

# THE CANADIAN MUSIC TEACHER

## LE PROFESSEUR DE MUSIQUE CANADIEN

CFMTA



FCAPM

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### THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

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CONFERENCE STEERING COMMITTEE



CFMTA EXECUTIVE

Collaborative Conference '07



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## • THE CANADIAN MUSIC TEACHER FOR NON-MEMBERS •

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**CFMTA does not endorse any products advertised in this journal.**

# GREETINGS FROM CFMTA

## WASN'T THAT A PARTY?

Having just returned from the 2007 Collaborative Conference I must say I still have not fully processed all that occurred during this momentous event!

I have received many emails from American and Canadian colleagues who were absolutely thrilled with the outcome and are encouraging further collaborations - Thank you for your feedback!

The conference "kick off", Pedagogy Friday, with nearly 2000 teachers in attendance was an overwhelming success!

Friday evening's opening ceremonies left CFMTA members with a strong sense of pride as we welcomed our American colleagues to Canada and then enjoyed the fine performances of two young pianists, Lo-An Lin from the USA and Lucas Porter from Nova Scotia.

The next four days were a bit of a blur, with upwards of 80 lectures, panel discussions, workshops, master classes and recitals for teachers to choose from.

I personally loved our strong Canadian presence at this conference, both in the presentations and performances. Bramwell Tovey's Keynote Address was certainly a highlight along with the Sunday evening concert featuring performances by Jane Coop and Patricia Krueger with Tovey conducting. This concert also included the performance of "Over Thorns to Stars", a work by Canadian composer Stephen Chatman.

Many American teachers attended our CFMTA National Piano Competition and were very impressed by our talented young pianists. Congratulations to all the Canadian competitors and their teachers for the outstanding performances!

Unfortunately, Yefim Bronfman was unable to perform because of the sudden death of his father, but delegates were treated to an astonishing recital by prodigy Kit Armstrong (age 14) who performed works by Bach, Mozart, Mendelssohn-Bartholdy, Debussy and Chopin, with two days notice!

The Black Tie Gala was a fitting way to conclude this extraordinary event. Many photos were taken with a "Real Canadian Mountie" and CFMTA paid tribute to two outstanding members: presentations were made to Craig Ferguson in honour of his late wife, Hugheen, and to



our Honorary President, Helen Dahlstrom, who attended the conference in "fine form" at the age of 90!

Audio recordings of the sessions and hundreds of photographs of the event are available for purchase on the MTNA website [www.mtna.org](http://www.mtna.org) using the password "mtna07". So, if you weren't able to attend the conference or if there was a session you really wanted to hear but didn't it's not too late - check out the site.

I believe that the CFMTA will benefit from its involvement in the Collaborative Conference for many years to come. It has already provided more visible national and international profile, and opportunities for further partnerships are already being discussed. It is with deep gratitude that I thank the MTNA Board and their extraordinary staff whose dedication and hard work for this event was invaluable! The steering committee "dreamed the dream" and made it happen!

Events like this could never occur without the involvement of numerous volunteers. I would like to offer my heartfelt thanks to Doranne Cooper, ORMTA president, and the Ontario members for the countless volunteer hours that they generously contributed as the hospitality committee. All those special touches enhanced the "Canadian Presence" at this event. Thank you to those who opened their homes to billet the student competitors, organized student volunteers and prepared the Gala video. A special thank you also goes to Derek Oger and Ann Empey who worked with Rosalyn Martin, in coordinating the National Piano Competition.

This has been a "whirlwind" two years for me personally as your CFMTA president! I am so honoured to have had the privilege to serve this organization in that capacity, as well as representing you as a member of the steering committee for this conference. I am truly grateful to the officers and the delegates for their vision, support, commitment and dedication.

It is an exciting time for the Canadian Federation of Music Teachers' Associations and its members - HERE'S TO THE FUTURE!

*PAT FREHLICH*  
CFMTA PRESIDENT

## The Canadian Federation of Music Teachers' Associations

"A national association of music instructors whose purpose is to promote and maintain high standards of teaching among our members and to foster excellence in our students."

But what does being a member of CFMTA **really** mean?

- **Communication** with fine colleagues and a pedagogical network across the nation.
- Through **provincial representation**, local and provincial voices are acknowledged at the national level.
- A unified body to **support, promote and mentor** music educators and music education at the provincial, national and international level.
- Biannual conventions that create **opportunities** for learning, inspiration, competitions and fellowship.
- A national magazine published three times per year, including articles, reviews and **new developments** in our musical landscape.
- Access to national **scholarships** for students in the areas of performance and composition.
- Liability **insurance**.

**As a private music teacher: access to a national organization provides an invaluable opportunity for you to impact, and be impacted by, the rest of the nation.**

# CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS ANNUAL EXECUTIVE COMMITTEE AND 72ND ANNUAL GENERAL MEETINGS

TORONTO, ONTARIO, MARCH 2007

## Summary of Business conducted at these meetings:

The meeting was called to order at 9:01 am. President Patricia Frehlich welcomed all the members of the Executive and Chairpersons. All officers, delegates and chairpersons were in attendance.

THE AGENDA: was accepted as presented.

THE MINUTES: of the Executive Meetings in Mississauga, 2006 were read.

EXECUTIVE REPORTS: were emailed prior to the meeting and hard copies were distributed at the meeting.

FINANCIAL STATEMENT: to February 28, 2007 presented by Bernadette Bullock. The Audited Statement will be sent to the delegates after May 31.

FINANCE CHAIR REPORT: Peggy L'Hoir presented the Proposed Budget 2007 – 2008 and it was adopted.

STANDING COMMITTEE REPORTS: were emailed prior to the meeting and hard copies were distributed at the meeting. Provinces are to submit events for the Spring Edition of The Canadian Music Teacher by April 15.

AD HOC COMMITTEE REPORTS: were emailed prior to the meeting and hard copies were distributed at the meeting.

CANADA MUSIC WEEK REVITALIZATION: It was voted that \$200.00 be used as an honorarium for the CMW Composers project.

CONVENTION 2009: will be held in Sackville, NB and the dates are to be announced. The name of the convention chair is Barbara Long.

PROVINCIAL REPORTS: were emailed prior to the meeting and hard copies were distributed at the meeting.

UNFINISHED BUSINESS: The new CFMTA logo will be available in 3 PDF formats, which will be emailed out to the delegates. It was recommended that the new brochures be printed on cream paper, with the black and red intact.

BCRMTA DONATION: A \$3000.00 donation from the profits of the 2006

BCRMTA Convention was donated to the CFMTA to increase the Helen Dahlstrom Award Fund. The CMW Helen Dahlstrom Award is to be increased to \$250.00 per year beginning in 2008. The BCRMTA donation for the Helen Dahlstrom Award will be placed into a GIC.

CFMTA MEMBERSHIP DRIVE: CFMTA and the provinces are to send one year's issues of their Journals/Magazines to potential CFMTA members in the Territories. The Advertising Chair will create a poster version of the new ad and send to universities and colleges across the country.

CFMTA SPONSORED TRIPS: Pat Frehlich will pursue this with Bill Andrews of New Wave Travel. These will be made available in NON conference years.

PRIVATE MEMBERS BILL: Pat Frehlich spoke on this and informed us that the Bill was not included in the March budget. Work will continue on this project.

AGENDA: was amended to place the elections as the first item under New Business

### NEW BUSINESS:

ELECTIONS: Two nominations were received for Vice President. The following were elected:

President  
Peggy L'Hoir  
Vice President  
Darlene Brigidear  
Special Projects Chairperson  
Heather Blakley.

Delegates are to discuss with their provinces the implementation of a National Registry. A National Health Program for CFMTA members will be investigated. The New Policies and Procedures Manual was approved. An Ad Hoc Committee was formed to present initiatives that would best utilize the \$5000.00 donation to the CFMTA from Hugheen Ferguson. A Professional Development and Research Committee was formed.

The inclusion of Alberta and British Columbia in the YA Tour will continue to be investigated by the Young Artist

National Convenor. Clarification was requested concerning the new Affiliate Member category and the programs that their students may participate in.

The following clarification was offered: Students of Affiliate Members are eligible to enter the CMW Music Writing Competition. Students of Registered Music Teachers are eligible to enter the CMW Writing Competition and the National Piano Competition.

### 72ND ANNUAL GENERAL MEETING

The meeting was called to order by Pat Frehlich at 12:00 pm. The agenda was accepted. The minutes of the AGM in Mississauga were read. Christine Scrimgeour was appointed as auditor for the 2006 – 2007 fiscal year. Lois Harper spoke of the 2008 Conference for ISME in Bologna. Darlene Brigidear presented a cheque to be used for the Helen Dahlstrom Award. Peggy L'Hoir spoke about the various projects at work to revitalize Canada Music Week®. Barbara Clarke acknowledged Beryl Wiebe's 12 year contribution as the Secretary/Treasurer of the CFMTA.

CONTINUATION OF EXECUTIVE MEETING immediately following the AGM was called to order at 1:50 pm.

Helen Dahlstrom attended briefly to inquire about Canada Music Week® new initiatives. Patricia Frehlich addressed her questions. ORMTA member, Judy Home, expressed concern over the wording of the new CFMTA advertisement that was created by the Advertising Committee. Lynne Carmichael, Bylaws Chair, was asked for clarification of the bylaws concerning who the actual members of the CFMTA are. The question was "are the members of the CFMTA the provinces OR are they the provinces as well as the individual members?" After further discussion, Nancy Nowosad suggested the wording of the advertisement be revisited by the Advertising Committee.

Monik Grenier suggested that French be added to the advertisements printed by CFMTA.

The meeting was adjourned at 2:10 by Joan Woodrow.





CFMTA  
MTNA  
RCM



**COLLABORATIVE  
CONFERENCE '07**  
*EXPLORING PEDAGOGICAL DIVERSITY*



## LONG TERM PLANNING BECOMES REALITY

SUSAN WILSON



I recall a day in 1998 in Kingston Ontario when Hugheen Ferguson introduced Gary Ingles, Executive Director of the American MTNA (Music Teachers' National Association) at a meeting of CFMTA executive members. Hugheen had recently attended an MTNA conference and was excited and energized by its scope and what it was able to offer its membership. She and Gary developed the idea of a collaborative conference between CFMTA and MTNA. A steering committee was formed from these two associations. Together with the Royal Conservatory of Music, the third partner in the project, they worked for nine years to produce "Exploring Pedagogical Diversity", March 23-27, 2007 at the Sheraton Centre in Toronto.

Hugheen was the perfect person to initiate this project. Active and esteemed locally in Kingston, Ontario as a piano teacher, chorister and a founding member of the Kingston Kiwanis Music Festival, she served registered music teachers in countless capacities including presidencies of both ORMTA and CFMTA. Hers was the voice of reason, common sense and practicality. She had her feet on the ground, but at the same time her vision of what music teachers across Canada could achieve for both their students and themselves as individuals in a professional community was an inspiration. This was the spirit in which the conference took shape and evolved.

So long in the planning and anticipation, the conference has come and gone. Five days of tightly scheduled concerts, workshops, master classes, recitals, keynote speeches, meetings, competitions, shopping (both in the exhibit hall and on the streets and in the malls of downtown Toronto), networking and reconnecting with friends – it all has flown by in a flash. The challenge now is to digest the full experience and incorporate it into our lives and the lives of our students. This challenge is a huge one – the enormous wealth of information presented to us during those five days is vast.

Bramwell Tovey's keynote speech was hugely entertaining and inspirational. An ambassador for music education at every level, he is what every community should wish for in a conductor. Jane Coop played a beautiful Beethoven's 4<sup>th</sup>, then turned around and taught a wonderful master class the next day. Congratulations on fine performances to all provincial competitors – ask to hear them in your area of the country – they are terrific. A special bouquet to Lucas Porter of Nova Scotia, who placed first. Lucas also performed the Shostakovich Piano Concerto No.2 with the Royal Conservatory Orchestra at the opening session of the conference, sharing the program with Lo-An Lin who performed Rachmaninoff's Rhapsody on a Theme of Paganini. Both of these dazzlingly talented young people had won national competitions in Canada and the United States respectively during the past year. We were all disappointed when Yefim Bronfman was forced to cancel; however, fourteen year old Kit Armstrong gave an amazing performance in Massey Hall on only a couple of days' notice.

An event of this scale allowed for a wide variety of presentations, but necessarily forced difficult choices, as several ran concurrently throughout the entire five days. Happily, videos of many of the sessions are available for purchase. Check out Paul Sheftel's "Using PowerPoint to Enhance Audience Awareness (and a Little Celebration of the 251<sup>st</sup> Anniversary of Mozart's Birth)". This was hilarious – his piano pedagogy classes at Juilliard must be standing room only.

The Exhibit Hall offered a dizzying array of music, books, teaching aids, hardware, software and instruments – electronic and acoustic. This could only be made available to us through a collaboration of this kind.

Hugheen Ferguson passed away on December 22, 2006. She is missed by all with whom she worked and played. She would have been delighted to see it all "happen". Let's make it happen again sometime.

## SPRINGTIME IN



The CFMTA/MTNA/RCM Collaborative Conference '07 in Toronto from March 24 – 27 was a smashing success. Music and speech arts educators of national and international acclaim converged at the Sheraton Centre Hotel to share ideas, to learn, to teach, and to listen. Accolades to the two members of the steering committee who are CFMTA leaders: Patricia Frehlich and Victoria Warwick.

Pedagogy Friday, March 22, was sponsored by the Royal Conservatory of Music and proved to be a truly enriching experience for all. In the morning, Janet Lopinski, RCM, and Scott McBride Smith, International Institute for Young Musicians, led us through the perils and satisfactions of teaching music. Under discussion was teacher assessment and evaluation, projecting a professional image and approaches to

inspiring, motivating, and estimating the potential of the students. One of the most enlightening aspects of this session was the PowerPoint presentation in which we watched several piano students in varying stages of readiness for their exams – a very revealing experience. Pedagogy Friday afternoon sessions were numerous, including several “Sharpen your Pencils” events and mark with the examiners all levels of piano, speech arts, strings, guitar, winds and brass, voice, rudiments, harmony, and history.

The conference began in earnest on Saturday, March 23. There were numerous sessions offered daily on a variety of topics. The CFMTA and MTNA competitions were going on, as were the master classes. There were poster sessions in the lobby and difficult choices had to be made. Where to go? Aside from the usual topics of instrumental technique and pedagogy, several sessions were offered on Glenn Gould, different musical cultures, wellness, improvisation, and technology.

Meanwhile, down at the bazaar, the trade fair was booming. There were several Exhibitor Showcases which included offering advice on reading music and learning musicianship through video games, using popular music to teach in the traditional way, and using technology to enliven one’s teaching, etc. Most of the major music publishing companies were represented as well as several piano manufacturers and educational institutions. There were eighty exhibitors.

Two brilliant keynote addresses highlighted the daily sessions. James Jordan, Associate Professor of Conducting at Westminster Choir College of Rider University in Princeton, New Jersey, opened the conference on Saturday, March 24, with the topic: “Do Unto Others” or “Do We Know How to Behave as Artists?” Readers who are interested in learning more about his philosophy and his publications can visit the web site: [www.evokingsound.com](http://www.evokingsound.com). Bramwell Tovey, Conductor and Music Director of the Vancouver Symphony Orchestra, composer, arranger, and raconteur, spoke on Monday morning, March 26, recounting his experiences as a piano student from early years to becoming a professional musician. His witty observations and live piano performances of Jerome Kern’s *All the Things You Are*, Robert Schumann’s *Warum?* and a Salvation Army hymn tune made this a most engaging and original keynote address.

Three evening concerts were offered in conjunction with the Collaborative Conference ‘07. The first, on March 23, at Roy Thomson Hall featured the winners of the concerto

competitions. Canadian Lucas Porter, pianist, presented Piano Concerto No. 2, Op. 102 in F Major by Dmitri Shostakovich. American pianist Lo-An Lin performed *Rhapsody on a Theme of Paganini*. The Royal Conservatory Orchestra, conducted by Douglas Sanford, accompanied. The second concert was held at Massey Hall with fourteen year old piano prodigy Kit Armstrong filling in for Yefim Bronfman. The third concert featured the Toronto Symphony Orchestra under the baton of Bramwell Tovey. We heard Stephen Chatman’s *Over Thorns to Stars*, a tribute to the victims of the September 11 attacks on the World Trade Center. The program included Beethoven’s Piano Concerto No. 4 which was performed by Jane Coop, and it concluded with Symphony No. 3 in C Minor, Op. 78, “Organ Symphony,” with Patricia Krueger at the organ.

Two award winning youth choirs performed at the *Collaboration in Song: Celebrating Canadian Choral Music* session: the Amabile Youth Singers led by John Barron and the Mississauga Children’s Choir directed by Thomas Bell. Renowned American conductor James Jordan worked with both choirs for a collaborative concert finale.

There were sixteen “Poster Sessions” in the Sheraton Grand Ballroom foyer on several topics which illustrate the diversity of interest. A short list includes: *Address the Difficulties of Teaching Today’s “Time-Challenged” Intermediate Piano Student*; *Comparison of Software Eye-Guides*; *Good Zap, Little Grog: Using Children’s Books for Creative Improvisation*; *The Ten Technical Commands to Vocal Master, and Did Beethoven Blow It?*

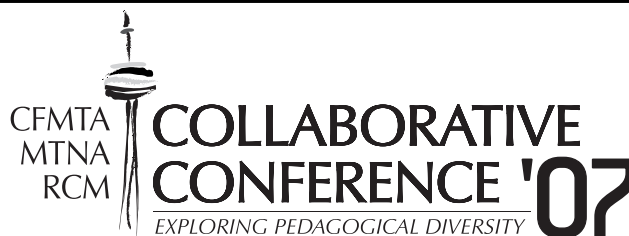
The RCM Convocation was held on Saturday, March 24, to recognize alumni and students who completed exam requirements by August 31, 2006.

The Conference Gala on Tuesday evening was the grand finale for this collaborative celebration. After cocktails and the banquet, the Starlight Orchestra kept the evening alive with ballroom dancing.

In four days there were over 100 sessions, three concerts, two competitions, a convocation, annual general meetings, and a gala. This was a first for the three sponsoring organizations which created this partnership in the exploration of pedagogical diversity. Meeting old friends, teachers, and colleagues in a cosmopolitan atmosphere enriched the experience. Kudos to MTNA Executive Director Gary Ingle, Dr. Peter Simon, the President of The Royal Conservatory of Music, and CFMTA President Patricia Frehlich for working to make this spectacular event possible. May it happen again soon.

## POSTER SESSIONS 2007 COLLABORATIVE CONFERENCE – TORONTO

There were two poster sessions held in the Sheraton Centre Grand Ballroom foyer. These covered a variety of subjects of interest to the independent /private/studio teacher.



Addressing the Difficulties of Teaching Today’s “Time-challenged” Intermediate Piano Student was presented by Megan Walsh, Director, Piano Preparatory program, University



of Miami and Ralph Zitterbart, Associate Professor Emeritus, Carnegie Mellon University. They gave us lesson strategies, repertoire and practise techniques that address time constraints, as well as lesson/practise worksheets that aid private teachers to retain and motivate busy intermediate students.

Sara Hagen, Valley City State University; Cynthia Benson, Bowling Green State University and Alejandro Cremaschi, University of Colorado at Boulder, presented a comparison of three types of eye guides typically found in computer software on student sight-reading performance achievement and eye-guide preference. The programmes used were i) Flash animations, a note-by-note guide; ii) Home Concert Xtreme, which highlighted the whole measure; iii) Finale Performance Assessment, which uses a sweeping thin bar.

Ruth Morrow, Chair, Department of Music, Midwestern State University, suggests in her “Did Beethoven Blow It?” presentation that the study of cadenzas written specifically for a given composer, as well as studying cadenzas written specifically for a given concerto by the composer, can lead to an understanding of historical styles and become an easy transition to composition and improvisation for the late intermediate to advanced student.

Brigit Matzerath from Concord, New Hampshire, presented her findings from a summer project she had conducted on composition. She had three of her piano students age 6, 11 and 12 explore the expressive qualities of music by having them musically illustrate a story. Creating music to express situations and emotions proved an excellent means to explore these qualities.

Emily Robida, Lawrence University and Lawrence Academy of Music, Appleton, Wisconsin, showed us how to use children’s books with nonsensical words for creative improvisation. The teacher reads a story aloud while the student picks out certain ‘nonsensical’ words that s/he would like to create with sounds on the piano. Using books with words that do not exist in the English language for improvisation inspiration not only provides the student with automatic imagery, but also encourages creativity. One such book is “Good Zap, Little Grog” by Sarah Wilson, Cambridge, MA. Candlewick Press, 1995.

Benjamin Moritz, Mansfield University, Pennsylvania, showed us how we could improve our metaphorical vocabulary so it would be appropriate for the different learning styles of our students. His presentation not only alerted teachers to their own metaphorical vocabulary, but also provided an interactive venue to share their favorite metaphorical language.

Introducing jazz improvisation with Bill Evans’ left hand, by Derek Kealii Poischuk, Michigan State University, shows how students who have learned according to a prescribed text of fully-notated scores may feel trepidation about an activity that requires an investment of spontaneous creativity such as improvisation. But, with the use of a Bill Evans ostinato pattern, students can be instructed to improvise simple jazz tunes with at least an intermediate playing ability.

It’s on the tip of my fingers: pedagogical techniques for memorization, explored a selection of activities that employ learning and memorization through an array of modalities. Dawn Harmon McCord, University of West Georgia, employs

learning procedures that are effective in the piano studio to pave the way for secure memorization, which include cognitive skill development through computer assisted activity, focused listening, call charts, movement, modeling and mapping.

Melody A. Hanberry, Sterling College, Kansas, shared current research to show that if teachers train their students during lessons to employ specific practise techniques, making practising an important and structured part of each lesson, the likelihood that students will be successful in solving problems on their own is increased.

Christine Guptill and Christine Zaza gave a presentation on injury prevention. From warm-ups and cool down, breaks and pacing, posture and playing position to technique and repetition, they had good advice for both students and teachers.

Teaching Composition Through Art by Frances Mae Balodis, Executive Director and Founder of Music For Young Children, Kanata, Ontario. Frances is the Canadian matriarch of group music lessons for young children. One of only four Canadians to give a poster presentation at the Convention, she shared composition techniques she uses, from her series of books on how to teach young children to compose. MYC conducts a national composition competition each year, which attracts entries from over 11,000 students. It is the largest competition of its kind in the world. Her books on teaching composition through art are a must read for all teachers who want a text on how to teach their younger students how to compose.

Pamela Pike, University of Arkansas, presented her research findings on her project designed to teach group piano lessons for 3<sup>rd</sup> age (retired) piano students. The students in her study were between the ages of 68 to 91 years. As a result of her findings, Pamela intends to prepare a reference manual for piano teachers as a compendium to the musical examples that were written for this study. With the ever increasing age of our population and the Baby Boomers now coming up for retirement, the potential for teaching more students in this age category is ever increasing. We look forward to this publication.

Chrissellene Petropoulos, from Maryland, gave us ten technical commands to vocal mastery. By utilizing ten specific muscular commands, it was predicted that singers, actors and speakers achieve an extended even vocal range, without damage, pain or exhaustion.

Elaine Lau, Wilfrid Laurier University, gave a presentation on Transculturation; rhythms and form in the *Danzas Afro-Cubanas* by Ernesto Lecuona. The catchy *Danzas* are excellent avenues through which teachers can introduce students to popular ethnic music, while teaching key concepts such as movement, rhythm and expression.

Those of you who may have missed this Convention really missed a truly amazing experience. While there were roughly 150 Canadians registered compared to the nearly 1500 American delegates, there was still much for Canadian teachers to see and learn. The programming was a rich blend of concerts, workshops, papers, sessions, competitions and master classes. All of this was augmented by one’s own interactions with other delegates. Of the dozen or so conventions that I have attended over the years, this was by far one of the most exciting. There aren’t enough superlatives to describe the experience. Well done to all the organizers.





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- ▶ **IMPROVE** your own performing ability
- ▶ **TEACH** even more successfully
- ▶ **EXPERIENCE** fun-filled learning first hand

Every course participant will receive the **Bigler~Lloyd-Watts *Mastering the Piano*** manual which includes all information covered in the course. University or College Credit options available.

**Part I Offered Session 1: July 1–6, 2007.**

Only those enrolled in the course are permitted to attend. Tuition \$474.00 Credit choice \$600

**Part III Offered Session 2: July 8–July 13, 2007.**

Tuition \$474.00 Credit choice \$600

*Sign up for both parts and you can save \$100 CDN.*

**For more information please contact:**

**MORE THAN MUSIC INC**

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B I G L E R ~ L L O Y D - W A T T S

*More Than Music*

*...an innovative approach to learning through music*

**CFMTA PIANO COMPETITION - TORONTO, ONTARIO • MARCH 25TH & 26TH, 2007**

Eight competitors from across Canada performed in Toronto, Ontario

Competitors and Teachers:



Eugene Chan.....British Columbia (Dr.Rudy Rozanski)  
 Alison Kilgannon.....Alberta (Janet Scott- Hoyt)  
 Yuli Chen .....Saskatchewan (Kathleen Solose)  
 Michelle Price .....Manitoba (Alexander Tselyakov)  
 Jennifer lam .....Ontario (Ireneus Zuk)  
 Lucas Porter.....Nova Scotia (John Hansen)  
 Aude St.-Pierre .....Quebec (Andre Laplant)  
 James Hurley .....Newfoundland (Timothy Steeve)

Adjudicators for the competition were James Anagnoson, Leslie Kinton and Peter Longworth. We are very grateful to them for their excellent judging, long hours, patience and dedication in helping these young talented musicians. Three performers were chosen for the Final competition and they performed in the Dominion Ballroom, Sheraton Centre on Monday afternoon, March 26th, 2007.

They were in order of performance:

Michelle Price .....Manitoba  
 James Hurley .....Newfoundland  
 Lucas Porter.....Nova Scotia

**CFMTA Prize winners were:**

1st prize: \$5,000.00 awarded to Lucas Porter  
 2nd prize: \$3,000.00 awarded to James Hurley  
 3rd prize: \$2,000.00 awarded to Michelle Price

**Dorothy Buckley** donated \$500.00 for the Best Canadian performance and this was won by Michelle Price (Manitoba).

The **Marek Jablonski** award of \$500.00 for the Best Chopin Performance was won by Eugene Chan (British Columbia)

**Willard Schultz**, past professor at the University of Calgary, donated and presented two awards of \$1,000.00 each to the performer who the jury believed showed the most promise as an artistic performer and to the performer whose reading of Baroque music best communicated the intentions of the composer, as selected by the jury.

These awards were won by the talented competitor, **Lucas Porter** from Nova Scotia.

**THANK YOU** to all our sponsors of the above awards!

The presenters for the awards, CFMTA certificates and floral bouquets were Patricia Frehlich (CFMTA President), Victoria Warwick (CFMTA Past- President), Doranne Cooper (ORMTA President) Willard Schultz and Rosalyn Martin (for D. Buckley).

The eight competitors were all so talented and once again it has been an outstanding showcase for these young musicians to share their gifts with others. All the performers enjoyed the conference and their host homes; although the scheduling and distance did not allow them the luxury of socializing together. The large conference with so many sessions also meant a smaller audience - for the Semi-finals particularly.

I will continue to receive applications for the Memorial Pedagogy Award and will forward this material in 2008.

This is my final report - I have enjoyed the experience of working with such wonderful young people and thank CFMTA for their trust in me in this position. I wish my successor, Heather Blakely from Saskatchewan much success in the future.

ROSALYN MARTIN, ARCT, B.MUS.



*Lucas Porter - 1st Prize Winner in the CFMTA Piano Competition*



*CFMTA Piano Competition Competitors*



## IN MEMORIAM



### HUGHEEN FERGUSON • 1926 - 2006



*(The following was prepared with information provided by Beryl Wiebe, Nancy Dale and Craig Ferguson)*

FERGUSON, Hugheen B.A. (Hons), ARCT died peacefully at home in Kingston, ON, on Friday, December 22, 2006. Survived by her husband, Craig, and two sons, Hugh (Ottawa) and David (Vancouver).

Delegate for ORMTA to CFMTA  
1993 - 1995

Vice-President of CFMTA  
1995 - 1997

President of CFMTA 1997 - 1999  
Past President of CFMTA  
1999 to 2001

As a great administrator or in her words "a good button pusher" Hugheen made great things happen in CFMTA. As President, Hugheen chaired the CFMTA meetings in Kingston, Ontario in July 1998.

At this meeting, Dr. Gary Ingle, MTNA Administrator and Dr. Rex Whidden, MTNA President, were guests and spoke about their large Association. At their conferences, the attendance is approx. 1900. Their goal is to forge links with other associations and thus, CFMTA was approached. Hugheen had attended the 1998 MTNA conference in Nashville, Tenn as the representative from CFMTA and Hugheen and Beryl Wiebe (former Secretary/Treasurer) attended the MTNA conference in 1999 held in Los Angeles, CA.

From these experiences and meetings, Hugheen promoted the idea of a collaborative conference in Toronto. She was able to watch the progress of this joint event, but

unfortunately passed away prior to the March 2007 conference. She would have been proud!



*The following information is taken from an article written about her by a former student, Christine Hamelin, that was published in a Kingston paper in 1995. At this time she was in her second year as president of the Ontario Registered Music Teachers Association (ORMTA).*

Hugheen Ferguson is one of those teachers who is never forgotten, who remains an inspiration throughout life. For many years she introduced students to the piano, often bringing them into their musical prime.

As the President of the organization through which teachers can share experiences and advice, she showed her abilities as a superb administrator. According to fellow teacher Sue Gibbons "She really does go along at a merry little clip. She's organized and extremely supportive of others."

Hugheen began playing the piano at age 6. Since neither of her parents played, Hugheen explained "there wasn't a lot of pressure, but they made sure I practised. Choosing not to be a soloist early on, Hugheen developed her interest in music pedagogy, one based in a firm sense of the complementary nature of music. "Music is a partnership between you and the composer or you and the person you are accompanying, or maybe you and your other self. There's always that cooperation. And if you are a teacher it's between you and the student."

With many wonderful teachers to guide her musical path (Margaret Miller Brown, Max Pirani, Ralph Elsaesser and Pierre Souvairon, Gordon Hallett) Hugheen's most important musical role model was her aunt, Frances England, "an excellent music teacher," who lived in Regina and taught until she was 95. Also an active Registered Music Teacher in Saskatchewan, Hugheen joked that as president of CFMTA she was now her boss! (Frances England died a few months after Hugheen in the winter of 2007. When Frances decided to retire from teaching she gave all her music to Hugheen. Hugheen came to Regina to sort things out and knowing that she was ill gave all of the music to the Regina Branch of the Saskatchewan Registered Music Teachers.)

Listening to Hugheen describe her training, it is evident that her mentors each gave her little gifts, tools that she would go on to use in her own teaching. From them she acquired not only technical skills but such personal qualities as compassion and the ability to inspire students to strive for excellence. Above all, Hugheen wanted her students to love music. When students love music and want to learn more the benefits flow both ways. Her former students range from a member of the Tragically Hip to a blind student. Colleagues spoke of her high standards, her attention to detail and her respect for students that made it possible for her to bring out their best.

After studying music and English at Trinity College, she taught in Toronto where she met



Craig Ferguson, a King's college professor who was in Toronto marking Grade 13 Board exams. "We fell in love," he says simply, "I married her six weeks later." They settled in Kingston where Hugheen taught at Loyalist Collegiate and Vocational Institute and was named Head of English in her second year. After a couple of years, as a young mother, she began teaching piano at home. "I did not want to be in the classroom every day." With much support from her husband and the babysitters around the corner she was able to juggle career and family and both of her sons are music lovers.

During her involvement on the executive of the CFMTA, she edited the Diamond Jubilee Collection, a book of compositions written by CFMTA members to mark the 50th anniversary of the association. This also grew to include a CD of all of the compositions.

Hugheen was active in various musical endeavors in Kingston. In addition to supporting young composers through Canada Music Week each November, she was involved in the Kingston Choral Society and the Chalmers United Church Choir. "I love to sing and although I can't really sing, I can carry a tune and it is great fun!"

Another pet project of Hugheen's was the Kiwanis Music Festival. "When I was president of the Kingston Music Club, we wanted to celebrate our centenary year. We knew nothing about running a festival but 23 years later, we are still going." It is one of the only non-competitive festivals in the country.

Given the non-competitive nature of the Kiwanis festival, it's not surprising to find out that Hugheen did not stress marks as a pedagogical tool, seeing them as often arbitrary. Her dislike of unfriendly competition comes perhaps from her youth when she performed at Toronto festivals alongside prodigies Glen Gould and Patricia Parr. "No one cared about anyone else. You felt that there was no value in what you were doing because you were not in that league." As Hugheen saw it, competition works very well if you are competing against yourself.

Hugheen was a gracious and modest woman, a born teacher who inspired students and welcomed them into the family of Canadian Music, by offering them a most valuable gift; a life-long gift of music.



My involvement with CFMTA began as the Canada Music Week coordinator in 1999, the last year of Hugheen's presidency. She was the person who called to ask me to take on the job of Editor of The Canadian Music Teacher in 2001.

She was a great asset to CFMTA and a special person that I always looked forward to seeing at conferences. I was inspired by her professionalism, no nonsense approach and positive attitude that made her see the possibilities for the association. Unfortunately I was away and therefore not able to see her when she was in Regina in July of 2006 to handle affairs for her aunt Frances England. I was very saddened to hear of her passing.

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## TRIBUTE TO BERYL WIEBE • PAST- SECRETARY / TREASURER OF CFMTA

The AGM held at the Sheraton Convention Centre in Toronto was a fitting occasion for CFMTA colleagues to honor Beryl Wiebe, and to formally recognize her many contributions to CFMTA.

Beryl began her career as a music educator in 1966, and within a very short time took on executive roles in various music organizations – Kelly Kirby Teachers' Association, the Surrey Branch of BCRMTA, BCRMTA Provincial Convention, BCRMTA Provincial Council, Delegate to CFMTA, and Secretary-Treasurer of CFMTA for 15 years.

Beryl always approached her duties with a clear-headed, business-like manner, and time and again proved her efficiency on the job. Nevertheless, her multi-faceted sense of humour inevitably tempered her approach to all her responsibilities.

In her role as Secretary/Treasurer she worked under nine different CFMTA Presidents – all very different bosses! – Matt Hughes, Marjorie Temple, Carol Mellors, Virginia Heinrichs, Hugheen Ferguson, Marilyn King, Barbara Clarke, Victoria Warwick and Pat Frehlich. All benefited from her expertise and wealth of knowledge of CFMTA business, as well as her incredible memory for detail, which ultimately proved to be important. Beryl's organizational skills ensured that everything was completed well, and on time. She was never one to procrastinate! Through her work she brought a sense of continuity to the office of President and helped to instill a feeling of confidence about the role each President undertook.



As one of those former Presidents, I was delighted to have the opportunity to convey to the membership of CFMTA these exceptional qualities of your Past Secretary/Treasurer. Needless to say, those who worked very closely with Beryl were not the only ones to appreciate her commitment and dedication to CFMTA. During the recent conference held in Toronto, a former delegate was pleased to meet with Beryl again, and was overheard saying, "You were absolutely the best Secretary/Treasurer an organization could have!" This certainly re-affirmed what others had felt about Beryl's contributions throughout her tenure.

Beyond the working relationship of President and Secretary/Treasurer, close friendships sometimes developed. Marilyn King has had much to say in praise of Beryl concerning her dedication and loyalty to CFMTA, and of course Hugheen Ferguson would be elegant in her delivery of accolades. These and other former Presidents of CFMTA fully appreciated Beryl's work, and at the same time enjoyed an unselfish friendship which Beryl readily extended.

Though music is our business, it is very much our joy! Yet I marvel that it has afforded the development of a friendship that I hold dear and will treasure forever.

Two music teachers from Canada's east and west coasts now share an enduring friendship that arose from commitments to CFMTA!

*Adapted from A Tribute to Beryl Wiebe, given by Barbara Clarke at the CFMTA AGM in Toronto, March 2007.*

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### **HELEN DAHLSTROM AWARD**



The Canada Music Week Music Writing Competition has been an integral part of our annual Canada Music Week Celebration for many years. It is only fitting that we honour our young composers with a special award for the most promising composer, as chosen by the adjudicator; this award to be presented in the name of the founder of Canada Music Week, Helen Dahlstrom.

Helen has been an inspiration to all teachers across the country. She not only founded Canada Music Week, but nurtured it through the early years so that it would grow into the most important celebration of Canadian music and composers across Canada. BCRMTA is very proud of our Honorary National President, BCRMTA life member, and former provincial and national president; and wanted to help establish this fund. We earmarked the profits from our convention in 2006, presented by the executive of BCRMTA, to the Helen Dahlstrom Music Writing Award and at the Collaborative Conference in Toronto were able to present Helen with \$3000.00. We are hoping that branches and individuals will continue to contribute to this worthwhile project, so future composers will benefit.

## TECHNICAL SKILLS AND ANALYSIS FOR THE ASPIRING JAZZ PERFORMER

### PART 2

DEREK STOLL

*The following is the second part of the article written as a follow up to the series of workshops given by Derek Stoll on the Conservatory Canada Contemporary Idioms Syllabus.*

#### The Major Scale and its friends!

It is important for a jazz student to master the major scales and the modes of each. This must be done as early in training as possible. All chord terminology, progressions and scale types are based on the major scale. The ability to move smoothly from one scale to another is a necessity. Visualizing chord tones from any scale is necessary. To be able to think of a progression such as ii – V7 – I is easy when the scales are internalized. A jazz performer must be able to look at and identify a progression of related chords and see (at least) one scale from which the chords are derived (ex. vi – ii – V7 – I – IV). Any given chord on its own may have several compatible scales.

There are numerous other scales that must be mastered – including:

- The minors: Dorian (2<sup>nd</sup> mode of major), Aeolian (6<sup>th</sup> mode of major), Melodic (in jazz theory uses natural 6<sup>th</sup> & 7<sup>th</sup> ascending & descending), and Harmonic.
- Dominant scales: Lydian-dominant (4<sup>th</sup> mode of melodic minor), Diminished scale, Diminished whole-tone (7<sup>th</sup> mode of melodic minor), Whole-tone scale, Mixolydian, etc.
- Scales with other function: Phrygian (3<sup>rd</sup> mode of major), sus\_9 (2<sup>nd</sup> mode of melodic minor), Locrian (7<sup>th</sup> mode of major) to name a few!

#### Listening

This is, in fact, the single most important element of learning any style of music. Learning only the theory is like *talking* about a painting! It won't have any context. People learn one element at a time when studying from a book, or at a lesson, whereas they automatically learn numerous elements holistically when they are listening. Each generation of students learns most quickly the music they listen to when they are young. Any style can be learned by anyone, but only with extensive listening to recordings or live performances. Players will copy many inter-related elements of a style without needing a technical explanation of each.

#### Ear Training/Improvising

The ability to hear intervals, melodies, chord progressions and root movement is part of the jazz player's bag of tricks. A player is essentially doing a theme and variations each time they improvise a solo. A solo can start as a variation of a part of the original melody, or be an unrelated idea. Development of an idea uses all the usual compositional techniques, including sequencing, inversion, retrograde, diminution and expansion.

Many players like to do an 'embellishment' of the original melody rather than create their own. Some players will hear the melody playing in their head as a guide while they are improvising, even if the listener cannot hear the relationship. This is actually a classic technique and will always be effective.

#### CDs Everyone Must Have!

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##### Classic Recordings:

*Kind of Blue* – Miles Davis

*Round Midnight* – Miles Davis

*Coltrane Ballads* – John Coltrane

*Massey Hall* – C. Parker, D. Gillespie, etc.

*Any solo recording* by Art Tatum

*Lady in Satin* – Billie Holiday

*No Blues* – Miles Davis

*Big Band Jazz* – Dizzy Gillespie

*Music for Large & Small Ensemble* – K. Wheeler

*Bird at St. Nick's* – Charlie Parker

*Here's to Life* – Shirley Horne

*No Caipira* – Egberto Gismonti

*Lester Young with Nat Cole & Buddy Rich*

*Charlie Parker with Strings*

*Blue Trane* – John Coltrane

*Bag's Groove* – Miles Davis

*April in Paris* – Count Basie

*Portrait in Jazz* – Bill Evans

*Newk's Time* – Sonny Rollins

*Clifford Brown & Max Roach at Basin St.*

*Waltz for Debbie* – Bill Evans

*Miles Ahead* – Miles Davis

*Personal Mountains* – Keith Jarrett

*Live at Birdland* – John Coltrane

*Reverence & Compassion* – M. Jackson

*Amoroso* – Joao Gilberto

*Oscar Peterson Plays Count Basie*

*Clifford Brown with Strings*

**Piano students should listen to:** any Oscar Peterson, Art Tatum, Bill Evans, Thelonius Monk, Herbie Hancock, Gene Harris, Gonzalo Rubalcaba, Fats Waller, Dave Brubeck, Bud Powell, Lennie Tristano, Erroll Garner, Ahmad Jamal, John Lewis, Chick Corea, Ellis Marsalis, Keith Jarrett, Count Basie, Chu Cho Valdez etc...!

**Big Bands:** Count Basie, Woody Herman, Thad Jones, Maynard Ferguson, Stan Kenton, Duke Ellington, Buddy Rich, Tommy Banks, Toshiko Akiyoshi, Don Ellis, Gordon Goodwin, The Boss Brass, Quincy Jones, Dizzy Gillespie, Art Farmer, Clayton-Hamilton Jazz Orchestra, VEGI....

**Excellent resource books for jazz piano study:**

*The Jazz Piano Book* – Mark Levine

*An Approach to Jazz Piano* – Charles Austin

*How To Improvise* – Hal Crook

*Vol. 1: Melodic Structures*

*Vol. 2: Pentatonics*

*A Chromatic Approach to Jazz Harmony & Melody* – D. Liebman

*A New Approach, vol. 1* – Jamey Aebersold (with CD)

*Nothin' But Blues, vol. 2* - Jamey Aebersold (with CD)

*The ii – V7 – I Progression, vol. 3* - Jamey Aebersold (with CD)

*Jazz Piano Harmony* – Bill Dobbins

*Jazz Keyboard Harmony* – Lee Evans


*Jazz Theory* – Mark Levine

*Inside Improvisation* – Bergonzi

The study of jazz is useful to all musicians, whether they wish to specialize in jazz performance or not.

The knowledge gained through this study, including advanced harmony, development of melodic ideas, as well as style and form, is applicable to virtually all styles of music we hear in Western society. Classical performers acquire a much stronger understanding of compositional techniques used by the masters, which leads to secure memorization and better interpretations (and occasionally the ability to improvise one's way out of a memory slip!). Aspiring composers find the expanded musical vocabulary invaluable to any style of writing, and in the case of 'free-jazz' and atonal writing, a good introduction to 20th-century techniques. Performers of the simpler forms of 'pop' music benefit through a greater security of musical knowledge and enhanced creative capacity.

The jazz attitude is "It's about *you* – what are *you* going to do?"



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## PROFESSIONAL DEVELOPMENT AND RESEARCH COMMITTEE

At the Executive Meeting held in Toronto on Thursday March 22nd, 2007 the decision was made to form a new Professional Development and Research Committee.

This Committee is in its early stages and we would like to hear from as many members as possible with regard to what you think the CFMTA would do to help facilitate professional development and assist in teacher/researcher projects across the nation.

Please contact Lorna Wanzel, Chair of the Committee either by email or snail mail with your ideas.  
lwanzel@hfx.eastlink.ca • 6158 Lawrence Street, Halifax, Nova Scotia, B3L 1J6. • Phone 902 423 8908.

Name \_\_\_\_\_

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*Ideas you would like to contribute for consideration by the Professional Development and Research Committee (PDRC)*

\_\_\_\_\_  
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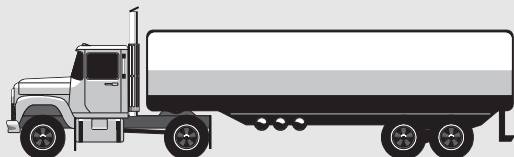
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## PROVINCIAL REPORTS



### BRITISH COLUMBIA

LYNNE CARMICHAEL

Madam President and Members of the CFMTA:

Greetings to our colleagues across the country. We are indeed fortunate not only to have local and provincial music teacher groups to support and encourage the private music teacher but also to have the benefit of belonging to a National Federation.

BCRMTA is alive and well!! September saw many of us, including CFMTA President, Pat Frehlich and CFMTA Past President, Victoria Warwick enjoying "Special Edition", our biannual Convention. The Executive Board took on the Committee role for this Convention under the very capable leadership of Darlene Brigidear. A couple of the comments from participants told the story: "the venue was great, the food amazing, both clinicians interesting and the competition is always inspiring"; "BCRMTA is a worthwhile organization to belong to and this convention helped remind us of how

privileged we are to be teachers doing what we love!"

We are looking forward to the next BCRMTA Convention, "Come and Rejuvenate! 2008", which will be hosted by the Chilliwack Branch at the Harrison Hot Springs Resort.

Under a blanket of snow, the Branches of the BCRMTA celebrated Canada Music Week with enthusiasm and creativity. Some of the special activities included:

- the North Shore Branch commissioning West Vancouver composer, Lloyd Burritt, to write four pieces which were premiered at their Concert;
- the Victoria Branch where the winning compositions from the Murray Adaskin Writing Competition were performed with the concert proceeds going to the Murray Adaskin Piano Project, and a collection of Murray Adaskin's memorabilia was on display;
- the very creative Canada Music Week Project of the South Fraser Branch which involved a Competition where students submitted entries in one of the following forms:
  - an original composition (by score or CD)

- an essay on what Canada Music Week means to me (500 words or less)
- a poster celebrating Canada Music Week

The BCRMTA was formed on April 3, 1947 through the Music Teachers' (Registered) Act assented to by the Legislative Assembly of the Province of British Columbia. We were delighted to learn that we are celebrating our 60<sup>TH</sup> ANNIVERSARY this year and have a special event planned for September to commemorate this milestone.

As mentioned in the BCRMTA report last year, we have initiated a 50 year Membership Pin and I am very pleased to report that we presented 7 members with their 50 year Membership Pin this year, including our own Helen Dahlstrom, CFMTA Honorary President. CFMTA has created a Helen Dahlstrom Canada Music Week Award and the BCRMTA is very pleased to have contributed some of the profits from our "Special Edition" Convention to this important project.

We wish the Collaborative Conference '07: Exploring Pedagogical Diversity much success

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## SASKATCHEWAN

ANNE MCGILP

Warmest greetings from Saskatchewan.

Our total membership stands at 170.

We were saddened to hear of the deaths of three of our long term members within the last year. They were Jean McColloch, Frances England, and Doris Green.

The nine provincial branches began meeting in September, with meetings covering topics from Haydn sonatas, to "teaching the special needs student", to performances and sharing music with fellow teachers. Robin Harrison, who has recently returned to Saskatchewan, gave concerts in Saskatoon and in Yorkton, followed by a workshop.

Summer Sizzle Da Capo was once again a success. This 3 day event was held in Yorkton. Attendees enjoyed many informative workshops, as well as a concert by Dr. Janina Kuzmas of Regina, and an evening of presentation of the new CNCM's publications of Making Tracks, Books 1 and 2.

Our provincial conference was held in Saskatoon, in September. Peter

Jancewicz from Calgary, Alberta was our featured performer and workshop clinician. He spoke on "Ease of Playing". We also experienced a drum workshop, and a musical theatre workshop, with Gaye-Lynn Kern, and Deborah Buck. Four members were presented with 25 year certificates.

Our provincial executive, led by President Gregory Chase, made a presentation on the new proposed affiliate membership. There was much discussion after this presentation and the executive plans to visit each branch for further discussion on this important issue. We intend to hold a vote on this issue at the annual meeting to be held in September 2008 in Yorkton, Sask.

Our executive consists of: past president, Anne McGilp, president, Gregory Chase, vice president, Janet McGonigle, and members: Sandra Kerr, Shawn Sunderland, Cathy Donahue, and Noreen King. Lore Ruschinsky continues as our newsletter editor of "Opus". "Festival Focus" the newsletter of the Saskatchewan Music Festival Association is inserted within the Opus.

Our executive has a "chat line" set up on the computer that helps us keep in touch between our meetings. With members from one side of the province to the other this really has aided our communication. Sometimes the messages from various executive

members fill up our mail boxes, but the communication (between our 3 meetings a year) is really worth it.

Our young artist, Yuli Chen, toured to Regina, Saskatoon, Yorkton, Blaine Lake, Swift Current, Rosetown, Prince Albert, North Battleford, all within Saskatchewan, and to Brandon and Winnipeg, Manitoba. Yuli is a student of Kathleen Solose, of the Dept. of Music, U of Saskatchewan and will be our representative at the CFMTA piano competition.

Canada Music Week was celebrated in many branches, taking the form of recitals, 4 different contemporary showcases, and workshops. Dale Wheeler of Red Deer, Alberta gave two informative workshops in Saskatoon and adjudicated a day and half session. He spoke on Keyboard Harmony, and "Practice like the Pros."

Our annual piano competitions were held in May in Saskatoon. Jacki Giggs, student of Heather Blakely of Saskatoon, placed first in the pedagogy section of the Gordon Wallis competition and Samuel Deason, student of Bonnie Nicholson, placed first in the performers category of the Gordon Wallis competition. Megan Milatz, student of Cherith Alexander of Weyburn, placed first in the Lyell Gustin memorial piano competition.

Mark Turner, student of Penny Joynt of Saskatoon, was awarded the

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Dorothy Bee scholarship. This scholarship is open to young teachers who wish to further their professional status.

We are having further discussions with the Dept. of Learning in our province regarding the school credits. This department has been considering changing the co-requisites for RCM and CC. Future executives will be made aware of these possible changes and must be prepared to work to preserve the status quo.

The executive met Feb 2 and 3 at the Temple Gardens Mineral Spa in Moose Jaw. This was a first for our executive, to take time to visit as well as just hold meetings. Some members have worked very hard on changing and updating our job descriptions, as well as our Code of Ethics. We are looking into developing a policy and procedures manual, so are looking forward to seeing the CFMTA publication. We spent much time discussing the issue of affiliate membership and how to work this in with our current membership. Executive members are offering to give workshops at each branch. All executive members felt holding a meeting at a spa hotel was a good idea in Feb. 2007.

We look forward to attending the collaborative conference in March.

Membership is up and stands at 422 members. Of that number, 381 are full members, 22 are affiliates, 8 are retired, and 11 enjoy Honorary Life Time status. The ARMTA Executive Board of Directors meets twice yearly in centrally located Red Deer and regularly communicates by e-mail throughout the teaching season. An Annual General Meeting in the fall has become a tradition.

The 2006 Conference in October, "Honouring a Tradition of Excellence," was held in conjunction with the exciting fifth Honens International Piano Competition in Calgary – an event which is held every three years. The ARMTA AGM was also held during the Conference. These gatherings are always well and very generously supported by local businesses, the Canadian Music Centre (Prairie Region) and the national conservatories. Dr. Janet Lopinski, of the Royal Conservatory of Music, offered a session on Making Music History Fun. Victoria Warwick, of Conservatory Canada, introduced its new jazz syllabus. CFMTA President Patricia Frehlich added her presence to the luminaries in attendance. In and around meetings, ARMTA members heard the exciting Honens competition semi-finals at the University of Calgary's Rozsa Centre. Kudos to Past President Bettijo Smith and her able

committee for making the 2006 Conference so memorable.

On November 11, the Alberta round for the CFMTA piano competition was held in Edmonton with Stephane Lemelin adjudicating. There were three competitors. Chosen for first place was

Alison Kilgannon of Edson who will go to Toronto in March.

ARMTA "housekeeping" includes bringing its bylaws up to date to mesh with the membership categories recommended by CFMTA. ARMTA is also updating its Board Member Handbook. The web site: [www.armta.ca](http://www.armta.ca) is now well established

and its magazine, *Tempo*, is published twice yearly. E-mail has simplified and streamlined communications. In addition, many branches maintain their own web sites and circulate newsletters throughout the year.

An ARMTA special project is "Travelling Workshops" which offers support and professional development for teachers in the rural districts. ARMTA also has a membership category, Members at Large, which includes members who are too remote from city centres to belong to branches. ARMTA sponsors Vivo!, a summer music Camp in Edmonton and supports The Calgary Arts Summer School in Calgary. It offers four scholarships of \$200 each for the Kiwinis Music Festival in the following categories: the Vera Marchuk Memorial Scholarship for Cello or Double Bass, 16 years and under; Piano Solo, 16 years and under; Vocal Solo, 16 years and under; and Musical Theatre, 16 years and under. The 2006 scholarships were awarded to Calgarians Joanna Wiebe, cello, Jan Lisiecki, piano, and Stephanie Hradsky, voice. The Musical Theatre winner was Matthew Parsons of Fort McMurray.

All branches are busy enriching the musical lives of students, parents, and listeners. Many branches sponsor student awards recitals, recognizing high achievement.

Calgary and Edmonton sponsor concerto competitions, the winners of which perform with symphony orchestras. Several branches also participate in Canada Music Week. Two Alberta entries were sent to The Creative Writing national competition. Calgary, Edmonton, Lethbridge, and Red Deer offer Contemporary Showcase. A number of branches offer support and encouragement for student teacher groups. And all branches are busy throughout the year raising funds for student scholarships and awards. Professional development is ongoing at all levels.

Calgary Branch was treated to a special workshop on the new RCM Piano Pedagogy Certificate program by Dr. Janet Lopinski. "Breakfast with the Chief" was the November offering at which Peteris Zarins, RCM Chief Examiner, Training and Development, discussed current plans regarding the

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ALBERTA

JANICE DAHLBERG  
Madam President

and Members of CFMTA:

It is my pleasure to report on the activities of the Alberta Registered Music Teachers' Association (1982).

new syllabus. A new branch activity is “Chamber Chats” – an opportunity for teachers to gather together on an informal basis for discussion and networking.

Edmonton Branch hosted the RCM Silver Medal Awards last November. It is celebrating 75 years as an association. “Etudes” has been resurrected as an informal occasion for teachers to meet, listen, perform, and discuss pedagogical issues. Plans are underway for a Szymanowski celebration in the fall. Edmonton Branch is full of innovative ideas.

Fort McMurray Branch has 15 members and enjoys strong support from the business

community for its student scholarships and awards. There is always enthusiastic media coverage for the Fort McMurray Branch events.

Lethbridge Branch has very good liaison with the University of Lethbridge. It holds its master classes and other events on their campus. This busy branch is the home of the Canada Music Week convenors.

In January, Lloydminster was treated to a musical evening by one of its members and will hold an ensemble recital of teachers and students in March. CFMTA Vice President Peggy L’Hoir presented a workshop on the music published in “From Prairie to Pine,” a collection of pieces by Saskatchewan composers.

Members at Large hosted the Tamarack Trio from Edmonton at the Three Hills Arts Academy. The concert was followed the next day with master classes for violin and piano students. Fifteen young people are presently performing in the Three Hills Chamber Ensemble.

Red Deer Branch presented a concert “For the Love of Music” in February at which several ARMTA members performed. This was followed by a silent auction. Three new members have joined the branch.

Thanks to our excellent President Dorothea Johanson, the ARMTA Executive has worked with energy, cooperation, commitment, and dedication to add to the cultural life of the community, to serve its members and to encourage new teachers to join. It is my privilege to be a part of this talented, creative, and convivial team and to represent Alberta as 1<sup>st</sup> Delegate to CFMTA.



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## ONTARIO

DORANNE COOPER

Ontario is eagerly awaiting the Collaborative Conference. The ORMTA Executive and Council has been working on our assigned “tasks” for the Conference, and look forward to seeing everyone in Toronto!

The new CFMTA Membership Criteria has been approved by Council and is included on our “Matters for Voting”. The general membership will now decide if these guidelines will be incorporated into our guidelines. We will have the voting results at our Annual General Meeting in July.

A very big ORMTA and CFMTA supporter, Hugheen Ferguson, has passed away. She was well liked and well respected by all who knew her. Hugheen’s husband

has informed Ron Spadafore that she has bequeathed the sum of \$5000 to both ORMTA and the CFMTA. Her memory will live on through this donation towards our Young Artist Competitions. She will be missed!

As this is my fourth year attending meetings of the CFMTA, this March marks my final meeting as an Ontario Delegate. I wish to thank everyone for your creativity, your willingness to share your ideas, and your friendship. This has been a truly wonderful experience, and I will miss you all!



## P.E.I.

JANE NAYLOR

Our year began in September with the launching of our website [www.peirmta.ca](http://www.peirmta.ca), created and maintained by member Kay Linkletter, whose spirit of volunteerism is an inspiration to us all.

Although we have only 24 members, our organization is active and makes a significant difference musically to our members, our students and the community at large. Here is what we have been up to:

Our monthly Pedagogy meetings for members began on September 21<sup>st</sup>. On September 26<sup>th</sup>, we enjoyed an excellent recital, open to the public, by Atlantic Young Artist, pianist Philip Roberts.

Our popular monthly Young Musicians Recital Series began on October 21<sup>st</sup>. This is open to any



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student on PEI. A small charge to the performers and adult audience helps us to provide Festival awards.

November 12<sup>th</sup> saw the first of two Socials for Adult Students and Teachers. These are always enjoyable and include a pot luck meal. They provide a goal for those who wish to perform, but performance is entirely optional. Pictures were posted on our website. On November 18<sup>th</sup> we celebrated Canada Music Week<sup>®</sup> with two recitals at which almost sixty

students performed Canadian music, and an Awards Ceremony for the winners of our competition for composition, artwork and/or creative writing. One of the compositions was chosen to be sent to the CFMTA national competition. We received good exposure from this event, as an article and pictures appeared in the newspaper on three different dates. At this point, I should also mention that we try to increase the public's awareness of our organization through articles to *The Buzz* (a free monthly arts listing) and to PEI's main newspaper, *The Guardian*, as well as through our website.

Since December is such a busy month, we decided to go out for dinner together in January instead. This resulted in a very pleasant occasion for our members on January 20<sup>th</sup>, following an excellent workshop for members and their students on the notation software, *Finale*, presented by Dale Sorensen. Also in January, our By-laws Committee met for the first time to revise our By-laws, especially in light of the CFMTA's Special Resolution on Membership Categories passed last summer. We intend to have the changes completed by May, to be voted on at our Annual Meeting. CFMTA's call for Piano and Vocal

Compositions was distributed to members, music stores, the University and to the general community via Jacqueline Sorensen's large email distribution list.

February 24 will see our vocal workshop for the general community entitled *The Ins and Outs of Breathing for Choristers*, presented by Pam Campbell.

The PEIRMTA will be sending one delegate, Jacqueline Sorensen, to the Collaborative Conference in March. We will have a book of music, *Kick Up*

*Your Heels*, available for sale at the CFMTA's table at the Exhibits.

April is a busy teaching month prior to the PEI Kiwanis Music Festival in May. However, we will continue with our monthly Recital Series and Pedagogy meetings, the second Social, the 4<sup>th</sup> Executive meeting, and prepare for our big fundraiser, a Perform-a-thon, to be held May 5<sup>th</sup>. From the proceeds of this and our Recitals, we are able to present \$875.00 in prizes at the four county festivals and the provincial finals. Also, many of our members contribute to their own special interest festival awards.

June 16<sup>th</sup> is the date of our Annual Meeting. Two 1-hour workshops by Rebekah Maxner of NSRMTA will also be presented that day: one on how to teach children who learn by ear, the other on her *Noteki's* series.

Our plans for the Fall include a workshop on the various fiddling styles on PEI and how to accompany them. Also we will have the opportunity to enjoy both a Frederick Harris workshop on Christopher Norton's new series, *Connections for Piano*, and an RCM workshop on its new Piano Syllabus. Our greatest need is to increase our membership and we are looking at ways to do that.

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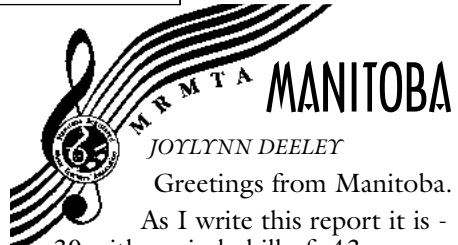
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**MANITOBA**

JOYLYNN DEELEY

Greetings from Manitoba.

As I write this report it is -30 with a wind-chill of -43.

However, the many musical events happening in Manitoba are warming our spirits.

Winnipeg Branch hosted an Annual Breakfast Meeting in September. This meeting serves to reunite existing

members with new members after a relaxing summer and informs us of the Calendar of Events for the year.

The Provincial Annual General Meeting was held on October 1<sup>st</sup>. At this time, the new Provincial Executive was voted in. Our thirty and forty year members were honoured with certificates and commemorative pins. The guest speaker was fellow member Heidi Peters, who presented the "M.R.M.T.A. Stayin' Alive or Dyin'?" She certainly gave us food for thought. I am pleased to report that the consensus was that we are most definitely alive and well, but realize that in this day and age we must be flexible and open to new ideas.

Our Canada Music Week Recital was held on November 26<sup>th</sup>. We enjoyed a wonderful afternoon of vocal and instrumental Canadian Composer music. The highlight of the concert was the premier performance

of a piece of music commissioned by M.R.M.T.A., Winnipeg Branch, Four Bagatelles for Euphonium and Piano was written by Winnipeg composer David R. Scott. This piece was written for and performed by University of Manitoba music student Vanessa Nowostawski, student of Stewart Smith, accompanied by Carole Pollard on piano.

The R.C.M Silver Medal Ceremony, co-hosted by RCM Alumni and MRMTA was held on December 3<sup>rd</sup> honouring RCM students who received the highest mark in the province for the 2006 year of practical examinations.

Winnipeg Branch hosted the Annual Holiday Breakfast on December 7<sup>th</sup>. We enjoyed a festive morning of good food, camaraderie and carol singing accompanied by a strolling accordionist and violinist.

A contemporary keyboard

workshop was held on January 11<sup>th</sup> with clinician Cheryl Pauls, which generated much interest.

The 18<sup>th</sup> Annual M.R.M.T.A Pianothon-Musicthon was held in February at the Assiniboine Park Conservatory. This is a special fundraiser for M.R.M.T.A who, together with the Variety Club, provides music education programs in various schools and daycares as well as music therapy.

The M.R.M.T.A Scholarship Preliminary Auditions

(Introductory, Junior, Senior) was held in February. Awards are given for Piano, Voice and Instrumental. Semi-finals and finals continue in the spring.

As well, branches in Brandon and Southern Manitoba continue to be very active in their musical endeavours in the rural areas of Manitoba.



DAVID CÔTÉ


Hello from Québec.

Although our executive committee remains unchanged, many new faces have given their time and energy in organizing this year's activities. As always, we started the year hosting a conjoined conference with the 'École de musique Vincent-d'Indy'. The AM session featured celebrated oboist André Moisan who has done intense research on how to overcome stage fright and performance jitters. Guests were enthralled with M. Moisan's ease of communication and knowledge on this subject. After lunch, QMTA member and distinguished teacher Thérèse Gingras gave an informative masterclass on the teaching of Mozart sonatas and rondos. Thanks to Hélène Garceau for such a wonderful atelier.

Lynne Gagné, our new Canada Music Week coordinator did a wonderful job with this year's activities. Congratulations to all the young musicians chosen for the Gala concert and to all participants and teachers. I encourage all teachers to make this event part of their students' activities and I invite teachers of other instruments other than the piano to be part of a great event.

Three club recitals were held in December. Santa Claus and the Candy Fairy gave out presents for all the young players at the Kinder Club Christmas party and two buffet style recitals were held for participating adult students. I would like to thank Marie-Hélène Rondot, Elisabeth Bertrand and Mr. Alphonse Leclerc for all their hard work with these activities.

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Upcoming events include two more Adult Performance Clubs in March, our yearly Spring Recital in May (organized this year by Barbara Cwioro), our annual meeting and banquet (to be announced) and the Montreal Classical Music Festival to be held this year from May 18<sup>th</sup> to the 21<sup>st</sup>. Over 300 participants were registered last year and we hope that this year's festival will be just as successful. To find out more about this event, visit our association's website at [www.apmqmta.org](http://www.apmqmta.org).

The proposal for membership categories was adopted by our executive committee with a few minor changes. A French translation has been drafted and we hope to finalize this information for next year's brochures. Other topics of interest included the clarification of our collective insurance policy and reviewing by-laws regarding many aspects.

I enjoyed meeting all the delegates at the meetings in Toronto last

summer but unfortunately neither I nor our second delegate and Vice-President, H el ene Lord, will be attending this year's meetings and 'Collaborative Conference'. We will be well represented by Monik Grenier and Carl Urquhart. I wish a great conference to all attendees and best of luck to our CFMTA Piano Competition representative, Miss Aude St-Pierre.



DAVID C OT 

Bonjour du Qu ebec.

Bien que notre conseil ex ecutif demeure le m eme, plusieurs nouveaux visages se sont ajout es   notre liste de b en evoles et collaborateurs. Comme d'habitude, nous avons d ebut  nos activit es avec une conf erence organis ee

conjointement avec l' cole de musique Vincent-d'Indy. M. Andr  Moisan c el ebre hautbo iste est venu nous pr esenter un atelier intitul  'Vaincre le Trac'. L'auditoire pr esent ont  t  charm s par le sens de l'humour de cet homme et par la profondeur de ses connaissances en cette mati re. Suite au d iner, ce fut au tour de Mme Th r ese Gingras, membre de l'APMQ et professeure  m rite de nous pr esenter un cours de ma tre sur les sonates et rondos de Mozart. Merci   H el ene Garceau pour un si bel atelier.

F licitations aux laur ats du r ecital gala de la *Semaine de musique canadienne*,   tous ceux qui ont particip s, et bravo   Lynne Gagn  qui a pris les r enes de l'organisation. Je vous encourage   participer   cette activit  pour la qualit  de l' v nement et le haut niveau des performances. J'invite  galement les professeurs d'instruments autres que le piano   y participer. Ils seraient vraiment appr eci s.

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En décembre, Père Noël et la fée des étoiles ont remis de jolis cadeaux à tous les participants au concert de Noël du club des tout-petits et nos élèves adultes ont eu l'occasion de se produire lors de deux goûter-concerts. Félicitations à Marie-Hélène Rondot, Elisabeth Bertrand et M. Alphonse Leclerc pour leur précieux travail.

Plusieurs événements sont prévus pour 2007 dont deux récitals pour le club des adultes, le récital du printemps (organisé cette année par Barbara Cwioro), notre réunion annuelle et banquet (date à confirmer) et le Festival de musique classique de Montréal qui aura lieu du 18 au 21 mai. Plus de 300 participants se sont produits l'an passé et nous souhaitons un succès retentissant pour la prochaine édition du Festival. Consultez notre site web pour de plus amples informations à ce sujet : [www.apmqmta.org](http://www.apmqmta.org).

La résolution sur le statut de membre proposée par la FCPM a été adoptée par le comité exécutif avec quelques petits changements. Nous avons formulé une traduction française de cette résolution et espérons pouvoir inclure ses informations dans nos prochains dépliants. Autres sujets aux ordres du jour cette année; le régime collectif d'assurance responsabilité civile générale et la révision de certains règlements.

J'ai bien aimé pouvoir rencontrer les délégués à l'occasion de la réunion annuelle de la FCPM l'été passé mais malheureusement ni moi, ni notre deuxième délégué, Hélène Lord seront présents aux réunions prévues lors de la 'Conférence collaborative' au mois de mars. Le Québec sera bien représenté par Monik Grenier et Carl Urquhart. Je souhaite à tous les conférenciers un séjour agréable et succès à Aude St-Pierre notre candidate au Concours de piano FCPM.



NOVA SCOTIA

LORNA WANZEL

Nova Scotia would like to welcome all the delegates and music teachers to our historic conference being held in Toronto this year. As I write this report it is a beautiful warm sunny day in the middle of January in Halifax and hard to believe that we will shortly be meeting in March for the Collaborative Conference. Really, we are only half way through our teaching year. So far the **Halifax Chapter** has held their Fall General Meeting at which Marilyn Harrison presented a workshop entitled "Teaching piano to Young Children." In November the Chapter held the traditional Canada Music Week Recital where winners of the original composition contest were announced and they performed their pieces. The **Halifax Chapter** hosted the pedagogy

workshop given by the RCM in November by Chris Kowalaski and Mimi Spencer. Plans for the annual convention are still being made and it will be held on June 30th at the Maritime Conservatory of Performing Arts.

Many of our activities are very similar from year to year. The **Dartmouth Chapter** holds monthly meetings, with a special pot-luck lunch in December and a restaurant lunch in June. We always enjoy talking about teaching ideas and issues, keeping excitement and motivation high for ourselves. We hold hours of Canada Music Week Recitals and Pre-Festival Recitals in the Alderney Gate Library using our "Piano 2000". For several years our Chapter members have been responsible for organizing the Scholarship Competition or it has been our year to host the June Provincial Convention, or both. For the 2006-2007 year, one big event was a Canada Music Week Dessert Recital, held at Alderney Landing

Theatre in November on the Dartmouth waterfront. One hundred students participated, with continuous music from 12:30 to 4:30. Students, parents and other relatives enjoyed the open-house event that has become our bi-annual fund-raiser. Our chapter members have helped Michal King with her very large task as the Nova Scotia representative on the Atlantic Young Artist Committee. Both the Halifax and Dartmouth chapters usually host one reception each, annually, for the St. Cecelia Concert Series and assist with the RCM Silver Medal Ceremonies. We purchase an adult and a student ticket for the Dartmouth Community Concert series to give a student an opportunity to hear professional musicians and to give support to music in our community.

In the **Annapolis Valley** the teachers got together to raise money to purchase a concert grand piano in

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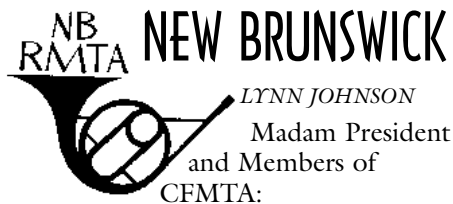
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Yarmouth. We have had two or three recitals to introduce the piano, one of which was a delightful recital in September by Phillip Roberts, the winner of the Atlantic Young Artist Competition. More workshops and/or recitals are in the planning stages. Several of our area teachers held Christmas recitals on the new piano and the response from parents and children was extremely positive. The piano will be used to benefit all of our students.

We look forward to a busy remaining half of our teaching year preparing our students for Spring recitals, examinations and festivals.

We wish you all a very successful and productive year.



Greetings from New Brunswick. All of the chapters in our province have been very busy this past year with the usual full slate of activities. This includes multiple recitals throughout the teaching year giving students a chance to hone and perfect their repertoire in preparation for festivals, exams and solo recitals for some.

Canada Music Week is celebrated with recitals throughout the province. In Fredericton they also hold their own Original Composition Contest in

addition to offering students the chance to participate in the CF Music Writing Competition. Fredericton also has a very ambitious schedule of workshops offered during the year. Sackville is having its third annual Play-a-Thon as a fundraiser. This has been very successful the past two years and the students love participating. Moncton is very happy this year to be able to increase the amount of the annual scholarship they contribute to a graduating high school student entering a university music program. In February a Gala Benefit Concert was presented on the campus of the Université de Moncton to raise funds for the Greater Moncton Music Festival. Special thanks to the directors of three teaching institutions in the tri-city area, all members of CFMTA: Melody Dobson - Chocolate River Conservatory of Music, Richard Boulanger - Université de Moncton Music Department and Xavier Robichaud - Greater Moncton School of Music. Together with faculty from all three institutions, it was a very successful and enjoyable evening.

We are happy to announce that our website is once again up and running. The address is [www.nbrmta.com](http://www.nbrmta.com). The Maritimes were treated to a special concert tour by the winner of this year's Atlantic Young Artist Competition, pianist, Phillip Roberts. Thanks go to convenor Peggy Craig for her usual excellence in handling this competition.

This past year New Brunswick has elected to offer the National Liability Insurance to their members. This is a very valuable package that is welcomed by all. A battle that the NB council has been fighting for years is to have high school accreditation for private music study re-instituted. The government is seemingly unwilling to listen to the many well-prepared objectives and arguments presented to them. For the time being, this issue is unfortunately being shelved.

Sadly, we will be losing a valuable and treasured musical family in Sackville. Dr. Edmund Dawe has accepted a position as Dean of the Faculty of Music at The University of Manitoba. Edmund and his wife, Karla, have been pillars in the musical community in New Brunswick. Our loss will certainly be Manitoba's gain. Congratulations to Edmund and best wishes to them in their new musical community.

New Brunswick has some exciting high-profile events pending. This August the National Music Festival Competition will be held in Moncton on the campus of Université de Moncton. And, we are very proud to announce that the next CFMTA Conference in 2009 will be held in Sackville on the campus of Mount Allison University under the very capable leadership of Barbara Long. We look forward to greeting all of you to the Maritimes in 2009.



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# NEWFOUNDLAND

JUDY SNEDDEN

The NLRMTA is continuing with our usual activities.

The Christmas Food Bank

Recitals presided over by Margie Murray-Reid, as ever, have been successful. Charging an admission and/or several food donations has worked to the satisfaction of all concerned. The Food Bank is very grateful and the participants very gratified.

Our January meeting, although somewhat poorly attended due to

illness, was interesting to those who were there. The discussion on Baroque music elicited good comments from all concerning various composers and performance practices.

Our entrant in the Piano Competition for the Collaborative Conference is James Hurley, a third year student at MUN School of Music. His teacher is Timothy Steeves (one half of Duo Concertante).

The Masterclasses, given by members of the Faculty of Music at MUN to our students or to those of other interested teachers, is more popular than ever. This year, we have had to offer an extra class before the

Kiwanis Festival. These classes are interesting to students and teachers alike.

Dr. Maureen Volk, who organizes these Masterclasses, presented a Recital on January 12 featuring compositions of Clifford Crawley, a composer who moved to St. John's several years ago. Debussy and Chopin were also on her programme.

Our Winter Recital, with many students performing, on February fourth ended our activities up to now.

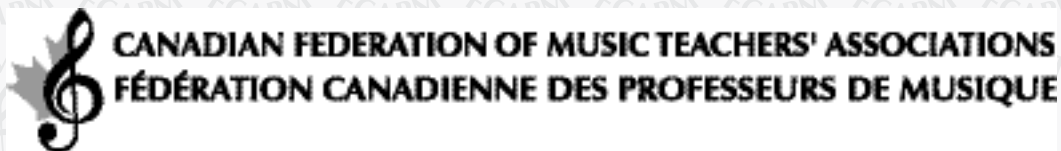
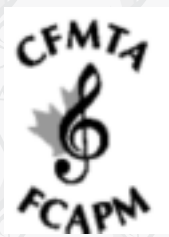
Presently we are in the midst of the Kiwanis Music Festival which will continue until March eighth..... and then - upward and onward!



## WE HAVE A NEW LOGO

At the AGM in March the new logo was adopted as the new CFMTA logo.

It is available in the following 3 formats.



It is recommended that whenever possible the logo be used with the red and black intact and that new brochures incorporating the new logo be printed on cream paper

# CONFESSIONS OF AN ADULT BEGINNER

PAULETTE POPP

My friend Marie is to blame. I first heard her playing oboe with our community orchestra twenty years ago; before that it was flute, apparently.

I thought I had lost track of Marie until, a little more than a year ago, she

called to ask whether I wouldn't like to play with her and Gladys on Sunday. "I'd love that, but I'm not very good."

Marie is an engineer by day, and from what I can gather, a perpetual music student by night. She had studied viola for eight years after leaving the symphony, and now it was the violin's turn, of all things!

## THE TEA PARTY

We met at Gladys' and would read through Handel and Telemann trio sonatas, Gladys at her harpsichord, Marie on violin, and "wouldn't you, Paulette, like to play the cello part? You can play it on the Heintzman with your left hand."

After wearing each other out with wrong notes and laughter, we sat at the kitchen table rewarding ourselves with lemon loaf, butter tarts and Earl Grey tea. The French spinet I was having built in Montreal would be ready in a few months; meanwhile I was trying to teach myself recorder, you know . . . Hugh Orr, Mario Duschenes . . . the "complete and proven" methods.

Halfway through my second butter tart I mentioned how I wished I could play the violin. Gladys, who had studied violin for a number of years until arthritis put an end to it, said, "Paulette, I think you are really more of a cello personality. Just think how soon you'd be playing that bass line with us!" "But my grandfather played violin . . ." "Do you realize . . ." added Marie, "it would be years before you even started to produce a half-decent tone? And what is more, you'd be spreading yourself too thin with that spinet!"

## THE "OUTFIT"

The next day I headed straight for the violin shop, just to "have a look." I made casual mention of this latest folly to my daughter Cecile who became wildly enthusiastic: "Do it, Mom, DO IT! You'd be GREAT!" and before you could say "flibberty gibbet", she and her three brothers

had conspired to buy me a violin case for my 58th birthday! I had only to choose something good, and soon . . . never mind the instrument itself.

Now wasn't this putting the cart before the horse!

Marie said I could have simply rented a violin "outfit" and saved a bundle, but I thought this would have only made it too easy to quit once the going got rough.

Being still in my prime and yearning for romance, it was a case of "ready or not, here I come!" And who knows whether violin might just fill the void caused by the death of dear Tilley . . . if you can even begin to comprehend cat bereavement?

## THE INTERVIEW

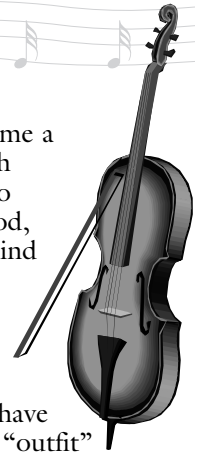
I found Christine on an internet directory of registered music teachers. Marie had heard of Christine, had even heard her play. Okay, I thought, she sounds perfect, I'll email her . . . perhaps tomorrow, perhaps next week sometime.

This teacher wasted no time getting back to me. She strikes while the iron's hot. I like that. The interview scheduled, Christine hastened to add "and remember to bring your instrument!" - something that quite frankly would not have occurred to me.

There were quick footsteps, the door opened wide with "come in! come in!". . . nice smile . . . blue eyes . . . firm handshake . . . a chatty lady, much taller yet younger than myself.

She seemed most eager to see my violin, no doubt on account of the handsome English case which got noticed immediately: "Ooooooh! do you realize you could put a Stradivarius in that?" (Curiously enough, her case was the identical.)

As I fumbled with the lock, it was all too clear how clueless I was. "Here, allow me . . ." (I had merely



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forgotten about those long zippers on either side of the lock.) Christine gently lifted my precious violin from its snug little bed and calmly proceeded to tighten a string . . . its tuning peg had slipped, had in fact popped out! Sensing my abject horror, she said that happens sometimes . . . and wasn't this a nice violin! "But I don't even know how to hold it or tune it or ANYTHING!" I blurted out.

She examined my bow next, saying "at least it's straight!" so I shot back with "should I exchange it for something better? . . . this one was just fifty dollars!" "No, I think this will do for now."

Christine went on to explain the anatomy of the violin: the scroll, the fingerboard, bridge, sound post, tailpiece, and so on. She showed me her violin; we compared purfling. Various chin and shoulder rests were tried, more suitable ones prescribed. Then suddenly it was time to go, how the time had flown!

I carefully placed my "Stradivarius" back in its case while Christine deftly

tethered the neck and handed me the velvety green cover, saying "now don't forget its little blanket!" She then pressed on the lid, made the lock snap, zipped up the sides, smiled, and handed me my million dollar baby.

**GREAT EXPECTATIONS**

Practically all my musical training, including completion of the piano teacher's ARCT, was taken beyond age 40, having had just two or three years of lessons as a child. At first, part of me didn't want Christine knowing I was a piano teacher, for fear she might set high expectations, only to be disappointed later.

However, I thought it just might be a good thing for her to know I was kind of dyslexic and had a bit of attention deficit disorder. In that way at least, there could be some EXCUSE for my failure to make satisfactory progress. (How easily one seems to forget having wrestled with these same self-defeating thoughts throughout years of piano study. More about "gremlins" later.)

Never for a moment did I expect violin would be easy, nor did I expect

it to be quite as hard either. As many a serious word is spoken in jest, I will admit to whining at the lesson on more than one occasion, "but I'm only a child!"

**AT THE LESSON**

My enthusiasm as a piano teacher and violin student is such that I will sometimes put the violin up on my shoulder, place the piano score in front of a student's nose, and have them accompany me for sight-reading.

Be it "Violin Playtime" or "A Tune A Day", I do enjoy playing little pieces and nursery rhymes for unwitting students and parents. Open strings and perfect fifths make me sound fantastic, and they're none the wiser!

Christine will frequently have to explain the same thing week after week until finally, it starts to sink in. She always seems to know where I'm at in the learning curve, and can tell in a twinkling how much or how little I've practised. She will patiently re-position each finger on the "frog", clasping my hand in hers to remind me yet again to keep the bow hand soft.

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She will even move the bow arm for me, guiding it parallel to the bridge so it doesn't drift into the bridge or onto another string. This is surprisingly helpful and as a result, my piano students are benefitting from a more kinesthetic "hands on" learning experience too.

PERSONAE

I am happy and comfortable with Christine, I suppose because she is happy and comfortable within herself; I have faith in this good teacher who tacitly expresses her faith in me.

We have much in common besides our honesty, dedication, and competence as teachers. I love it how from time to time we may each reveal little bits about ourselves: a wonderful concert . . . a lobster tale . . . Icelandic knitting wool . . . a game of Scrabble . . . a desert island selection.

COMMAND PERFORMANCE

In December I had the invaluable experience of playing three junior pieces in an ORMTA audition, adjudicated by Royal Conservatory examiner Katharine Rapoport.

Trembling like a leaf, I experienced my first bout of "bow arm vibrato" but got through well enough thanks

to Christine's steadfast piano accompaniment.

And yet . . . who would ever believe that only two weeks before that, I had made the firm resolution to quit?

Let me tell you, there really are "gremlins" on the shoulders of many an older beginner, demons who whisper we're no good and will never amount to anything! How do we as teachers counteract these moments of doubt, hidden despair, and unspoken self-deprecation? Who among us may dare fathom how sensitive and vulnerable the adult student may feel even at the best of times? Or are we concerned primarily with articulation, dynamics, and whether they've remembered to bring their cheque book?

FIRST ANNIVERSARY

It's been a year already and I'm slowly becoming blessed with little callouses on my fingertips, even getting the finger numbers straight, index finger being 1, middle finger 2, and so on.

After a recent adult recital held together with one of Christine's colleagues, I took comfort in seeing I wasn't the only nervous one, the only

one struggling with intonation, the only one with grey hairs. Afterwards, we enjoyed a glass of wine, food, and fellowship with a generous helping of moral support.

How is it then, you may ask, that I had not quit as so firmly resolved? I think this may have had something to do with that rascal Tilley . . . that pet bereavement thing . . . you know, that empty space in my heart . . .

In closing, please allow one further admission, that I secretly hope there will never, ever, be an end to my being a beginner.

\*\*\*\*\*

PAULETTE POPP teaches piano and rudiments from her home studio north of Toronto. She belongs to ORMTA and the Association of Canadian Women Composers. Ms. Popp is currently studying violin with Christine Gale Harrison of Newmarket, Ontario.

CHRISTINE GALE HARRISON is a registered music teacher, freelance musician, and member of the RCM College of Examiners. She is co-author of "The Athletic Musician - A guide to playing without pain."

\*\*\*\*\*

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# MARVELLOUS MEN OF OPERA: PAVAROTTI, DOMINGO, SPIDERMAN!

## A Cambodia Support Group (CSG) sponsorship project

Jocelyn Pritchard, a Vancouver RMT member, visited Cambodia's Fine Arts University during her much-enjoyed 2006 Cambodia trip. In a sea of student smiles, she noticed one atop a Spiderman shirt. Hy Kimchantavoutt ('Voutt', rhymes with foot) won her heart soon after, as he does with everyone he meets. Jocelyn nicknamed him Spiderman for his shirt; the moniker stuck. "I can sing opera song and walk up the wall. I'm ok!" says he.

Now 22, Voutt is eager and earnest, with quick humour and great capacity to learn. A strong tenor voice bursts from his petit Asian frame. His passion is OPERA - especially Italian. He sang in recent CSG events and drew astonished praise: "Where did that big voice come from?" "I'd listen to him any time, anywhere!" He combines strong potential and desire with an outgoing, engaging personality in life and on stage, PLUS a loving, supportive family whom we know personally. A winning combination!

Another side of this fine young man showed during a visit to COLT children-at-risk centre in a Cambodian slum. The kids began singing a traffic safety song; suddenly, Voutt became both teacher and conductor. With good-natured presence he drew them on time and on pitch, coaxed shy ones, taught them to bow - then volunteered to teach music regularly at COLT. He also began "Big Brothering" two

impoverished kids we met on city streets after dark. The Spiderman nickname is well suited! Voutt is a true hero in the making.

Voutt is studying first-year Voice at University, but suffers from very patchy guidance as both Cambodian and foreign teachers, with all manner of backgrounds, come and go. His family (father dead, mother a low-paid teacher; one brother at work, four siblings in school) could not possibly pay for quality music training.

Now nearing its 25th year, the CSG is sponsoring Voutt for music studies in Canada; late -June 2007 arrival is likely. He will attend two music summer schools, then study voice, piano and theory in Cranbrook and Kimberley (Southeast BC) for five months while attending Kimberley's Selkirk Secondary School for English and general knowledge. In February 2008 he will enroll full-time at the renowned Victoria Conservatory of Music, leading up to a planned two-year Music Diploma program.

The East Kootenay-based CSG aids Cambodia with a four-part approach: disabled service, women's issues, child/youth protection-education, and fine arts. The dual music focus, on traditional and western music, fits Cambodia's two desires: to revive its great heritage and to take part in international music. Voutt's training in Canada will be of immense value to him and his country - with music and aiding Cambodia's children.

*Please join us and give the gift of music education to this wonderful, worthy young singer.*

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# INTERVIEW WITH PATRICIA FREHLICH ABOUT THE KEYBOARDS FOR KIDS PROGRAM IN EDMONTON

BY LISELOTTE JONGEDIJK

**LJ:** Ever since the 2006 ORMTA convention in Ottawa when you told me about your **Keyboards for Kids** program, I have been intrigued with your idea of bringing music into the lives of inner-city children. I would imagine that the way in which you went about bringing the special enrichment of the study of music in general and piano in particular to the special group of students in Edmonton might interest other Registered Music Teachers across Canada too and I appreciate your willingness to share the success story of the **Keyboards for Kids** program with your colleagues. Could you tell me: What exactly is **Keyboards for Kids**, how did it come about, and how did you identify a school in which to offer this program?

**PF:** In the spring of 1999, the program director of an Edmonton inner-city school was looking to provide various activities for the children on their early dismissal day and approached me in my function as ARMTA Edmonton Branch president. She was wondering if there would be any possibility of offering piano lessons to these children. The idea intrigued me, knowing that most of these children would never have an opportunity to study piano otherwise, and so after meeting with her we decided to investigate the interest in such a program. Children in grades two to five were given information and a registration form for an eight-week trial project that would involve weekly group lessons. The response was overwhelming to say the least . . . 30 children registered and **Keyboards for Kids** was created!

**LJ:** What attracted you most to the idea of becoming involved with this program?

**PF:** I really believe that studying music offers so many benefits to a child. The fact that they learn to play a pretty tune is only one small part of this life altering experience. They learn life skills such as setting and achieving goals, responsibility and self-discipline. Many of the children attending this school have very unstructured lives and I felt perhaps their lives would be enriched by these lessons.

**LJ:** What did you look for in students who showed an interest in registering for this special program in the school?

**PF:** Only an eagerness to participate, and that they be dedicated (which is easier said than done!)

**LJ:** What did you look for in the teachers who joined you in volunteering their time to this program?

**PF:** Because there were so many kids keen to participate, I realized I was

going to need some help and so I advertised for volunteer teachers in the ARMTA newsletter. I was thrilled when six of my colleagues contacted me offering to share their gift of music with these kids. The fact that they offered to get involved told me that they were the "right" people for the job!



Many of those same teachers continue to be involved with the program, now in its seventh year. They are amazingly dedicated and are making a difference . . . one student at a time.

**LJ:** What was the financial start-up outlay required to make this initiative become a reality?

**PF:** When I began the eight-week pilot project I was really scrambling. I was able to get a loan of six keyboards from a local music store for the classes in the school. We made cardboard keyboards for the kids to use for their at-home practice. A generous person who supported the program donated some beginner music books. At the end of eight weeks, much to my delight, these kids were making music! When I resumed the program in the fall of 1999, I was able to secure funding from several sources and we were able to supply keyboards for all the children for their at-home practise. Through an article in our local paper, I invited the public to donate keyboards that were no longer being used - we received about ten that way. The Alberta Music Education Foundation and the Edmonton Inner City Children's Project are now funding the program. Last year, a family who had heard about the program asked for

donations to the program in memory of their father, who was a musician. Various people continue to donate music books, and we purchase the extra books required. We also provide headphones, binders, theory books and, of course, "stickers" for a job well done!

**LJ:** Do you have a specific syllabus that you follow and that is standard throughout the program or do all the teachers just "do their own thing"?



**PF:** I leave the course of study up to the individual teacher. We have several different method books available. The teachers are all experts and encouraged to “do their own thing”.

**LJ:** *Is there a specific student age group to which you cater in this program?*

**PF:** For many of the students English is a second language and so we avoid starting in Grade One because the communication can be challenging. We register children from Grade Two onwards. We encourage them to be involved until they leave the school after Grade Six. That way, they receive four years of quality keyboard instruction. I have begun plans to expand the program to the area Junior High School next fall and it is my hope that these children will then continue their classes until Grade Nine. That would make for seven years of consecutive piano lessons . . . now that’s exciting!

**LJ:** *What is the frequency and duration of the lessons and what is the teacher/student ratio in the average lesson?*

**PF:** We teach in groups of no more than four children per teacher. The classes are weekly and 45 minutes in length. On average these past few years we have had 55 kids enrolled and 9 to 12 teachers helping out. Accommodating all these kids means that we’re at the school every day teaching over the lunch hour and on Thursdays we run several classes in two different rooms.

**LJ:** *What commitment do you look for from the students themselves and from their parents/care givers?*

**PF:** A few weeks into the program, I realized that for the most part the children and their parents didn’t fully grasp the importance of regular practise. Although they were always excited to attend their weekly lesson, there was much less enthusiasm for any further work at home. I invited the parents to a meeting to discuss this. I asked if any of them had ever studied music as a child and was astounded to discover that there was not one person who had done so. Now more effort is made to communicate with the parents. We have established “practise sheets” on which the weekly



assignments are listed and the kids record their daily practise time. We ask that the parents sign the sheet on lesson day. Sounds like a perfect plan, right? Well, it’s not always followed but we do try!

**LJ:** *And what commitment do you require from the teachers?*

**PF:** The very fact that the teachers are all volunteers speaks to their commitment. They are very dedicated to the kids.

**LJ:** *How many weeks does an initial session last, and do you set special goals, which the students have to achieve in order to be permitted to proceed to the next level?*

**PF:** We offer 30 classes a year between October and May. Our year ends with a recital for the entire school, teachers, parents and other invited guests. It’s a big deal for them and they are so proud to share their music! In the future it’s possible that we will offer the early grade examinations. Talks are in the works.

**LJ:** *Up to what level in piano would you suggest a student in this program could go, given a weekly lesson and regular practise at home or at the school. And what do you consider adequate weekly practise?*

**PF:** Our first students “graduated” from the program in 2005 and made us extremely proud. They were playing at about a Grade Two/Three level. I just checked that recital program: we had the Minuet in G from the Anna Magdalena Notebook, also Christopher Norton’s Inner City Stomp as well as several easy arrangements of pop pieces, and of course we began with a student playing O Canada.

**LJ:** *What criteria do you use to decide who gets to take a keyboard home on loan and how do you deal with damage deposits etc.?*

**PF:** All students enrolled in the program are provided with a keyboard for home practice. We ask for a \$50.00 damage deposit, but no one would be refused a keyboard if they were unable to pay this. When the keyboard is returned at the end of the school year, the damage deposit is returned to them. I am happy to say that, after seven years, we have only lost one keyboard. Books however is quite another story . . .



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**LJ:** *You mentioned that there is involvement by a charitable foundation in this program and that people who donate their used keyboards and digital pianos can get a charitable*

*donation receipt from the foundation. Do teachers who volunteer their time also receive a charitable donation receipt?*

**PF:** The teachers do not receive a receipt for their time... although perhaps it's something I should look into. Presently all the volunteer teachers receive a \$300.00 honorarium at the end of the year. It doesn't pay for their time but hopefully helps towards their travelling costs.

**LJ:** *What advice would you give to teachers in other provinces who might like to consider starting such a program?*

**PF:** In the past three years Keyboards for Kids has expanded to Red Deer, AB, and now Calgary and Lethbridge are also showing an interest in starting up the program. Teachers from these areas have contacted me and I offer them whatever assistance I can. The Alberta Music Education Foundation is a non-profit provincial

organization that helps with the funding for this program, and that's a big help with start-up costs.

**LJ:** *Who should prospective teachers in other provinces approach to get such a program started?*

**PF:** The teachers in Alberta have gone out to seek schools in need, but to ensure success these schools need to be very supportive to the program. They will need to provide space for the classes, as well as assist with the coordination of the classes and with communication with the families.

**LJ:** *Do teachers need to register their own foundation or do you know of a Canada-wide foundation that might welcome this initiative in a particular area?*

**PF:** Hmmmm . . . Canada-wide? Perhaps it's something that the CFMTA would like to investigate!

**LJ:** *Congratulations, Pat, on bringing this great initiative to fruition. Best wishes to you and all participants in the Keyboard for Kids program in Alberta.*

Patricia Frehlich, RMT, is the immediate past president of the CFMTA and a private music teacher in Edmonton, Alberta.

Liselotte Jongedijk, RMT, is the owner/director of MUSICA MUSIC SCHOOL, a private music school in Toronto, Ontario with nine studios and fifteen teachers. Of MUSICA's over 500 students, 200 Early Childhood students attend the weekly parent-and-child classes in Music for Young Children® and Music Pups®.



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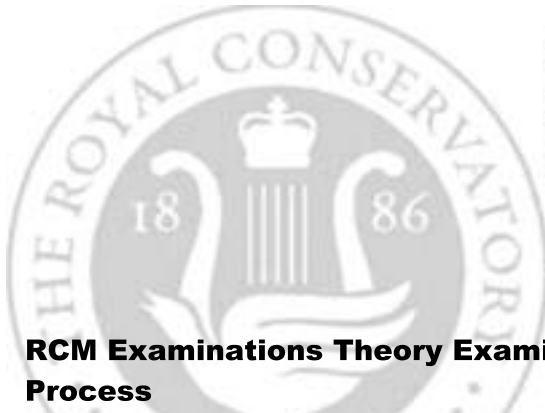
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## *News*

### **RCM Examinations Theory Examination Marking Process**

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Accuracy and consistency in marking are ensured through several processes which take place after candidates have written their examinations and the papers are returned to RCM Examinations. A meeting is held with all theory examiners during the week following the examination session to discuss marking schemes for each subject and grade. The examination papers are then distributed among the theory examiners (an average of 600 papers each), to be marked within three weeks. To ensure consistency with the set marking scheme, samples of each examiner's marked theory subjects and grades, are reviewed by a panel led by the Chief Examiner of Theoretical Subjects, before marks are released. Any inconsistencies found in the sampling of an examiner's marking are followed up by a complete review of all the papers that theory examiner marked.

Once the sampling reviews are complete, marks are recorded into the permanent student record and scanned onto CD-ROMs. This ensures academic integrity, and RCM Examinations has an accurate record of each marked theory examination paper. After they have been scanned, the theory examination papers and Official Results Form are mailed out to candidates. These steps ensure that each candidate's theory examination paper has been marked clearly and consistently. Encourage your students to make the best use of their marked theory examination papers by bringing them to a lesson specifically to review the results thoroughly.

### **Certificates and Diplomas - A New Look for 2007**

Our Certificates and Diplomas have a brand new look! The sleek and stylish new design of the RCM Examinations Certificates and Diplomas will be a welcome addition to any music studio or home.

Certificates are mailed in October and April of each year to students who successfully complete all of the requirements for their grade. For Grades 5 through ARCT, students must also complete theory examinations before the practical examination certificate is issued.

ARCT Diplomas are awarded to candidates once per year at Convocation. All students who completed their diploma requirements during the academic year graduate together at one ceremony.

The Convocation ceremony for the academic year 2005-2006 took place on Saturday, March 24, 2007 at the Toronto Centre for the Arts in North York, Ontario. Additional information about Convocation can be accessed by visiting The Royal Conservatory of Music website at [www.rcmusic.ca](http://www.rcmusic.ca).

### **NEW Teacher Services Feature!**

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### **The New Technical Requirements and the Piano Syllabus Extreme Makeover**

RCM Examinations is pleased to be introducing all new Technical Requirements for the *Piano Syllabus, 2008 Edition*. The *Piano Syllabus* and the *Technical Requirements* have undergone a complete housecleaning and have been rebuilt from the earliest grades to ARCT. This makeover also includes a reworking of the *General Information* section, and the overall layout of the document.

For more information about the new Technical Requirements and to read about some of the changes in the new *Piano Syllabus*, refer to the article by Christopher Kowal published in the March/April issue of *Music Matters*.

RCM Examinations will also be co-hosting about 30 Workshops on The New Technical Requirements, with many Registered Music Teacher Branches across Canada. Be sure to read the workshop flyer that will be mailed with the July/August issue of *Music Matters* as it will contain the dates for Saskatchewan. This information will also be posted on our Website as it becomes available.

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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 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 2006 to January 2008 will be eligible to apply.

## CFMTA/ FCAPM MEMORIAL PEDAGOGY AWARD 2008 - APPLICATION FORM

1. APPLICANT'S NAME .....

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E-mail .....

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Date of Teacher's Written Exam .....

Institution (RCM or CC) .....

Name of Teacher .....

Teacher's Signature.....RMT branch .....

Address .....City .....

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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 2006 and January 2008. Applications must be received by the Special Projects Convenor (Rosalyn Martin) on or before February 15th, 2008. Please send the application to:

Rosalyn Martin, 144 Hawkwood Dr. N.W., Calgary, AB T3G 2V8  
1-403-239-5847 • E-mail: sing4rosalyn@shaw.ca

# CANADIAN BOOK FAIR FEATURES MANY RMT MEMBERS



*Christie Smith, Barbara Siemens and Linda Naimath*

On Sunday March 11th, Long and McQuade hosted a Canadian Print Music Book Fair at Oakridge Auditorium in Vancouver. The keynote speakers flew out from Ontario: Steven Loweth from Mayfair Music Publishing and Debra Wanless for the Canadian National Conservatory of Music.

A variety of composers – including Dr. David Duke, Dr. Ross Braes and Linda Niamath – teachers and publishers were at the event, with dozens of innovative products by over 30 Canadian publishers.

The publishing industry, like all traditional media, is facing a time of transition with new technology changing

the resources available. Fortunately for teachers, this means a wide range of products are now available that combine book with CD-Rom (such as many beginner piano methods and books such as *Midnight Jazz* by Debra Wanless), or books with website support (such as the ‘Sound Advice’ ear/theory series). Online resources such as the Naxos database (with all recordings available to listen to online for a fee, or free through many public and university libraries) and public domain scores are invaluable to the music teacher’s studio.

During Mr. Loweth’s talk about the Canadian print music industry, a question was raised about the future of the industry which faces downloadable scores. Bob Kohl, the Print Purchasing Manager for Long and McQuade, responded that legal, public domain scores are a great resource for teachers and how their presence means that new Classical music books are better quality, with careful editing to make them commercially viable. Mr. Kohl also mentioned that there are numerous websites where customers can now pay and download contemporary scores

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because of arrangements that ensure the arranger, composer and publisher are all paid royalties. Each page of these scores indicates that it is a legal download, and digital scores mean that lesser-known works can remain 'in print', rather than be forced out of print if a minimum number are not sold per year. In other words, the amount of choices for students and teachers is constantly expanding and smaller publishers and composers can make their works known.

Numerous BCRMTA members were 'Spotlight Exhibitors' at the event, including Gayle Dunsmoor (South Fraser branch - *QueenMar Music*), Nicholas Fairbank (Victoria branch - *Fairbank Music Publishing*), Cheryl Finn (South Fraser branch - *Beanstalk Basics Course*), Mary Fraser (South Fraser branch - *MHF Publications*), Lorna Paterson (Kelowna branch, published composer), Carol Schlosar (Schuswap branch - *Keystroke Publishing*), Linda Sheppard (South Fraser - *Longbow Publishing*), and Barbara Siemens (Vancouver branch - *The Piano Workbook*), indicating the trend towards teachers who are also small publishers in their area of expertise. As Mary Fraser noted, "back in 1994 when I first started my harmony books, there was only

myself and Jean Lyons, and now there are half a dozen choices in the marketplace." Several conservatories were also present, including the British Columbia Conservatory of Music, and the Canadian National Conservatory of Music. Choice can only be a good thing for students and teachers!

The Canadian music publishing industry centres on educational resources, rather than pop music, which tends to go to U.S. publishers. The book fair displayed a variety of books, original compositions, flashcards, CD's, CD-Rom's, and DVD's. David Duke commented that he has long had his students at the University of British Columbia use a mixture of resources, including the Grove Music Dictionary online, the Naxos database of recordings, and individual websites such as the Paul Hindemith site. Dr. Duke's own compositions are published by a variety of publishers, whereas other composers such as Linda Niamath are represented by one company; a wide range of choices exists for composers in Canada, and with the support of organizations such as the Canadian Music Centre, the future looks bright for Canada's print music industry.



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BOOK REVIEWS

Correction: The review of the Alfred's Piano Course Level 2A was incorrectly attributed to Gregory Chase. It should have listed Lyndi Blakely as the reviewer.

Contemporary Idioms Syllabus - Conservatory Canada

Available online at [www.conservatorycanada.ca](http://www.conservatorycanada.ca)

LORE RUSCHIENSKY

"Roll Over Beethoven" – The New Contemporary Idioms Syllabus from Conservatory Canada outlines examination requirements for an alternate course of study to the traditional classical offering. This syllabus provides a structured plan and logical progression of how to approach contemporary repertoire along with the relevant technical requirements and is a welcome addition to the available examinations syllabi.

Repertoire includes rock, swing, blues and ballad styles and students have opportunities for improvisation and the use of CD accompaniments. Technical requirements for each grade cover basic scales and chords as well as

modal scales and jazz chords and the use of swing rhythms. Ear and sight requirements incorporate elements that are relevant to these contemporary stylings.

The syllabus covers 8 grades rather than the normal 10. For a student moving from traditional exams a step back a grade or two is required to adequately handle the technical requirements. A solid knowledge of keys in the traditional format would be an asset to playing the modal scales. By Grade 3 they are playing the ii7 chord which also requires a certain level of hand development.

As there are no graded volumes available, repertoire selections are chosen from a wide variety of books by the many composers listed. While it can seem to be an onerous task to track down repertoire, the website offers the ability to do a syllabus search of all of the repertoire listed by

composer, level, style so it is easy to see what is covered in each volume.

A request from a student to play more "popular" music has often sent teachers off to find some interesting pieces without a good plan as to how to proceed. As a result often a "Student Saver" piece is pulled out to temporarily keep a student's interest before falling back into traditional classical pieces. This syllabus offers a well thought out and structured course giving teachers the assurance that they are still developing well rounded musicians. The ability to play contemporary styles and rhythms is important if we want students to keep playing long after they are finished with formal lessons.

This program has already been accepted for external credit offering by Alberta, Saskatchewan, Manitoba and Newfoundland with other provinces pending.

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## BOOK REVIEWS (CONT'D.)



### THE PIANO WORKBOOK: A Guided Study in Ten Levels\*? by Barbara Siemens

Review for Levels 1 to 5\*

MARY TICKNER, VANCOUVER APRIL 2007

As teachers, we are constantly seeking ways to assist our students in achieving positive results from their lessons and their practice sessions. I found *The Piano Workbook: A Guided Study in Ten Levels* by Barbara Siemens to be a well-written, comprehensive guide for both the teacher and the student, filled with practical suggestions that are appropriate for the individual levels and that can be used with various examining boards, including the Royal Conservatory of Music and Conservatory Canada. The books are cerlox-bound with a clear, uncluttered format and four main sections: "For the Teacher", "Practicing Guide", "General Musicianship", and "Technique", each with extensive sub-headings. The Piano Workbook also includes multiple pages for weekly lesson records and a music glossary, as well as staff paper for extra notes. Of particular interest to me was the first section, "For the Teacher", in which

the author gives suggestions on how to use each of the various subsections. Several features that are unique to the Piano Workbook include a list of descriptive words to stimulate a student's imagination, suggestions for playing familiar songs by ear, using I-IV-V accompaniment chords, singing intervals with solfege melodies, ideas for performance preparation, and guidelines for memorization. Both experienced and new teachers will find something of use and interest in each section and I consider *The Piano Workbook* to be a valuable addition to our "teaching tools".

### Celebrate Bach Vol. II and III

Compiled by Reid Alexander, Samuel Holland, and Marc Widner

Published by Frederick Harris, 2007

GREGORY CHASE

These two volumes are formatted in much the same manner as previous books of this same series. Vol. II includes selections from Bach's Inventions, Sinfonia, Well-Tempered Clavier, and Duetto BWV 804. Vol. III includes selections from WTC Books 1 & 2, Fantasia in C Minor, BWV 906, French Suite in F, BWV 817, English Suite in A minor, BWV 807, Partita in B-flat, BWV 825, and the Italian

Concert, BWV 971.

Each volume begins with a very brief biography of JS Bach, with brief historical information ranging from Bach's keyboard instrument to considerations of performing Bach's music on the modern piano. At the back of each volume one can find "Notes for Study and Performance" for each piece that appears within the volume; giving background information as well as some performance suggestions.

While Vol. II gives reference to the sources on which the scores are based - dating back to autograph manuscripts of JS Bach, and two earlier manuscripts: the Friedmann manuscript (son of JS Bach) and the Gerber manuscript. Unfortunately, Vol. III does not clearly refer to the source(s) used for the basis of the scores found in this volume.

Added fingering is given throughout the volumes to aid in the learning of this repertoire. Some suggestions for dynamics and articulation are given in the "Notes for Study and Performance".

### Celebrate Mozart, Vol. II

Compiled by Reid Alexander, Samuel Holland, and Marc Widner

Published by Frederick Harris, 2007

GREGORY CHASE

This volume includes Sonatas K 282, K 331, K 332, Fantasy in C Minor, K 475, and Sonata in C minor, K 457. Preceding the scores one will find a short biography of Mozart, along with general information on Mozart's keyboard music, the *Gallant* style, articulation



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## BOOK REVIEWS (CONT'D.)



and dynamics, identification and numbering of Mozart's work and a few suggestions for further reading.

At the back of the volume, the "Notes for Study and Performance" includes a section on the form of the Classical Sonata. Notes for each work found in the volume range from general analysis to detailed thematic analysis, (depending on the work), along with some general comments to consider during the performance of the work.

Unfortunately this volume fails to cite the manuscripts studied for the basis of these scores, although reference is made to the autograph version and first published version in regard to specific measures. The list of references at the back of the book is unfortunately limited to one source.

As with the other volumes of this series, the use of a friendly chart grades the difficulty level of the works included in this collection.

### Celebrate Beethoven, Vol. II

Compiled by Reid Alexander, Samuel Holland, and Marc Widner

Published by Frederick Harris, 2007

GREGORY CHASE

Volume II of *Celebrate Beethoven* includes Sonatas Op. 2, No. 1; Op. 10, No. 2; Op. 13; Op. 14, No. 1; and Op. 79. After a short biography on Beethoven, readers will find general, but brief, comments on the phrasing and articulation in Beethoven's music, reference to playing ornaments in Beethoven's music, a paragraph on Beethoven's pedal markings, followed by the cataloguing of his music.

The "Notes for Study and Performance", found at the back of the book, offer general analysis of the sonatas, a few suggestions in regard to pedalling, and general comments for learning these works.

Similar to the other volumes reviewed above, there is little acknowledgement to the sources and references used in preparing this collection. However, as in the other volumes of this series, the suggested list for further reading is an annotated bibliography.

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These are wonderful books for students of all ages - for the younger students to discover some of the classic melodies from composers of various styles and for older pianists to enjoy playing familiar favourites.

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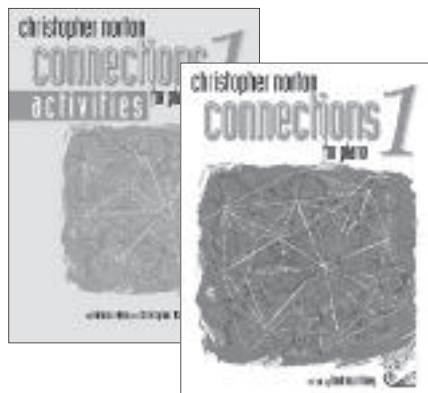
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