held five sessions for 25 students. Very interesting and inspiring for onlookers, too.

As of writing, we are very excited about the May 6 Piano Recital featuring Averill Piers Baker. Joan Woodrow's excellent article in this newsletter's last edition described Averill's journey to ultimately placing Second in the Van Cliburn International Amateur Piano Competition. No mean achievement. Because she wishes to maintain her amateur status, and, more importantly, because of her commitment to "being useful", Averill gives freely of her time

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and talents in all areas of her life. We are planning to make this a gala affair. Our sponsor, Music City, is providing posters, tickets, programmes and a post-recital reception.

In addition to this, Averill will be the judge at our NRMTA Scholarship Competitions, held the next day, Saturday, May 7.

Our decision, this winter, has been to establish an independent website, to which end there has been much discussion about costs and content. We are presently working closely with our chosen Webmaster, Andrew Reed. The aim is two-fold: a) to keep members fully informed of all activities and provide a forum of interaction, and b) hopefully, ultimately, to extend our organization across the Province.

In connection with this we are in the process of officially changing our name to The Newfoundland and Labrador Registered Music Teachers' Association: NLRMTA.

In closing, I would like to wish everyone a happy, healthy summer. Our Newfie contingent looks forward to mingling with a lot of you in Calgary.

Ontario Registered Music Teachers' Association



ONTARIO

JUDY HOME

Spring Greetings from ONTARIO! Our members are looking forward to attending "Peak Performance" in Calgary this summer and participating in the terrific line-up of workshops, competitions, concerts, tours, meals, and meetings.

ORMTA has a brand new web-site to which we are proud to refer the public. We recognize that more potential students and their parents are using the internet to research places to study, and we feel that developing our web-site is an important tool in advertising for our members. I would like to thank Frank Horvat, an extremely active member in Toronto, for his creative work. Somehow, he finds the time to

volunteer his expertise while teaching, examining, concretizing, and composing!

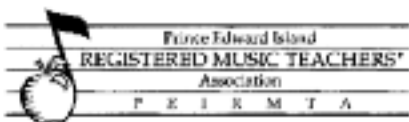
One frosty but sunny morning in January, the Executive team of the ORMTA Provincial Council and Victoria Warwick, President of CFMTA, visited Chalmer's House on St. Joseph Street in Toronto, the head office and library of the Canadian Music Centre.

Established in 1959, the **Canadian Music Centre** exists to stimulate the awareness, appreciation and performance of Canadian music, making the music of its Associate Composers available through its music libraries and through its various promotional and outreach activities. The CMC is Canada's primary information resource, producer, distributor and rental agent of concert music and sound recordings.

We met with Jason van Eyk, the Regional Director, who graciously gave us a tour of the facilities. Check out their web-site at www.musiccentre.ca to read about how music teachers can use this most amazing resource.

Now that we have our new bylaws in place, we have embarked on a project to update our database, which should be up and running any day now. This new tool will enable us to look after our accounting and membership information much more efficiently.

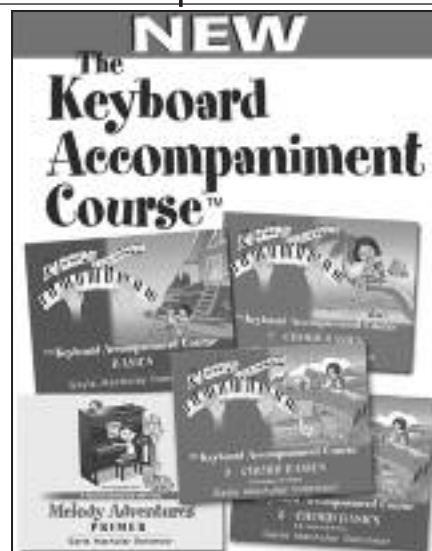
ORMTA members will be attending our AGM in July in Toronto this year, and looking forward to our Convention in 2006 which will be held in Ottawa.



PRINCE EDWARD ISLAND

ANNE BERGSTROM

This year for the first time, the PEIRMTA held a competition to choose representatives from our province to the National Piano Competition, and to the Rosza Foundation Voice Competition. The



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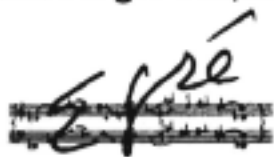
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competition was held on March 20 and our judge was Christine Gallant of Summerside, a well-known pianist, conductor and educator. The piano competitors were Sarah Russell, a student of Dr. Edmund Dawe at Mount Allison University, and Stephanie Cole, a student of Dr. Fran Gray of UPEI. They each played an exciting and varied program, and Sarah Russell was chosen to represent our province in Calgary. We had one voice entrant, Lindsay Michael, a

recent graduate of McGill University who is currently studying with Lucille Evans in Montreal. Lindsay submitted a CD, which was also judged, and she will be representing PEI in Calgary along with Sarah. We are very excited to be sending young Islanders to the National Competition, and now our fundraising efforts will be directed towards getting them there.

Coming up on May the 7th is our annual Loonie Tunes cabaret, featuring a silent auction and loonie auction. Members and friends will perform, and fun will be had by all, as the loonie bidding sometimes becomes fast and fierce.

We are also helping our students prepare for music festivals held in May. Three prizewinners at the PEI Provincial Festival are given the opportunity to perform on a concert at the renowned Indian River Festival in July.



CHRISTIANE CLAUDE, PRESIDENT

We welcome springtime after a winter filled with activities which proved to be interesting and enlightening.

Last fall, in association with the Vincent-D'Indy Music School, the QMTA organized a meeting with Melody Bober, composer, as well as a workshop with pianist Michel Fournier (master class followed by recital).

Auditions were held at McGill University in order to select candidates for the CFMTA competitions for Convention 2005: "The Rozsa Foundation Voice Competition", as well as the piano competition. The candidates for the voice competition are Marie-Ève

Munger and Anik St-Louis, and for piano, Gaspard Tanguay-Labrosse.

We have several music clubs which afford students of all ages stimulating and motivating experiences in a relaxed atmosphere : - Mrs. Rolande Cadot is in charge of the Kinderclub (7 years and younger) and in December they enjoyed a special guest - "Santa Claus" ! - Mrs. Hélène Lemoine and Janet Lin are in charge of the adult clubs (beginners, intermediate and advanced) .

Spring brings other activities, all equally interesting : the spring recitals organized by Mrs. Rolande Cadot, a concerto competition . . .

We will complete the year with our annual meeting to be held at the "À LA DÉCOUVERTE" restaurant which will be followed by lunch where members can socialize and share ideas.

Summer will soon be here and we hope it will be a great one. The QMTA extends its best wishes to its member colleagues in the CFMTA. Much success at the convention in Calgary!

APMQ

CHRISTIANE CLAUDE

Le printemps est le bienvenu parmi nous après un hiver chargé d'activités qui se sont avérées constructives.

Cet automne, conjointement avec l'École de Musique Vincent-d'Indy, l'APMQ a organisé une rencontre avec la compositrice Melody Bober ainsi qu'un atelier avec le pianiste Michel Fournier (classe de maître suivie d'un récital donné par M. Fournier).

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Des auditions en vue de choisir les participants au Concours de la FCAPM se sont tenu à l'université McGill pour "The Rozsa Foundation Voice Competition" et pour le concours de piano. Les candidats retenus pour la voix sont Marie-Ève Munger et Anik St-Louis et, pour le piano, Gaspard Tanguay-Labrosse.

Différents clubs permettent à des étudiants de tous âges de vivre une expérience stimulante et motivante dans une atmosphère détendue :

- le club des tout-petits (7 and et moins) organisé cette année par Madame Rollande Cadot en décembre 2004 avec un invité d'honneur très apprécié, le "Père Noël",
- les clubs pour adultes (débutants, intermédiaires et avancées) sont organisés par Mesdames Hélène Lemoine et Janet Lin.

Avec le printemps viennent d'autres événements tous aussi intéressants les uns que les autres: les récitals du printemps organisés par Madame Cadot, le concours de concertos organisé par Madame Claude....

Nous terminerons l'année avec l'assemblée générale annuelle qui se tiendra au restaurant "À LA DÉCOUVERTE". Suivra un dîner convivial ou consoeurs et... confrères auront l'occasion de se rencontrer et d'échanger.

L'été sera prochainement à nos portes et souhaitons que le soleil soit au rendez-vous. L'APMQ envoie ses meilleurs souhaits à ses collègues membres de la FCAPM. Bon succès au Congrès de la FCAPM à Calgary !



SASKATCHEWAN

ANNE MCGILP

Warmest greeting from Saskatchewan.

The nine provincial branches began teaching in September, with meetings covering topics from sharing ideas on how to teach technique, to a workshop on Kabalevsky, to potluck suppers and social time.

Our provincial biannual convention was held in Regina, September 23-26. The main topic was "Composer's Showcase". Five Saskatchewan composers presented samples of their music to us. It was very informative and got our own creative juices moving. Janina Kuzmas gave a concert on the Sat night and accompanied Sophie Bouffard (soprano) on the Friday night. Other workshops were given by some of our own members, Greg Chase, Janice Elliott-Denike, and Lorna Roblin.

Our president, Bev Tillman, announced at the convention that The Registered Music Teachers Act of

2002 was proclaimed on Sunday, Aug. 1, 2004. This was the culmination of many hours of meetings and work by the executive and a government employee guiding us, towards the government's new template for organizations such as ours. It was also announced at the convention that the SRMTA had made over \$5000.00 on the cookbook "Cooking con Brio 11". This has been a very successful project, involving members from all over the province.

Our executive consists of : Past President Anne McGilp, President Bev Tillman, Vice-President Greg Chase, Registrar Penny Joynt, and members: Shawn Sunderland, Joy McFarlane-Burton, Cathy Donahue, Lore Ruschiensky.

Our Young artist, Laurien Gibson, accompanied by Kathleen Lohrenz-Gable toured to five locations in Saskatchewan. She is a student of Dr. Garry Gable of the U of S.

More workshops were held in 2005. Saskatoon had Joy Macfarlane-Burton give a workshop on "The Child's Voice" in Feb. and East Central branch had Peggy L'Hoir discuss motivational teaching techniques and do a composition masterclass. Lloydminster branch had Kathleen Lohrenz-Gable give a workshop. Swift Current branch enjoyed having "Then Odd Trio"

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TEN BOOKS IN TWO!

perform in May; and also enjoyed a summer workshop with Joyce Pinckney, a composer and teacher from Edmonton.

Laurel Teichroeb was the winner of The Dorothy Bee scholarship. This is a

scholarship open to young teachers who wish to further their professional status. Megan LaPointe (piano), student of Bonnie Nicholson, and Karen Charlton (voice), student of Dr. Garry Gable, won the provincial level

of competition to go onto CFMTA competitions in Calgary 2005.

We have many entries for the upcoming Florence Bowes Piano Competition, the Gordon Wallis competition, and the Lyell Gustin Competition. There will be a competition weekend for all three

competitions that will be held on May 26 -28 in Saskatoon.

The highlight of this teaching year has been the launching of "From Prairie to Pine" a book of piano solos by Saskatchewan composers. This was done in part to commemorate Saskatchewan's centennial. A very delightful afternoon and evening book launch occurred at Yamaha Music store in Saskatoon on Friday, January 28. Many of the composers of the works in the book were on hand to perform

their works. A reception was held and over 60 people were in attendance. This very successful venture was coordinated by Peggy L'Hoir. Books are available in music stores and from members.

We were saddened by the passing of three of our members in the last year: Jean Laube, Dale Markowski, and Hazel Steinborn.

We look forward to attending "Peak Performance" in Calgary in July.



Hello from Nova Scotia and welcome back to the excitement of meeting and greeting new and returning students as well as all the new activities which a new season brings.

The spring is always hectic, but so rewarding. Music Festivals were held in April in several parts of the province followed by preparations for exams and of course year end recitals.

The NSRMTA Annual Scholarship Competition was held April 30 and May 1 at the Maritime Conservatory of Performing Arts. We were again impressed by the talent and quality of performance of our young musicians from Grade 3 through ARCT. Our thanks to the students for their hard work, and to the teachers and parents for the guidance and support. Appreciation too, to adjudicators Terence Tam and Lorraine Min. We especially want to thank Carolyn Bird, Competition Convener and Halifax Branch for organizing the 2-day event.

Our Music Writing Competition received 26 entries from eight studios across the province. We thank Skippy Marden, Convener for her hard work and encouragement and we hope to promote more composition at all levels.

On May 29, Dartmouth Chapter hosted its third "Muffins, Mozart and More" at the Alderney Landing Theatre. All NSRMTA members, their students delighted their guests with

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piano, voice and flute performances. A delicious brunch was continuous and everyone enjoyed a relaxing and uplifting musical presentation. Proceeds from the event go toward prizes and awards at various Festivals and music competitions.

Yarmouth area teachers enjoyed an engaging workshop with Debra Wanless, teacher, composer, examiner and clinician. The workshop introduced the revised Leila Fetcher books as well as new and existing works by various Canadian composers.

A research group has been organized by Halifax Chapter. Dr. Sue Nichols from the University of South Australia was in Halifax during the summer and helped with ideas and

organization. The topic of the first research project is “Student retention in the private music studio”. Interviews will be set up with teachers, students and parents to address such questions as “Why do students begin music lessons?”, “Why do they stop when they reach the intermediate levels?” and “How to motivate students to continue” and other related questions which might encourage students to further their studies. From these interviews, it is hoped that workshops, brochures, etc may be made available to teachers, students and parents. The endeavour is proving very exciting and Dr. Jane Gordon of Mount Saint Vincent University is acting as mentor for the Group.

Our provincial Convention was held June 26, hosted this year by the Halifax Chapter. As well as the regular business meetings, the theme was “Technology for the Independent Music Teacher” with a presentation by Christ Lanetti on Co-Midi & Audio Recording, Editing, Printing & CD Recording. As well, a presentation of Adventus Inc. our new educational computer software programmes, included a hands-on application in the computer lab which was very helpful for the teachers.

By now we are all enjoying a busy Fall, and we wish everyone a successful and fulfilling music season.

MEMORIAL FOUNDATION DONATIONS INVITED

Donations to this Foundation give family, friends, students and colleagues opportunity to express appreciation and to honour deceased CFMTA/FCAPM members. Donor individuals and organizations will be listed in subsequent editions of The Canadian Music Teacher.

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CANADIAN MUSIC CENTRE

Although many teachers are interested in incorporating Canadian music into their teaching, they don't always know how and where to access the tools and resources to do so. This observation sounded out a possible gap in the awareness of the teaching community as to the existence of the Canadian Music Centre, what it does, and how it can support the role of Canadian music in the "repertoire" of music teachers and educators.

The following article written by Jason van Eyk is part 3 of 3, and is intended to bring awareness of the CMC and its facilities to Canadian teachers.

Parts 2 and 3 appeared in previous editions of *The Canadian Music Teacher*.

The CMC and the Canadian Music Education Community

The CMC's range of products, programs and services are designed to reach a broad array of user groups. Based on the information presented above, my hope is that it will be fairly simple for you, the reader, to make a connection between what it is the CMC does and how this might help support your engagement with Canadian composers and their work within the work that you do.

Much of what we do at the CMC enhances our core yet always expanding library collection. It is important to note that amongst the some 16,000 works in our collection there are currently more than 400 compositions identified as "juvenile" or instructional, written for a wide variety of instruments and instrumental combinations. These works represent a sizable collection of work by many of our country's best pioneering, established and emerging composers. The roster of composers who write instructional work reads like a 'Who's Who' of Canadian composition: Murray Adaskin, Violet Archer, Michael Conway Baker, John Beckwith, Keith Bissell, Walter Buczynski, Stephen Chatman, Brian Cherney, Jean

Coulthard, Samuel Dolin, David Duke, Mary Gardiner, Srul Irving Glick, Ruth Watson Henderson, Udo Kasemets, Talivadis Kenins, Lotha Klein, Alexina Louie, Barabara Pentland, Clermont Pépin, John Rea, Leo Smith, Ann Southam, Nancy Telfer, John Weinzwieg, Healey Willan and many others.

How To Access CMC Products, Programs, and Services

More than just a primer to the Canadian Music Centre, this article is a call to action for the Canadian music education community. We encourage you to become more involved with Canadian music and to help the CMC, as ambassadors for Canadian composers and their works, to build an awareness and appreciation for this music. How can you become more involved? The following are some suggestions on how to get started:

Visit us online at www.musiccentre.ca

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- **PLAN YOUR TIME OUT WITH OUR EVENTS CALENDAR** - Keep current on upcoming national and international concerts and events. Be sure to add your own to reach our over 95,000 unique online visitors!

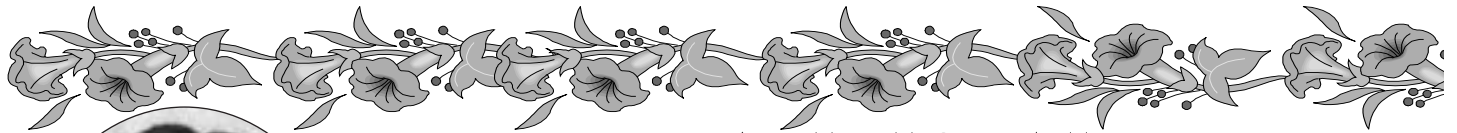
Access our online tools for teachers:

- **LEARN ABOUT THE MUSIC** - Access teacher services and resources that maximize the CMC website as an educational tool.
- **FOLLOW THE SOUND PROGRESSION** - An interactive introduction to stylistic trends of 20th-century Canadian composition with sound clips and corresponding score samples.
- **CHAT IN CMC FORUMS** - Read essays/articles, join online discussions and make postings for more in-depth discovery into New Music.
- **LISTEN TO RADIO CMC** - Enjoy New Music radio programs curated by CMC staff
- **FOLLOW THE LINKS** - Take advantage of our massive reference section of online resources for composition and New Music.

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- **LEARN SOME NEW MUSIC FOR YOUNG MUSICIANS** - These 108 CMC-commissioned works cover a wide range of ensembles and instrumentations. Have your students study engaging compositions that make recent Canadian music a more rewarding part of young musicians' lives.

(Jason van Eyk is the Ontario Regional Director for the Canadian Music Centre. He may be reached by e-mail at jasonv@musiccentre.ca, or by phone at 416-961-6601 x. 207)



Lynda
Mary
Rehder
Kennedy passed

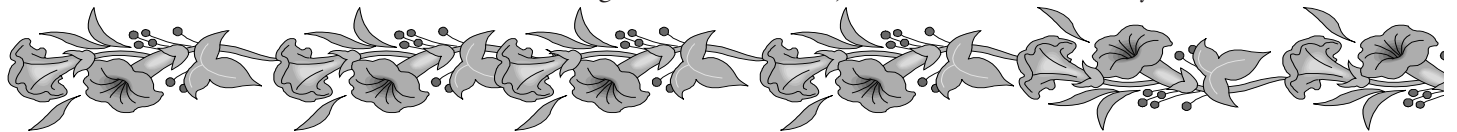
away peacefully at home on
Wednesday, March 23, 2005 in her
fiftieth year. Beloved wife of Neil

IN MEMORIAM

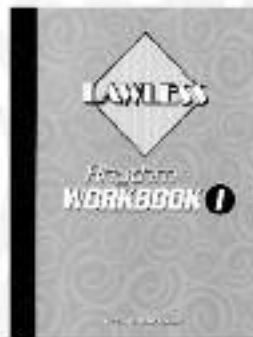
LYNDA MARY KENNEDY • 1954 - 2005

Kennedy and loving mother to
Christine and Mary (North Bay); dear
daughter of Robert and Margaret
Rehder (Peterborough) and loving
sister to Nancy (Calgary) and Jean
(Toronto). Lynda will be sadly missed
by her extended family. Lynda was a
member of the Ontario Registered
Music Teachers' Association, Alliance
for Canadian New Music Projects,
examiner for Conservatory Canada,
and an active, experienced and
knowledgeable music teacher,

adjudicator, clinician, impresario,
soloist, and accompanist. She was a
proud co-owner of BRAVA MUSIC
STUDIOS. Lynda's positive, fair and
consistent adjudication placed her in
demand to adjudicate music festivals
and examine across Canada and held
her in good stead with students,
parents, educators, performers and
composers. She will be sadly missed as
an important contributor to the music
community. Lynda was also an elder at
Calvin Presbyterian Church.

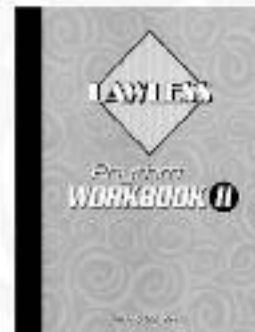


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MEMORIAL PEDAGOGY AWARD

CFMTA is pleased to offer a Memorial Pedagogy Award to the candidate who receives the highest mark in the Teacher's Written Examination of either the Royal Conservatory of Music or Conservatory Canada. This award has been established to honor teachers who have been recognized for their contributions to the profession. As a tribute to these teachers, the Pedagogy Award is being offered to a deserving candidate who has recently qualified in this field. It was initiated upon the passing of Robert Pounder,

CFMTA's first Honorary President from 1975 to 1996.

The applicant must have studied with a current CFMTA/FCAPM teacher and the examination must be from a nationally based teaching institution, which examines in every province (Royal Conservatory of Music / Conservatory Canada). Along with an official transcript of the Pedagogy Examination mark, the applicant will be required to submit a summary of musical training and interim teaching, which will be considered in the case of a tie.

The Memorial Pedagogy Award will be presented biannually in the non-convention year and will be governed by the Special Projects Convenor. The closing date for applications to be received by the Convenor will be February 15th of the non-convention year, and anyone completing the requirements in the two years prior will be eligible. Anyone completing the requirements from January 2004 to December 2005 will be eligible to apply.

CFMTA/ FCAPM MEMORIAL PEDAGOGY AWARD 2005- APPLICATION FORM

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Institution (RCM or CC).....

Name of Teacher.....

Teacher's Signature.....RMT branch

AddressCity

Province.....Postal Code

TelephoneFax

E-mail

- Please include :
- 1) An official transcript of the Teacher's Written Exam mark.
 - 2) A typewritten summary of your musical training and interim teaching.

NOTE- The applicant must have completed the requirements between January 2004 and December 2005. Applications must be received by the Special Projects Convenor (Rosalyn Martin) on or before February 15th,2006. Please send the application to:

Rosalyn Martin, 144 Hawkwood Dr. N.W., Calgary, AB T3G 2V8
 FAX: (403 241-5856) • E-mail: sing4rosalyn@shaw.ca

M. ANN EMPEY ACCM RMT



Winner of the 2004 CFMTA Memorial Pedagogy Award

In 1993 a friend asked me to teach piano to her children as she knew I had completed my grade 9 practical examination as a teenager. I accepted the challenge and soon realized that my lack of training and teaching experience made the task quite difficult. However, I enjoyed it so much I decided to go back to music studies and “do it right!” I have never looked back.

Since that time I have had an active music studio teaching piano to students of all ages from the beginner level up to and including grade 10. My students receive a complete, well-rounded education expanding on the practical side of piece playing to include theory, history, keyboard harmony and transposition in which to further develop their strengths and improve upon their weaknesses. Many of my students have had successes in both performance and written examinations, receiving First Class Honours and Distinction marks. Over the years there have been numerous first and second prizes in the Kiwanis Musical Festival as well as a medal winner in 2002 and a book award winner in 2003. I offer two recitals a year in which to showcase their achievements, private and group theory lessons and I constantly encourage all to attend musical functions such as concerts, workshops and masterclasses. I also offer my students many opportunities to perform at local events such as the Canadian Music Showcase which is held annually. My goal is to educate each and every one of them and to be a good and appreciative audience.

I have been an active member of ORMTA since 1997 sharing the Professional Development portfolio and heading the Telephone/Email Committee. I currently hold the positions of 2nd Vice President and Secretary for the Ottawa Region Branch (ORB) and regularly volunteer to help with the many other functions our branch puts on each year. Since gaining membership I have attended the provincial conventions in Mississauga, Timmins and Kitchener/Waterloo. I am currently working with other ORB members on the convention committee for 2006. I eagerly attend workshops, masterclasses and concerts and although my formal training has concluded, I continue regular piano lessons with my teacher, Mary Mackey, who studied with Sascha Gorodnitzki at the Julliard School of Music, New York.

As a volunteer I have worked as an accompanist with school choirs, local theatre groups and the Kanata Children’s Chorus. I have accompanied groups in rehearsal and performances for the Kiwanis Music Festival and at the Museum of Civilization. In May 2003 I travelled with the Music Department of Canterbury High School on a performance trip to Germany and the Netherlands. Through the years I have performed in numerous recital venues as a soloist including: Carleton University, Ottawa University and twice at the National Library of Canada where I was invited to perform on Glenn Gould’s piano.

Musical Training

Piano

- 1994 – 1995 Grade 10 (RCM) – Teacher: Hugheen Ferguson, Kingston, Ontario
 1995 – present Grade 10 (RCM), Associate (CC) and beyond – Teacher: Mary Mackey, Nepean, Ontario

Theory

- 1994 – 1995 Grade 4 Harmony (RCM) – Teacher: Bea Wilkens, Kingston, Ontario
 1995 – 2003 Grades 4 and 5 History, Grade 4 Counterpoint, Grade 5 Harmony and Counterpoint, Grade 5 Analysis (all RCM) – Teacher: Sandra Cooke, Nepean, Ontario. Pedagogy 7 (CC) – Teachers: Sandra Cooke and Mary Mackey.

Awards / Scholarships

- 2001 Bertha Bower Memorial Scholarship (ORMTA – Ottawa Region Branch) – highest mark in Grade 5 Theory (averaged mark; History, Analysis, Harmony and Counterpoint)
 2002 Lorna McGill Hancock Award (ORMTA – Ottawa Region Branch) – highest mark in Associate Teacher Practical exam including Viva Voce
 2003 Medal for Excellence (Conservatory Canada) – highest mark in Pedagogy exam
 2004 Cora B. Ahrens Award (ORMTA – Provincial) – highest mark in Pedagogy exam
 CFMTA Memorial Pedagogy Award – highest mark in Pedagogy exam



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RCM Examinations *News*

Important Information for ARCT Candidates!



The Piano Pedagogy Certificate Program will be in effect for 2005

RCM Examinations is pleased to introduce the new Piano Pedagogy Certificate Program, which is effective September 1, 2005. Be sure to read the article *An Introduction to the Piano Pedagogy Certificate Program* written by Aasta Levene and published in the March/April, 2005 issue of *Music Matters* for more information.

Candidates working towards the current ARCT Teacher's diploma as outlined in the *Piano Syllabus, 2001 Edition* must complete all examination requirements by August 31, 2009. Starting in September of 2009 only the new Piano Pedagogy Certificate Program can be used.

Information about the Piano Pedagogy Certificate Program will be available from our website in August 2005 (www.rcmexaminations.org). The Piano Pedagogy Certificate Program addendum will be available for purchase at all better music retailers this summer 2005. Candidates can apply for this examination starting with the Winter Session of the 2005-2006 academic year.

Upcoming Lectures in June and July 2005

Teachers and/or students are invited to attend any of the informational lectures that will be available this year. During the Art of Teaching Conference held at the Royal Conservatory of Music from June 28-30, 2005, Dr. Janet Lopinski will outline the new requirements for the new Piano Pedagogy Certificate Program.

Also during the CFMTA conference from July 3-9, 2005 in Calgary, Aasta Levene joins Dr. Janet Lopinski to present two sessions providing further opportunities to learn about the new Piano Pedagogy Certificate Program. In Session 1, the clinicians will outline the new requirements for Viva Voce and Written Examinations soon to be offered, and highlight how the new program will improve the quality of music instruction and strengthen qualifications and teaching techniques of private studio teachers.

In Session 2, join both clinicians for a lively interactive session including a Model Exam based on the new Piano Pedagogy Certificate Program. Following an Elementary Level simulated Viva Voce Examination, there will be time for discussion of assessment criteria, and to answer questions regarding the new program and related examinations.

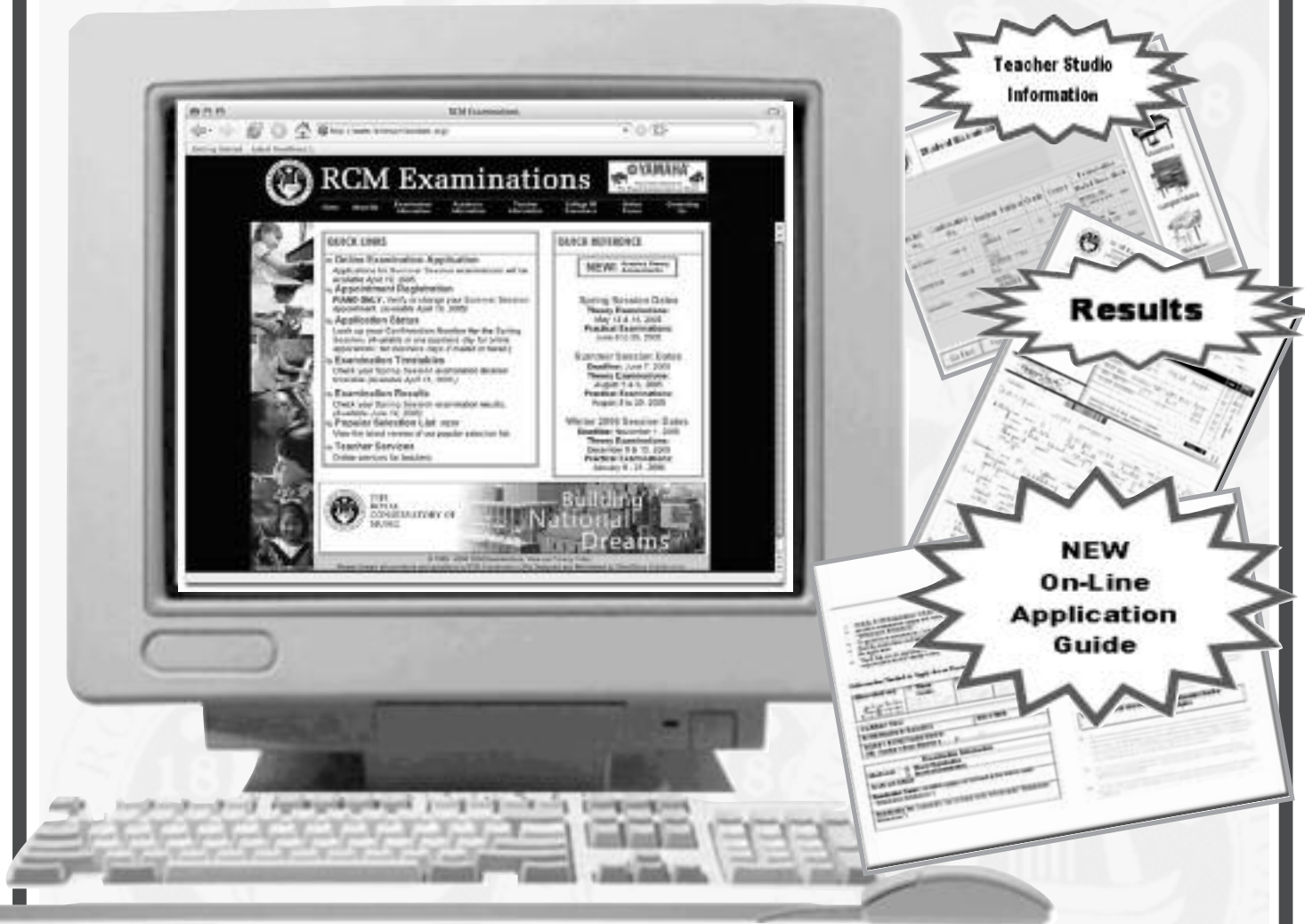
Workshops for 2005

Join one of our members of the College of Examiners for one of the following three-hour workshops this Fall. Teachers and/or students are invited to attend one of the 25 or so new Piano Pedagogy Certificate Program workshops, or one of the new *Voice Syllabus, 2005 Edition* workshops that will be co-hosted with the many RMTA Branches across Canada, in September and October.

Visit our website for information regarding dates and locations. In the "Teacher Information" section click on "Coming Events".

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BOOK REVIEWS



THE FOLLOWING REVIEWS BY: DIANA WOOLRICH

NEW SONGS BY STELLA TERHART Oceanna Music Publications

Two new collections of songs by Stella terHart were published in 2004. The Moon, The Wind, and My Shadow make up the Three Songs for Children, settings of texts from Robert Louis Stevenson's "A Child's Garden of Verses", published in the "Growing Voices" vocal series (Oceanna Music Publications, \$8.95). These are relatively wide-ranging melodically and might therefore be more suitable for young teens than for younger children. The collection contains a melody-only version of each song, debatably less confusing for the student than using the full version with accompaniment and is available in high-, medium- and low-voice versions. Users might want to note that page numbers have been omitted. Songs of the Land, in the "Canadiana" vocal series (Oceanna Music Publications, \$19.95) is a collection of five songs of folk-like character, of which some are arrangements of well-known existing folk material and others new compositions to existing folk texts. High-, medium- and low-voice versions are available, though sopranos and tenors may find the tessitura low in Un Canadien Errant in the high-voice version. The third selection - The Maid on the Shore - has added parts for flute and percussion. Page numbers are included in this collection, though unfortunately they do not correspond with what is given in the table of contents.

RCM NEW VOICE SYLLABUS

Voice teachers countrywide will greet the new Royal Conservatory Voice Series with anticipation and curiosity. The new series offers eight new graded songbooks, from Introductory through Grade 8. Grades 7 and 8, therefore, are entirely new components of the series. Accompanying the songbooks are new editions of the vocalise and recitative material for Grades 5-7, Grade 8, and Grades 9-10 low voice and high voice, as well, of course, as the 2005 Edition of the Voice Syllabus itself.

The new syllabus is a much larger publication than its predecessor, having been expanded by over 30 pages. Some of the changes are merely ones of format, making the information easier to read and absorb. Other changes are organisational: many errors of alphabetical order have been corrected; folksong has been listed first by country of origin and only secondarily by

arranger; and there are much tighter criteria for the various repertoire lists at all levels, as a result of which some repertoire selections have been reassigned to a different list within the same grade. But there are more substantive changes.

First and foremost among the changes are new repertoire offerings. The new voice syllabus has added many new selections to its lists. Overall, quite a number of new Canadian songs and arrangements have been included (of which many are contained in Alberta Keys' new series Canadian Art Songs in high, medium and low voicings - a valuable new resource), and Saskatchewan teachers in particular might like to note the inclusion of Regina

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BOOK REVIEWS (CONT'D.)

composer Thomas Schudel's Serenade in Grade 9 List C. Spanish and American composers also feature largely amongst the additions. There are some new offerings of Italian repertoire, particularly in Grades 6, 7 and 8. Quite a number of grade reassignments have also been made.

But what will likely interest teachers most is what is contained in the new songbooks for each grade. Overall, approximately two-thirds of the repertoire contained in the 1998 songbooks has been retained, new selections therefore amounting to an average of seven songs in each of the new books. Many teachers and students will welcome the addition of the two new songbooks for Grades 7 and 8: these represent a fine, well-balanced collection of material in many styles and languages, and bring together many pieces which are eminently useable but often otherwise expensive to obtain, including some very attractive but hard-to-find repertoire, such as Fauré's *Le Papillon et la Fleur* and Surdin's *Prairie Boy*. There is some good material, too, for agility in medium and lower voices (Purcell's *Strike the Viol* and Handel's *The Smiling Hours*, for example), but since no alternate voicings are offered for these volumes the keys will inevitably not suit many students; sopranos in particular may find the contents limited for their purposes. Early music is well served: selections by Peri, Monteverdi and Frescobaldi have been included, as have some sympathetic suggestions for ornamenting early music, including the Monteverdi one-note trill.

Perhaps the greatest change of all in terms of repertoire is the addition of a musical theatre/opera option at Grade 9 and above. Though teachers of younger children may regret that this option has not been extended to include them, this is nevertheless an attempt to reflect widening musical tastes of those engaged in voice training. This is a starting point, and it is perhaps not surprising if the selections offered are by

and large lyrical and perhaps a little conservative. But the change will be welcomed by many.

The new vocalise and recitative books essentially retain the same format except for some internal reorganisation of the material within the Grades 9-10 books. In Grades 5-7 there are slightly increased vocalise offerings and quite a lot of new material, representing perhaps a slight increase in difficulty in terms of understanding harmony and chromaticism. The amount of vocalise material offered in Grades 8-10 has remained constant, though there is some new material replacing a few deletions. The recitative offerings have been substantially revised.

Some changes have been made in the technical area which are worth careful note. For example, large intervals below the given note are now required in earlier grades, and not only is the full range of intervals within the octave now reached by Grade 7 rather than as formerly by Grade 8, but compound intervals are now introduced at the Grade 9 level rather than at Grade 10. Grade 5 no longer employs a 9/8 meter in the clapback. A few of the "technical tests" have been reassigned to other grades, and a few added. Phrasing in the technical tests has been revised and markedly improved. Singback tests have in some cases increased in length. Overall, there is an impression of slightly greater difficulty in the higher grades.

A careful reading of the syllabus will reveal some other minor changes: the term "musicality" has been replaced, for example, by "presentation", and the distribution of marks for Grades 6 and 8 has been slightly altered. And there are larger changes: song distribution for Grade 9 is now 2/2/2 rather than 3/2/1 across Lists A, B and C; the requirement for repertoire in another language begins at Grade 5 rather than Grade 6; "other" languages are specified as French, German, Italian, Latin and Spanish; and the chart of IPA symbols has been much expanded and

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BOOK REVIEWS



systematised, something which will be helpful not only to teachers but also to senior students, especially perhaps those preparing for a Teachers' ARCT. The bibliography section, too, has been expanded and updated.

Errors are to be expected in any new publication, and the new Voice

Series is not without its share of missing publisher's information, selections wrongly listed by period or double-listed within the same grade; technical tests and vocalises with wrong titles; and printing set-up errors. It is to be hoped that RCME will make necessary corrections speedily and share them promptly with teachers via the website and/or Music Matters. Many teachers will regret the lost opportunity to make the syllabus even more user-friendly by including an index of selections, say by title, with the grade that selection is allocated to or even a page number. But this, too, given the will, could later be added to the website for greater convenience.

THE FOLLOWING REVIEWS BY: BY TARA WOHLBERG

collection makes excellent sight reading practise. The two gems would have to be David Dalgren's *Nocturne* with its evocative melancholy and prominent Regina composer, David McIntyre's jazz-inspired, *Better Days*. If some of the pieces are un pianistic, they still carry the spirit of their often programmatic titles, like Elizabeth Raum's intermediate work *Wascana Park*. The inclusion of a glossary of composers is an excellent teacher resource. Any opportunity to disseminate new works is to be congratulated.

THE FOLLOWING REVIEWS BY: LORE RUSCHIENSKY

Frederick Harris Music Co. Limited has released a number of new publications by well known Canadian composers ranging from Elementary to Early Intermediate piano levels.

HERE WE GO! BY LINDA NIAMATH

This is a delightful set of pieces at the early intermediate level that will really get the student going places. The music wonderfully captures the spirit of the titles such as "All Aboard", "Skipping" and "Carousel" to "paint pictures in sound". With a chance to experience phrasing, tonal shaping and syncopated pedaling, the titles of these pieces spur the imagination for developing the momentum and energy of good rhythm.

AT THE BEACH BY LINDA NIAMATH

This collection of Elementary piano solos depicts life at the beach with titles such as "Into the Waves", "Sandcastles", "Beach Ball", and "Sailboats". There is lots of moving around to develop good facility on the keyboard, numerous different key and time signatures and moods. Various articulations, the use of legato pedal

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FROM PRAIRIE TO PINE: PIANO SOLOS BY SASKATCHEWAN COMPOSERS A CENTENNIAL PROJECT OF THE SASKATCHEWAN MUSIC TEACHERS' ASSOCIATION (SRMTA) SRMTA PUBLICATION, 2005

In keeping with the great tradition of 'occasion' music, the SRMTA have commissioned *From Prairie to Pine* to celebrate that province's centennial. The twenty-odd pieces in this spiral bound collection show the diversity of compositional style in the province from grades one through ten. The SRMTA has been brave in including many teenage composers, although this also contributes to an unevenness in the repertoire. There are some folk song arrangement clichés like *Mary Had a Little Lamb* by Janet Gliciek and formulaic copycatting of styles in *Buenos dias! Welcome to Spain!* by Sarah Konescni. Nonetheless, this



BOOK REVIEWS (CONT'D.)



and a wide range of dynamics make these excellent pedagogical pieces.

AWAY! BY STEPHEN CHATMAN

The elementary piano solos in this collection invite the student on an imaginary journey of make believe. With many moods to explore, students experience different rhythmic patterns as well as a metreless piece (Wildflowers), octatonic scales (Slither), an opportunity to use the sostenuto pedal (Foggy Beach), moving up and down the keyboard (Scaly Things) and a host of other imaginative pieces.

SPORTS BY STEPHEN CHATMAN

“Charge”, “Slingshot”, “Out of Breath” and “Get Loose” are just some of the titles in this collection of elementary piano solos. These contemporary sounding pieces use graphic notation, a piece composed in a 12-tone row and unique combination of time signatures for young students. These will be a delight to those students who already play sports and the piano!

NEWFOUNDLAND SUITE BY NANCY TELFER

For those of us who were fortunate enough to attend the convention in Newfoundland in 2003, this book of late elementary piano duets bring back fond memories. Nancy captures the essence of Newfoundland with titles such as “The Streets of St. John’s”, “Whale Watchin’”, “Puffins” and “Iceberg”. Various moods are captured in these delightful duets with melodies passing between players. A great way to have fun with a friend and develop the skill of listening and working as an ensemble.

CONSERVATORY CANADA THEORY FOR STUDENTS BOOK 3 AND 4

A most welcome completion to the set, Theory for Students - Books 3 and 4 were published in 2003 and 2004. Written by D.F. Cook, they are subtitled the “Official Companion for Conservatory Canada Theory Examinations”.

In the style of the earlier two books that were co-authored with Stephen Fielder, the large type format, clear explanations, with examples, well laid

out exercises that move logically through the learning process, an excellent table of contents and an invaluable index are again included. Basic concepts that were covered in the earlier books are reviewed in each chapter.

Book 3 adds tenor and alto clef, irregular time the whole tone scale, inversions of intervals, and introduction to chorale style, voicing chords in SATB, close and open position and dominant seventh chords as well as open score, figured bass and realization of ornaments. Exercises involving cadences, transposing, melody writing and analysis are expanded. With plenty of exercises and regular review tests this book in the series is again an excellent tool for theory students and teachers.

Book 4 builds upon the knowledge of rudiments and introduces new material which prepares students for Conservatory Canada’s 4th level of theory that is a Grade 8 co-requisite. Non-diatonic scales such as chromatic, pentatonic and blues scales are introduced. Through a clear and concise introduction to the simple basics of chord structure and voice leading this course provides the vital link from rudimentary theory knowledge to harmony. Dominant 7th resolution and interrupted cadences,

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BOOK REVIEWS (CONT'D.)



cadential preparatory chords and realizing a figured bass lines give students a chance to explore the next level of musical knowledge. Recognizing and placement of non-chord tones as well as harmonic analysis of excerpts in both chorale and keyboard style are also introduced. Melody writing is expanded upon as is transcribing of

short to open score and vice versa. Transposition now also includes keyboard score, open vocal score and transposing of orchestral instruments. These are all very useful skills for up and coming musicians.

Students who have gained the knowledge from Theory 4 will surely come to the early harmony classes

equipped with the valuable basic skills that will allow them to build musically. For too long this has been a void that has often made the transition to harmony a difficult time for both students and teachers. All of the books in the series are an excellent choice for learning elementary rudiments as well as providing the bridge to studies in harmony.



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