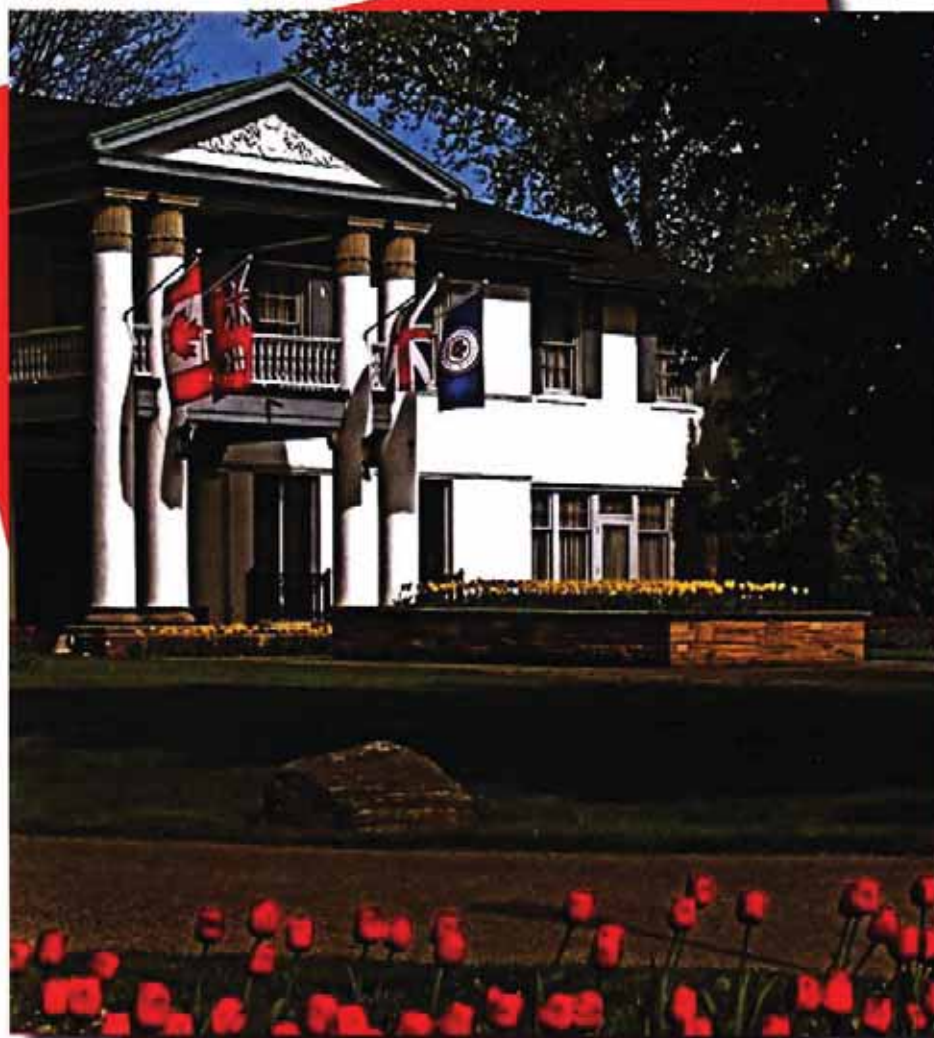


THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

CFMTA  FCAPM



Heintzman House, Thornhill ON
Photograph by Ron Schmol

PUBLICATION INFORMATION

UPCOMING EDITIONS OF *The Canadian Music Teacher*

Canada Music Week® Edition 2009

Publication: Sept. 2009 • Submission Deadline: Aug. 15, 2009

Winter Edition 2010

Publication: Jan. 2010 • Submission Deadline: Dec. 1, 2009

Spring Edition 2010

Publication: May 2010 • Submission Deadline: April 1, 2010

SEND ALL MATERIALS FOR ALL EDITIONS TO:

Alicia Romero
130 Arbour Ridge Park NW, Calgary, AB T3G 4C5
Phone (403) 208-1739, cmtmagazine@shaw.ca

ADVERTISING

Send all advertising inquiries and orders to:
Alicia Romero, 130 Arbour Ridge Park NW, Calgary, AB T3G 4C5
Phone (403) 208-1739, cmtmagazine@shaw.ca

The official journal of the Canadian Music Teachers' Association is published 3 times a year by the CFMTA. Its purpose is to inform music teachers about the Association's activities, provide a forum for discussion and supply information of topical interest. Inclusion of items in this journal does not imply endorsement or approval by the CFMTA.

• THE CANADIAN MUSIC TEACHER FOR NON-MEMBERS •

Non-members may receive a subscription by submitting an annual fee to:

Bernadette Bullock, Secretary/Treasurer
302 – 550 Berkshire Dr. London, ON N6J 3S2

The charge for Canadian residents is \$20.00 per year, \$30.00 for non-residents.

Please make the cheque payable to CFMTA.

WHAT'S INSIDE . . .

Letter from the Editor	4	RMTs across Canada	22
Greetings from CFMTA	5	Expanding your teaching horizons	34
Go Maritime CFMTA Convention 2009	6	Advertisers' index	35
CFMTA Hugheen Ferguson Distinguished Teacher Awards	14	Creating a business image	37
Pan-Canadian Symposium III	16	Book reviews	38
Towards equality in tuition tax credits	19	Selections from "A brief history of the Heintzman House"	41
A peek inside Canada's largest print music retailer	20	Executive directory	42

NOTICE OF ANNUAL GENERAL MEETING 2009

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

**Mount Allison University, Sackville New Brunswick
on Wednesday, July 8th from 12:00 to 2:00 p.m.**

Business to be conducted includes to: Receive and consider the Financial Statements of the period ending.
Receive and relate the Provincial Reports.
Appoint Auditors.
Transact such other business as may properly come before the meeting.

The Annual Executive Committee Meeting will be held on Tuesday, July 7th from 9:00 to 5:00 p.m.

By order of Peggy L'Hoir, President • Bernadette Bullock, Secretary-Treasurer
Dated at London, Ontario, this 25th day of August, 2008.

Air Canada 5% discount
for members travelling AC
and attending the
CFMTA-FCAPM
Convention July 8-11,
Sackville, New Brunswick

Mention code **VUTYW791** (online, enter code in the Promotion Code box) when booking your flight, or book through Bill Andrews from New Wave Travel (p. 19 in this issue) and he will do it for you.

The promotion code is **VUTYW791**



HAVE YOU MOVED?

Address changes should be reported through your provincial registrar

FROM THE EDITOR

Embracing change is embracing our growth as a teacher



When you receive this issue you will be probably wrapping-up your teaching and getting ready for your summer activities.

As I am doing some new arrangements in my teaching schedule for next year I had the chance to reflect about what change means to me. Change is inevitable. It happens at every moment, every second of our lives. Our students change, our teaching changes.

Change can be overwhelming and frustrating, challenging and rewarding, sad and exciting, unexpected and welcomed.

I encourage you to think during the summer about all the different things that you can change in your Studio or that have already changed and the reasons behind them.

Is it time to be acquainted with new ideas, trends, and views about music? Then, stop thinking about it and make your travel arrangements for the Go Maritime Convention.

The Registration form is on pages 11-12 for your convenience

Is it time for you to take an active role and submit the name of a deserving colleague of yours to be acknowledged? Then, cut-out the form on page 15 of the Hugheen Ferguson Distinguished Teacher Award and send it before June 10

Wondering about your place as a private music educator in the big scheme of Canadian music? Turn to page 16 to learn more about what Lorna Wanzel is doing to make sure we have a voice at the Pan-Canadian Symposium III.

Looking back at your early teaching years? After reading the article on page 19 about fiscal equality, you may want to let Patricia Frehlich know you appreciate her advocacy efforts on our behalf and dedication to keeping us informed about new developments in this area.

How about getting more knowledgeable about the music industry in Canada! Make sure you read the interview to Bob Kohl — print music purchasing manager from Long & McQuade— by Linda Sheppard on page 20.

Is it time for you to value and reflect on the impact that your Provincial Association has had in your Studio? Go to page 22 to get an account of how provincial associations are empowering RMTs across Canada.

Time to change your student recital format? Turn to page 35 to find out how Kathy Beveridge decided to run her student recitals to make them the most enjoyable thing to do!!

Are you just starting-up in this amazing and rewarding career? Get some ideas that will help you to have a busy and successful Studio from our new section "Talking Business" on page 37.

Want a headstart? Read the book reviews on page 38 to start your wishing list that may become true at the Go Maritime Convention's Trade Fair.

Finally, enjoy the history behind the Heintzman House —featured on our cover— on page 41.

Happy reading!!

Alicia Romero

Our Spring cover

The cover of this issue showcases a photograph sent by CFMTA member Ron Schmoll of the Heintzman House in Thornhill, Ontario.

In his own words Mr. Schmoll mentioned in his submission that the house "is from ca.1817, and has been lovingly restored, bit by bit over the many years. There is much History here ... I am a Piano Educator in the immediate area, and an avid photographer."

Thank you to Mr. Schmoll for sharing his love for photography and the place he calls home with the CFMTA membership.

Corrections & omissions

In the opening paragraph of the article "Bill Andrews Canada Music Week Awards" published in the Winter issue the name of the CMW Coordinator in North Shore, BC is incorrect. It should read **Dr. Carolyn R. Finlay-**

Thank you to Dr. Finlay for bringing such an unacceptable mistake to the Editor's attention.

CMT appreciates Dr. Finlay's feedback as it is only through this type of communication that the CMT Editor can serve you better.

From our readers

Thanks for all your work in taking over the CMT magazine.

I always enjoy reading it and I think it plays such an important role in our organization.

I especially appreciated the lovely tribute to Peter, as he was one of my most prized colleagues and friends.

*Susan Olsen
BCRMTA*

Comments and suggestions to the Editor are welcome. Send them to cmtmagazine@shaw.ca subject line: CMT Reader

GREETINGS FROM CFMTA

“Nobody can do everything, but everyone can do something.”

~ *Author unknown*



As I reflect on how quickly the two years of being the President of the CFMTA have passed, I am in disbelief.... it seems like yesterday that I was typing my first Presidents Message with shaking fingers, a combination of anxiety and wondering if I could make a difference coupled with eager anticipation of the possibility of making a difference.

Now, looking back, I see that there are many differences in my thoughts and in who I am. My enthusiasm and passion for my profession, for service and the CFMTA have increased. I have been blessed with many opportunities for personal and professional growth. I have experienced the challenges and the joys of being on the “front line” of this fine association. I have had the privilege of working with the best team players ever.... Pat Frehlich, Victoria Warwick, Darlene Brigidear, Bernadette Bullock, chairpersons and delegates from across Canada.

But now, instead of having answers I have questions.....have I made a difference? Which then leads to, how does the CFMTA make a difference? How do our local and provincial associations impact the lives of teachers and their students? Are we proactive or reactive? Do we provide enough services? Are the services we provide being used to better the lives of our students? Have there been improvements that touch the lives of students across Canada? How can we better serve our membership?

In the same way that teaching is about the students, the CFMTA is about the teachers.....about building relationships with and for teachers, about providing services for teachers and encouraging excellence in their teaching through providing resources, information and opportunities for professional development. As teachers receiving these tools, we are then charged to share them with our students, families and communities.

More questions.... are we as teachers, then, making a difference in the lives of our students? Ultimately without students there are no teachers....no opportunity to make a difference. To quote Dr Seuss, “Unless someone like you cares a whole awful lot, nothing is going to get better. It’s not.”

So I leave you with my last thoughts as your CFMTA President, thanking you for this life changing opportunity and encouraging you to make a difference, along with the CFMTA, in the many lives that you touch!

I look forward to seeing you all in New Brunswick this summer....a great chance to enjoy amazing Maritime hospitality. Be rejuvenated and inspired as well as be a part of first presentation of the Hugheen Ferguson Distinguished Teacher Awards.

“We make a living by what we get,
but we make a life by what we give.”
~Winston Churchill

Peggy L'Hoir
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.
- *Access to national awards for teachers and branches*
- 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.

Greetings and best wishes

*to the provincial executive and members of NBRMTA
for a successful convention "Go Maritime in 2009"
from your fellow teachers in Nova Scotia, executive and members*



Air Canada 5% discount
for members travelling AC
and attending the
CFMTA-FCAPM
Convention July 8-11,
Sackville, New Brunswick

Mention code **VUTYW791** (online, enter code in the Promotion Code box) when booking your flight, or book through Bill Andrews from New Wave Travel (p. 19 in this issue) and he will do it for you.

The promotion code is **VUTYW791**



Join us for professional enrichment
in a picturesque, small town setting.
You won't want to miss out!

Schedule at a Glance

Tuesday, July 7

CFMTA Executive Meetings, Convention Registration 6:00 p.m. - Board a bus for the *LobsterTales* Dinner Cruise in Shediac, N.B. This event costs \$80 and must be registered for separately. It is not included in the convention registration.

Wednesday, July 8

Convention Registration, Trade Show, Keynote Address by Dr. Edmund Dawe, AGM luncheon at noon, workshops and Masterclasses, official rehearsals for the CFMTA Piano Competition, Artist Concert and reception in evening.

Thursday, July 9

Workshops and Masterclasses, Trade Show, Preliminary Round of CFMTA Piano Competition.

Friday, July 10

Workshops and Masterclasses, Trade Show, Final Round of CFMTA Piano Competition and reception in evening.

Saturday, July 11

Workshops, Trade Show, free afternoon. Gala Banquet with entertainment at 6 p.m.

Keynote Address by Dr. Edmund Dawe

Beyond the Notes: Preparing for Something Bigger than the Competition

"The things I learned from my experience in music in school are discipline, perseverance, dependability, composure, courage, and pride in results... Not a bad preparation for the workforce!" (Gregory Anrig, President, Educational Testing Services)

In our rapidly changing and highly competitive world, do we need to revisit our core purposes? We live in a knowledge-based economy and some urban theorists attribute this to the rise of the creative class. For various reasons, creativity is now more widely viewed as a source of competitive advantage. In the context of the modern era, is the role of the music teacher changing? From the child prodigy to the young student for whom every musical aspect seems to be a struggle, is it possible to create an environment where all students experience the incredible power of the art form and its ability to be a life-long source of personal fulfillment?

Artist Concert

Jasper Wood and Edmund Dawe

On Wednesday, July 8, the Convention concert agenda will be launched with a dynamic performance featuring Jasper Wood on violin and Edmund Dawe on piano. Both artists have been praised for their technical and artistic interpretations, garnering international acclaim. Their joint collaboration promises to be a most memorable event.

Jasper Wood has established himself as a major talent of his generation. An acclaimed competition winner, Wood has developed a flourishing reputation as a sought-after soloist with major orchestras, including Canada's Montreal and Toronto Symphonies, and as a recital/chamber musician throughout North America and Europe. Mr. Wood is professor of violin at the University of British Columbia.

Edmund Dawe is Dean of the Marcel A. Desautels Faculty of Music at the University of Manitoba. He has performed as a soloist and collaborative pianist in North America, Europe and Asia. His performances are frequently heard on CBC radio. An engaging speaker, Edmund is in much demand as a presenter at provincial, national, and international conferences.



Masterclasses

CHORAL MASTERCLASS with Dr. Gayle h. Martin

In this Masterclass Ms. Martin will work with Moncton's *Voce dell'Anima*.

PIANO MASTERCLASS with Boyanna Toyich, Faculty Member, U of Toronto and RCM

Two Piano Masterclasses will be presented, one for Intermediate students (repertoire Grades 6-9) and the other for Senior students (Grade 10 or Associateship level).

STRING MASTERCLASS with Jasper Wood, Assistant Professor of violin at UBC

Two String Masterclasses will be presented, one for Intermediate students and the other for Senior students.

VOCAL MASTERCLASS with Monette Gould, Voice Professor, Mount Allison University

This Vocal Masterclass will present three singers of different ages.

Workshops

... Something for Everyone

ADVENTUS

JAMES MULLEN, PRESIDENT

JENNIFER (LONG) VAN GENNIP, CURRICULUM DEVELOPMENT

The Symmetry of the Grand Staff: Exploring an Emerging Pedagogy and Children's Music Journey

This workshop will give insight into a new, more intuitive way of teaching note reading to young students and introduce some teaching tools using this method, including the exciting interactive software program, Children's Music Journey.

ALFRED PUBLISHING

ROBERT VANDALL

Celebrating Jazzy Styles

Students are always motivated by playing appealing music in styles such as jazz, blues, boogie and ragtime. This session will explore how these styles can enhance musical understanding and reinforce theoretical concepts.

Developing Lyrical and Virtuoso Playing

The complete pianist is one who can balance the nuance needed to perform lyrical pieces with the virtuosity required to play "showstoppers." Learn techniques—coupled with appropriate repertoire—to effectively develop both of these aspects in student performances.

The More the Merrier: Preparing Four to Six Hands for One Piano

Piano ensembles can teach essential performance skills. Learn valuable strategies for developing rhythmic precision, creating congruent phrasing and articulation, adjusting balance, and developing matching stylistic and emotional interpretation in piano ensembles.

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

Canada Music Week - Past, Present and Future

Join your colleagues for an hour of inspiring dialogue celebrating Canada Music Week - Past, Present and Future.

CANADIAN MUSIC CENTRE

SHAWN BOSTICK, ATLANTIC REGIONAL DIRECTOR OF CMC

MARTIN KUTNOWSKI, ASSOCIATE MEMBER OF CMC

Piano Pieces for Children by Martin Kutnowski

Young students will perform selections from Kutnowski's piano miniatures modeled in the tradition of the nineteenth-century character

piece. These performances will serve as a springboard for participants to discuss the objectives of the material - the development of a specific mechanical technique, nuances of interpretation, aspects of musical literacy and so on.

CONSERVATORY CANADA

DAVID STORY, ARCT, R.M.T., EXAMINER, JAZZ PIANIST

Each component of Conservatory Canada's exciting new Contemporary Idioms program will be outlined and demonstrated, with tips on how to get started. The session will offer many new approaches for the classical piano teacher, beginning with a general overview of the program and continuing with ideas for the teaching of improvisation, the Swing genre, stylistic awareness, and listening skills. Come out and learn why teachers are calling this program "visionary" and "a real pupil-saver."

KARLA DAWE

B.MUS., M.MUS. INSTRUCTOR

Old Wine in New Wineskins: A Prelude to Easter Dawning

Internationally recognized composer Dominick Argento, admittedly a traditionalist with "melody and lyricism" as his beacons, has used one of his favourite hymn tunes *Elisacombe* in a contemporary setting. This is Argento's only published work for organ, and it reveals to teachers and performers innovative techniques that breathe new life into older and more traditional material.

DR. TERENCE DAWSON

KEYBOARD DIVISION COORDINATOR, UBC

Plays Well with Others: Collaborative Piano and the Developing Musician

A discussion of the significant pedagogical benefits to young musicians from exposure to and exploration of the vast repertoire that falls under the umbrella of collaborative piano study. Piano duet, two-piano and ensemble playing, working with singers and instrumentalists: we focus on the transfer of the skills involved to solo playing and in cultivating musicianship.

MICHEL DESCHÉNES

PERCUSSIONIST, B.MUS., TEACHER AT U DE M, MT. A

Hand Dance: Rhythm and Percussion

This workshop will concentrate on a hand dance method. It consists of an holistic approach that combines dancing, playing a frame drum and vocalizing. This hands on approach allows the participants to better understand the link between dancing and playing.

MONETTE GOULD

VOICE PROFESSOR, MOUNT ALLISON UNIVERSITY

Studio Management

Monette will give you tips and suggestions on managing your studio, from being well organized for a successful business to filing income-tax claims, purchasing studio insurance, dealing with difficult parents, formulating policy sheets, managing studio fees, cataloguing your music, lending your music without losing it, preparing for festival and competitions, planning creative recitals, and more!

DR. ERIN KEMPT

CHIROPRACTOR AND ACTIVE RELEASE TECHNIQUES (ART®) PROVIDER

Understanding Repetitive Strain Disorders in the Music Industry

Repetitive Strain Disorders have increased by 200% since 1996. Join Dr. Erin Kempt as she explains these injuries and why they target musicians. She will discuss preventative measures as well as treatment options, including an explanation and demonstration of Active Release Techniques®, the gold standard treatment for Repetitive Strain Disorders.

CAROL IRMA MULHERIN**BROADWAY PRODUCTIONS**Improvisational games to use for singers of all ages

Improvisational games and theatre ideas, suitable for individual or group lessons with singers of all ages will be presented. The workshop will focus on facial and spoken interpretation of the text, with the addition of physical movement.

Fund Raising for Charities in Your Studio

Through a round table discussion, workshop participants of all disciplines will discover that fund raising can be used as publicity, performance opportunity, practice incentive, and so much more! Irma will share many ideas that have helped her to succeed and to develop a strong rapport with students, parents, and the community.

MAYFAIR MONTGOMERY MUSIC**DEBRA WANLESS**Let's Begin: Understanding Learning Styles and the Beginner

Understanding how a student learns creates a successful and energizing situation. It can take many lessons to understand whether he/she is visual, auditory, kinetic or tactile learner. *Let's Begin* assists you with selecting appropriate materials that can otherwise be quite "hit or miss".

Improving Your Improv from the Inside Out

Students can easily become proficient in transposition, harmonization, improvisation, and vocalization—and in just minutes at each lesson. This workshop leads you through simple and thorough approaches to developing keyboard skills.

MUSIC FOR YOUNG CHILDREN**FRANCES BALODIS, FOUNDER**Clues for Composition

Turn composition into a construction project with "clues!" From finding a theme, to final completion of the composition it will be a fun "building" adventure – easy to understand and feel success. This approach also helps students analyze music they are studying.

Fun, Fingers and Facts on Technique for Beginners

Technique for young students needs to be interesting, meaningful and effective. This workshop will offer hands-on tips and pointers to strengthen the fingers, learn techniques, and efficiently learn the keys and skills required to enhance piano playing. Fingers, fun and facts!

RED LEAF PIANOWORKS - MARTHA HILL DUNCAN, SUSAN GRIESDALE, BEVERLEY PORTER, REBEKAH MAXNER

NEW on the Canadian music scene! Red Leaf Pianoworks is where you can find fresh and original solo and ensemble piano repertoire, designed to teach, motivate and inspire. Experience the excitement of this new music source while discovering the secret tips and tools these composers use when teaching their own students.

ROYAL CONSERVATORY OF MUSIC**MARIA CASE, ARCT (PERFORMANCE), B Mus, RCM EXAMINER**If it's not Classical, it's...

Offering an alternative to the classical program, the Syllabus for the new certificate program will include a variety of repertoire, including piano arrangements of movie themes, musical theatre, rock and pop hits and jazz favourites. Repertoire from the classical program can still be used.

New Beginnings: Preparatory A&B

This presentation introduces Preparatory A&B from the Piano Syllabus, 2008 Edition, which replaces the current Introductory Grade. Teachers will be given an overview of how this new approach helps prepare beginning piano students for examinations.

Workshop listing is subject to change if unforeseen circumstances arise. For complete masterclass and workshop descriptions and biographies of the presenters, please visit the CFMTA website at www.cfmta.org

PENELOPE DALE**DIPLÔME D'ÉTUDES SUPÉRIEURES, RCM EXAMINER**Vocal Workshop: Performance, Lecture and Mock Exam

Penelope Dale will present a short concert of some of the repertoire found in the RCM Voice Syllabus. This will be followed by a brief presentation on examiner expectations, and tips on how to successfully prepare for vocal exams. A mock vocal examination (junior grade level) will conclude the workshop.

DR. STEPHEN RUNGE**PIANIST AND ASSISTANT PROFESSOR AT MOUNT ALLISON UNIVERSITY**A Holistic Approach: Using the Whole Body in Piano Playing

Dr. Stephen Runge will go beyond concentrating on the fingers to explore how to make use of the entire body when playing the piano, resulting in a healthy technique suitable to the entire range of piano repertoire.

DR. CAROLINE SCHILLER**ASSOCIATE PROFESSOR OF VOICE AND DIRECTOR OF OPERA AT MUN**"I can't sing that" and other Myths from the Voice Studio

This session will explore issues relevant to the teaching of today's voice student and offer creative strategies for the contemporary voice teacher.

DR. MILTON SCHLOSSER**UNIVERSITY OF ALBERTA PROFESSOR AND PIANIST**Minding Performance: Neuroscience, Digital Cameras, and the Pianist

Reflecting his collaboration with Dr. Hap Davis, neuroscientist and sport psychologist to Canada's Olympic Swim Team, Schlosser proposes how pianists are able to efficiently transform failures into successes with the use of digital video cameras.

JUDITH SNOWDON**PIANO TEACHER, COMPOSER, CHURCH MUSICIAN**Do We Need to Play What is on the Page?

Do we need to play the same Clementi Sonatinas, Bach Minuets, or Czerny Studies? Do we even need to play what is on the page? The shape of music is changing, and as educators, are we able to negotiate these changes? Can we help our students to be technically sound, but still creatively engaged?

LORNA WANZEL**MUSIC EDUCATOR AND RESEARCHER**Independent Music Teachers & Collaborative Research

Lorna Wanzel will share how five independent music teachers from Nova Scotia formed the Independent Music Teachers' Research Group and completed their first project, "Motivation and Retention of Students in the Independent Music Studio."

DR. ELIZABETH WELLS**PH.D., HEAD OF MUSIC, MOUNT ALLISON UNIVERSITY**Women's Role in Music History

This session explores the many roles women have played in music and music making throughout history, and assesses how women's music and musical experience can be included in music education.

LOWELL WOOD**PIANO TUNER, TECHNICIAN AND REBUILDER**Pianos – From Touch to Tone

Discover secrets about your piano. Learn why some pianos "feel" so natural to play, why tone changes, how dampers and pedals interact. This will be a "hands on" class that will help you understand more about the relationship between touch, tone and piano technique - about caring for and improving your own instrument.



LobsterTales Dinner Cruise

Plan to arrive in time to join us
for a Maritime Special ...

Cruise into complete lobster discovery! Let experienced fishers put you into the action...haul in real lobster traps, learn about the lobster,

the fishery, the proper way to cook, observe a cracking demonstration, and finally, savour a freshly cooked mouth-watering lobster dinner on board and our down home Acadian hospitality.

Cost: \$80 per person. This event is charged separately, and is NOT included in the convention registration packages.

Departure: We will depart Mount Allison University early Tuesday evening to reach Shediac in time for a 7:00 p.m. charter cruise. Only 56 places are available. Register early!

Trade Show

Come, peruse old and new publications at our vendors' displays!

The Trade Show will be open Wednesday to Friday, from 8 a.m. to 5 p.m. and Saturday from 8 a.m. to 1 p.m.

For more information on reserving a Trade Show booth, please contact Lynn Johnson ljw@nbnet.nb.ca

CFMTA Special Events

Hugheen Ferguson Awards - Prepare now to honour RMTs who have made significant contributions to the art of music and the profession of music teaching. Provinces, branches or individuals may nominate as many individuals as they wish to be recognized through the *CFMTA Hugheen Ferguson Distinguished Teacher Awards* for distinguished teaching and/or distinguished service. Please contact CFMTA Secretary-Treasurer, Bernadette Bullock (bernadette_bullock@rogers.com), for more information.

CFMTA Luncheon and Annual General Meeting to be held Wednesday at noon. CFMTA members will be informed of past activities and visions for the future. Join the celebration as the *CFMTA Hugheen Ferguson Distinguished Teacher Awards* are presented for the first time! Cost is \$25. Please register by June 25 if you plan to attend.

Silent Auction - CFMTA will be hosting a silent auction throughout the convention. Each province is encouraged to bring as many items as possible - please contact your provincial delegates for further information. Proceeds will go to CFMTA.

2009 CFMTA Piano Competition - Come and support your provincial competitor at this biennial competition as they compete for \$13,000 worth of prizes. Adjudicators for this prestigious event are Dr. Edmund Dawe, Dean of the Marcel A. Desautels Faculty of Music at the University of Manitoba, Dr. Terence Dawson, Keyboard Division Coordinator, UBC, and Boyanna Toyich, Faculty Member, U of Toronto and RCM.



Fun-Filled Dinner Theatre At Saturday's Gala Banquet

Impractical Practices

Join us as *Broadway Productions* bring you the honest truth about a career in teaching music. It's a roller coaster world out there and we KNOW you've all had an experience much like this one. From the ups, downs, and in-betweens, let us remind you what our career is all about while making you laugh the night away. Starring Scott and Irma Mulherin, owners of *Broadway Productions*, and featuring special guests.

Based in Grand Falls, *Broadway Productions* is becoming known throughout the Maritimes for their annual dinner theatres. This year, two of the company's shows will be produced in Fort McMurray, Alberta. *Broadway Productions* has a music school division, which teaches over 70 students annually. They also host an annual Young Company musical theatre camp each July.



Registration Form

GENERAL SCHEDULE

Wednesday, July 8 - Workshops, AGM Luncheon and Artist Concert
 Thursday, July 9 - Workshops, Trade Show, Piano Competition Preliminaries
 Friday, July 10 - Workshops, Trade Show, Piano Competition Final Round
 Saturday, July 11 - Workshops, Free Afternoon, Gala Banquet

Please complete ONE FORM for EACH guest attending the Convention events
 Please indicate if you are a CFMTA Delegate _____

LAST NAME _____ FIRST NAME _____ M ___ F ___
 ADDRESS _____
 CITY _____ PROVINCE _____ POSTAL CODE _____
 TELEPHONE (____) _____ EMAIL _____

CONVENTION REGISTRATION FEES

All fees are indicated in Canadian dollars and include HST

	CFMTA MEMBERS	STUDENT	NON-MEMBER
If paid before March 1, 2009	\$350 _____	\$280 _____	\$400 _____
If paid before April 1, 2009	\$375 _____	\$300 _____	\$425 _____
If paid after April 1, 2009	\$400 _____	\$320 _____	\$450 _____

CONVENTION REGISTRATION FEES above include all lectures, workshops, Master classes, recitals, piano competitions, trade show, receptions, coffee breaks, AGM luncheon and Gala banquet. Fees do NOT include the *LobsterTales* Dinner Cruise.

FEES FOR INDIVIDUAL SESSIONS

- Workshops _____ sessions @ \$25 = \$ _____
- Artist Concert (J. Wood and E. Dawe) _____ \$30 _____ \$24 student
- Piano Competition Preliminary Round _____ \$10 _____ \$ 8 student
- Piano Competition Final and Reception _____ \$20 _____ \$16 student
- AGM Luncheon * _____ tickets @ \$25 = \$ _____
- Gala Banquet * _____ tickets @ \$60 = \$ _____

*if registering for these events please fill out menu selections on back of this form

LOBSTERTALES DINNER CRUISE

_____ tickets @ \$80 = \$ _____
 This event is NOT included in the Convention Registration Fee. If registering for this event, please fill out menu selection on back of this form. Please note that an additional fuel surcharge, charged by the company, may be applicable to the *LobsterTales* Cruise, if gas prices rise.

TRANSPORTATION ASSISTANCE

_____ Yes, I would like help arranging transportation from the Moncton International Airport, or the Sackville train or bus station. I understand that I am responsible for any costs incurred. I have provided arrival information on back of form.

TOTAL AMOUNT DUE = \$ _____

PLEASE MAKE ALL CHEQUES PAYABLE TO CFMTA CONVENTION 2009

Send to: Catherine Hughes-Seto
 1200 Woodstock Rd
 Fredericton, NB E3B 7S1

Do you have questions?

Contact Barbara Long
 506.375.6752
 waybar@xplornet.com

PLEASE COMPLETE OTHER SIDE OF FORM



CFMTA Convention Registration Form - Page 2

LobsterTales Dinner Cruise - Tuesday, July 7 at 6 p.m.

I would like to bring a guest. Guest's Name: _____

_____ Yes, I would like to go on the *LobsterTales* Dinner Cruise in Shediac. I understand that the \$80 charge is an additional expense not included in the Convention registration fee.

Menu choice: _____ Lobster _____ Steak _____ Chicken _____ Vegetarian

Please list any food allergies or dietary restrictions that we should be aware of: _____

AGM Luncheon - Wednesday, July 8 at 12 noon

If you plan to attend the 2009 CFMTA Annual General Meeting Luncheon, please fill out:

_____ I would prefer the buffet option

_____ I would prefer a vegetarian option

Please list any food allergies or dietary restrictions that we should be aware of: _____

Gala Banquet - Saturday, July 11 at 6 p.m.

If you plan to attend the 2009 CFMTA Gala Banquet, please fill out:

I would like to bring a guest. Guest's Name: _____

_____ I would prefer a vegetarian option

Please list any food allergies or dietary restrictions that we should be aware of: _____

Transportation

Name: _____

If you wish help in arranging transportation from the Greater Moncton International Airport, or the Sackville train or bus station, please be accurate with the following information. Incomplete information cannot be added to the list of arrangements. Please note that attendees are responsible for all transportation costs.

ARRIVING:	Date _____	Airline & Flight # _____	Time _____
		Bus _____	Time _____
		Train _____	Time _____
DEPARTING:	Date _____	Airline & Flight # _____	Time _____
		Bus _____	Time _____
		Train _____	Time _____

ARRIVAL DATE if coming by car _____

PLEASE NOTE: In the event of your cancellation, there will be a non-refundable fee of \$50.00.
 No refunds will be issued after July 1st 2009 except in exceptional circumstances.
 Book your University accommodations and meal plans at www.mta.ca/conference/index.html





A Proud Sponsor
of

CFMFTA's
Music Writing
Competition

Fairchild Radio CHKF FM94.7

A Multicultural Radio Station in Calgary

www.fm947.com



CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
FÉDÉRATION CANADIENNE DES PROFESSEURS DE MUSIQUE

CFMTA Hugheen Ferguson Distinguished Teacher Awards

The CFMTA is pleased to offer the newly established Hugheen Ferguson Distinguished Teacher Awards as a method of honouring deserving members of Registered Music Teachers' Associations across Canada.

These awards were created in memory of the late Hugheen Ferguson, whose estate gifted the CFMTA with \$5000.00. Hugheen, CFMTA president from 1997 - 1999, was an extraordinary teacher, administrator and supporter of the Association and the arts throughout her lifetime.

Individuals who have made significant contributions to the art of music and the profession of music teaching will be recognized through the CFMTA Hugheen Ferguson Distinguished Teacher Awards for distinguished teaching and/or distinguished service. The following criteria for recommending a teacher are offered as a guideline:

- they have made a significant impact in their community;
- they have demonstrated outstanding service to the organization;
- they have had an exemplary teaching career.

Recipients of these awards will be recognized at the biennial CFMTA National Convention. Each would receive a complimentary ticket to the Gala banquet and an attractive CFMTA Hugheen Ferguson Distinguished Teaching Award certificate. Also, new recipients would be prominently recognized in the Canada Music Week Edition of the Canadian Music Teacher.

Designating this award to a colleague is easy!

Simply send a contribution of \$250.00 along with the completed CFMTA Hugheen Ferguson Distinguished Teacher Awards information sheet (following page). The funds may come from an individual donation, a local branch or the provincial association. Please note that the distinction may not be established in the contributors' names. This is an honour to be bestowed only by one's peers.

In the event that the recipient is unable to attend the national conference, the certificate will be sent to the distinguished teacher's provincial association, who would then be encouraged to recognize the recipient.

The money will be placed in the CFMTA Scholarship Fund for future national competition prizes.



The Piano Workbook A Resource and Guide for Students in Ten Levels

By Barbara M. Siemens

- RCME™ requirements
- ear & sight reading drills
- 50 assignment pages
- and much more!!!

NEW Teacher's Manual . . .

- examples for all exercises
- wealth of teaching ideas
- excellent pedagogy resource

Online . . .

- download FREE samples
- order copies
- check for store locations

www.pianoworkbook.com



**CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
FÉDÉRATION CANADIENNE DES PROFESSEURS DE MUSIQUE**

CFMTA Hugheen Ferguson Distinguished Teacher Awards

To designate an individual as a CFMTA Distinguished Teacher, complete and return this form, along with a cheque for \$250.00 to:

**CFMTA Hugheen Ferguson Distinguished Teacher Awards
302 - 550 Berkshire Drive
LONDON, ONTARIO, N6J 3S2**

QUESTIONS?

Contact the CFMTA secretary at bernadette_bullock@rogers.com

***SUBMISSION DEADLINE
JUNE 10, 2009***

Name of prospective distinguished teacher:

Address: _____

City/Province/Postal code: _____

Telephone: _____ E-mail: _____

Below, state why you wish to designate this person as a Distinguished Teacher. Please include a Bio on a separate sheet. Also, send a photo or e-mail a digital photo of the teacher to the CFMTA secretary.

Name of contact: _____

Address: _____

City/ Province/ Postal code: _____

Telephone: _____ E-mail: _____

Recommended by:

Province ___ Branch ___ Individual ___

*Please note that tax receipts are available upon request for all donations of \$20.00 or more.
Please submit the names of individual donors on a separate page.*

PAN-CANADIAN SYMPOSIUM III: WIDENING THE BOUNDARIES OF MUSIC EDUCATION

June 5-7, 2009, University of Victoria, BC

This is the third in a series of cross-Canada dialogues on the state of music education in our country. Somehow I could not envisage there being a "real" dialogue about the state of music education in Canada without there being some participation from private music teachers in conjunction with the school music teachers who will be attending.

While I was attending the International Society for Music Education (ISME) international conference in Bologna, Italy, last summer, I started a dialogue with those who are organizing this symposium and was delighted when they actually invited me to submit a proposal to both facilitate a discussion group and write a paper. I am happy to say that they accepted both of my proposals. Both relate to the symposium's focus on Music and Community.

The Pan-Canadian symposium III is being organized by the Canadian Music Educators' Association (CMEA), which according to their website "is a professional association that nurtures a vital music learning community throughout Canada. The CMEA serves and connects

those interested in music education including current and future educators, students, parents, and members of the community. It fosters the advancement of teaching and the lifelong learning of music. Their purpose is accomplished through publications, website, awards, workshops, conferences, student chapters, advocacy, applied research, collaboration on key initiatives, and regular

Knowledge production is usually the preserve of professional researchers, but teacher research is becoming more accepted and respected.

communication with their members, provincial and territorial affiliates, partners and the international community," as such they work in co-operation with ISME. If you would like to learn more about the organization their website is <http://www.cmea.ca>.

The two presentations I will be giving are a paper on independent music teachers conducting collaborative research

and I will challenge them to join with us in this endeavour. And in the second one I will be facilitating a round table discussion on how we can build professional knowledge through collaborative research.

The Round Table Discussion - "Building Professional Knowledge Through Collaborative Research" will deal with the fact that both school music teachers and independent music teachers (IMTs) are very much a part of our music community but they rarely meet to share their knowledge or collaborate in conducting research. Knowledge production is usually the preserve of outside experts and professional researchers, but teacher research is becoming more accepted and respected.

Questions that will be addressed are :

- i) What needs to change so there is dialogue and debate between school music teachers and IMTs?
- ii) What would need to change to enable collaborative research to be conducted between school music teachers and IMTs?

continued on following page

New from

Alberta Keys Music

Book 2 Songs for Hobble-de-hoys & Giggle-de She's. Edited by Roberta Stephen

Lucky Charms—Roberta Stephen & Peter Jancewicz

Music to charm and train the ear. Intervals studies with helpful notes.

Order from our new & revised web site

www.albertakeys-music publishing.com

iii) Is there common ground that could be found so that a relationship could be developed between us?

iv) What are the challenges and issues we might have to face as we develop such a relationship?

v) How could we collaborate in community projects?

In the past, I have found that there could be a competitive attitude between us which is regrettable. I would hope that from this round table discussion we would discover a meaningful and useful exchange of ideas that would be beneficial to all music teachers and our communities.

The paper I'll be presenting - "Independent Music Teacher-Researchers Building Professional Knowledge through Collaborative Research" is based on research I conducted while working on my doctorate. The research findings presented will share the situated experiences of independent music teachers (IMTs) within a collaborative action research project.

Our experiences uncovered the problematic nature of the everyday lives of IMTs in the private music teaching studio, as well as institutional and collaborative teacher/researcher relationships.

This research addressed the question "why don't IMTs generally conduct practitioner research?" Answers to this question led to other questions regarding how IMTs engaged in collaborative research and how they created conditions in their collaboration that maintained and improved their ability to construct knowledge.

As a result of this research project, an Independent Music Teachers' Research Group has been established in our community where originally there was no research being conducted and there is a desire now to include other teachers in this process from our community, especially school music teachers.

This symposium would be a wonderful opportunity for us to start this dialogue between

members of the CFMTA and the CMEA. I would like to invite as many of our CFMTA members who are able, to attend. One of the special guests will be Raffi. He is a great entertainer.

If you are interested in registering for the symposium you can contact Ben Bolden at bbolden@uvic.ca and he would be happy to e-mail you all the information.


The University of Victoria is hosting this event and what a nicer place is there in Canada at the beginning of June!!


*Lorna Wanzel
NSRMTA, 1st delegate
Chair, CFMTA Research &
Development Committee*


Longbow
Publishing


604-319-1630
publications@longbow.ca
www.longbow.ca

Resources to fit your needs!

 Musical Overview, Early Music and Modern Music books for history courses.

 You choose the topics when purchasing music history or pedagogy study notes online.

 Popular loose-leaf packages, flashcards and review CD-ROMs available for history and pedagogy.

 Shop online for a complete range of theory products, lead sheet, improvisation and keyboard theory books!

Visit our booth at the CFMTA convention in Moncton during July to preview our upcoming products!



Inspiring Musicians since 1906

- World-class faculty
- World-class facilities
- World-class students

School of
Music



Bachelor of Music since 1963

Master of Music since 1980

Jazz Studies since 2002

270 - 18th Street | Brandon, Manitoba | R7A 6A9 | (204) 727-7388 | music@brandonu.ca | www.brandonu.ca



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 Advanced or Conservatory Canada.

This award has been established to honour teachers who have been recognized for their contributions to the profession. As a tribute to these teachers, the Pedagogy Award is being offered to a deserving candidate who has recently qualified in this field.

It was initiated upon the passing of Robert Pounder, CFMTA's first Honorary President from 1975 to 1996.

The applicant must have studied with a current CFMTA/FCAPM teacher and the examination must be from a nationally based teaching institution, which examines in every province (Royal Conservatory of Music / Conservatory Canada).

Along with an official transcript of the Pedagogy Examination mark, the applicant will be required to submit a summary of musical training and

interim teaching, which will be considered in the case of a tie.

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

Anyone completing the requirements from January 2008 to January 2010 will be eligible to apply.

CFMTA/ FCAPM MEMORIAL PEDAGOGY AWARD 2010 - APPLICATION FORM

1. APPLICANT'S NAME.....

Address City

ProvincePostal Code

Telephone..... Fax

E-mail

2. ELIGIBILITY

Date of Teacher's Written Exam

Institution (RCM or CC)

Name of Teacher

Teacher's Signature.....RMT branch

Address City

ProvincePostal Code

Telephone.....Fax

E-mail

Please include: 1) An official transcript of the Teacher's Written Exam mark.

2) A typewritten summary of your musical training and interim teaching.

NOTE- The applicant must have completed the requirements between January 2008 and January 2010. Applications must be received by the Special Projects Convenor (Heather Blakley) on or before February 15, 2010.

Please send the application to:

Heather Blakley, 611 Addie Cres., Saskatoon, SK S7K 3K6

1-306-249-3717 • E-mail: hblakley@sasktel.net

Towards equality in tuition tax credits

Justice Wyman W. Webb, a judge of the Tax Court of Canada, has ruled in favour of allowing Tuition Tax Credit for music lessons at the post-secondary level.

In a judgment dated October 11, 2007 in Toronto, Ontario, Justice Webb agreed that music students studying at a post-secondary level should be allowed to claim their tuition or defer it to their parent.

The case, in which Stella Tarkowski challenged the CRA for denying her husband Marek the tax credit that he had claimed for his son's music lessons, has set a precedent for music teachers across Canada who teach at the advanced levels.

The ruling states that:

Students, regardless of their age, studying practical or theoretical subjects at a GRADE NINE level or above, in recognized curriculum, such as offered by the Royal Conservatory or Conservatory Canada are now eligible to claim their tuition (lessons, exam fees, etc.)

Further, students taking post secondary courses may transfer up to \$5000.00 per year to a parent. The tax savings for the person who owes federal and provincial income tax is about one fifth of the expense claimed.

It should be noted that although this case was heard in October, 2007, no appeal process on behalf of Canada Revenue Agency has been issued.

Music teachers are encouraged to issue receipts to their students who fit the above mentioned criteria and make the parents aware of this tax benefit.

For the complete court ruling please refer to:
<http://decision.tcc-cci.gc.ca/en/>

2007/2007tcc632/2007tcc632html

Tax Court of Canada
Tarkowski v. Queen
Docket: 2007-565 (IT)1

Pat Frehlich
CFMTA Public Relations

Pat Frehlich has tirelessly advocated for tax credit equality on behalf of private studio teachers over the last seven years in Alberta and across Canada.

Music teachers are encouraged to issue receipts to their students who fit the above mentioned criteria and make the parents aware of this tax benefit

New Wave Travel

NEW WAVE TRAVEL PROUDLY ANNOUNCES CULTURAL TOURS FOR 2009

GRIEG'S NORWAY - opera, symphony and concerts in Bergen, Geilo, and Oslo

CHOPIN'S POLAND - opera, symphony and concerts in Gdansk, Gdynia, Warsaw, Zelazola Wola, and Cracow

CHICAGO - opera, symphony and Art Institute weekend

MOZART IN SALZBURG AND WAGNER IN BAYREUTH - summer 2010

Register your interest in these educational and cultural tours by contacting:

William Andrews, New Wave Travel, 1075 Bay Street, Toronto, ON M5S 2B1
Phone 416-928-3113 Ext. 224 or Toll Free 1-800-463-1512 Ext. 224 or Fax 416-928-0821
email: wandrews@newwavetravel.net

Ont. Reg. #01337762.

A peek inside Canada's largest print music retailer

It seems that every other week we hear about another music store that has joined the ranks of Long and McQuade, Canada's largest national music retail chain (43 stores now and counting). This seemed a little alarming - when 'big box' stores move into small towns, service and selection tends to suffer, though prices can be lower.

A lot of teachers also view Long and McQuade as a 'rock and roll' store. So what does it all mean for the average teacher? I decided to go on a tour of the new Long and McQuade location in Vancouver BC, where you can find tubular bells and \$4,000 timpani's alongside grand pianos and, yes, guitars.

Then, I sat down with Bob Kohl, the Print Music Purchasing Manager for the Long and McQuade chain. Bob has been working in the print music industry for 29 years, first in the States as a book buyer, then with a music publisher before settling in Vancouver in 1993. He then started working for Long and McQuade and now does the specialty print music buying for the entire chain as well as general stock ordering for stores from Manitoba to British Columbia.

L.S. It's been a busy year of expansion for the company!

Yes indeed, six new stores since March 2008. What this will mean for teachers is that they have the full range of product options from Long and McQuade in any of our

locations. If you need an obscure Baroque piano piece or a contemporary work from a small publisher, we can almost always get it for you. I have a research assistant whose principal job it is to handle special requests and track down specialty music. Most other stores and chains just don't have the resources to deal with over 500 music publishers. Teachers and professional musicians keep us busy with requests and their desire for new products.

L: Is amalgamation the future of the industry?

B: Well, the short answer is yes. But I'm happy to say that this trend has not dampened the entrepreneurial spirit of the small Canadian publishers one bit. I still receive up to a dozen calls every week from a composer or teacher who has a product they want us to stock. In British Columbia, we have a very large number of independent music publishers, so that's very gratifying.

L: So how would you rate the health of music publishing in Canada?

B: Quite stable, despite some amalgamation and the challenges we are facing with economical uncertainties these days. Canada's two largest music publishers, The Frederick Harris Music Company and Mayfair Music Publishing are continuing to produce an active schedule of new releases, in addition to refurbishing and updating their back catalogues. The rate of change is per-

haps increasing a little, but most teachers are probably unaware of this as they can still purchase the print music titles they want through a music store. I also try to support independent publishers as much as possible.

L: What's new and selling well at the moment?

B: Naturally beginner methods are our biggest seller by volume, and RCM related books as well. The Contemporary Idioms program through Conservatory Canada is expanding rapidly, and the Christopher Norton books such as the Connections series and American Popular Piano series are catching on. Popular music songbooks such as "High School Musical" and "Hannah Montana" are big sellers right now. It's products like these that are inspiring a new generation to be active music makers.

Popular artist songbooks and movie soundtrack folios are also essential "must haves" for every print music department.

L: What is the biggest shift in piano music teachers' spending over the past 15 years?

B: Overall, our total book sales are showing only modest growth. Guitar books and piano books probably make up the largest percentage of print music sales company wide. However maintaining the quality, integrity and diversity of Canada's largest selection of print music continues to be

a very high priority for Long & McQuade. The print music department in our Vancouver store has some fairly unique and rare features that you would not typically find at other print music retailers.

We have an extensive full score and study score library; a large and diverse chamber music section, as well as publications for specialized instruments such as alto flute, bass recorder, concert harp, sitar, lute, etc. Across the chain we try to stock as wide a range of print music products as possible, especially when it comes to educational method materials and syllabus related titles.

But in answer to your question, the biggest trend has been the growth of contemporary music purchases.

Long & McQuade
MUSICAL INSTRUMENTS

Where the Music Begins

Sales - Repairs - Trades - Rentals
Used Instruments Bought & Sold
Clinics - Lessons - In-Store Financing
School Band Rent & Rent-to-Own Programs

40 stores across Canada to serve you

long-mcquade.com

The industry as a whole—publishers, teachers and music stores alike—has been trying to curb the enormous dropout rate of music students.

One solution appears to be giving students more musical 'control' as well as more engaging music, which is why products with CD's are so popular, even with beginner methods.

Our company's philosophy is to make learning and playing music a lifelong pursuit, and to encourage customers that it's never too late to pick up

a guitar or start playing the piano.

L: What products do you see as up-and-coming?

B: The Guitar Hero and Rock Band books (published by Hal Leonard) are becoming hugely popular, thanks to the game. Like it or not, this way of playing has brought the fun back into making music.

L: Finally, what's your view on printable sheet music? Will this trend grow and threaten 'bricks and mortar' music stores?

B: Online scores are wonderful for making specific titles available immediately.

If you are looking for an arrangement of something for a birthday party tomorrow night, your best option is to take advantage of legally downloadable scores and get practicing.

But for building a musical library, most customers still want to browse through books and buy something bound.

Long and McQuade actually has two companies that we

deal with for downloading scores: Sheet Music Direct (a subsidiary of Hal Leonard) and Freehand Music Services.

You can use these services in the store, first customizing a score before printing and purchasing.

Flexibility is a great feature, but I'm not worried about books - teachers and students will always need both books and printable scores.

*Linda Sheppard
South Fraser;
RMT Vice President*



LANGLEY COMMUNITY MUSIC SCHOOL

A non-profit organization serving the community since 1969.



2009 Summer Programs

Pulse Innovative & Creative Music Program & Festival
July 24 - August 2: *Music making, improvisation, composition & performance.*
Creative Music Education Seminar

Young Composers Competition
July 30: Submission deadline: July 10

School of Rock July 6-10
Guitar, bass, and drum students welcome

Suzuki Summer Workshop
July 19-23: *Including SAA Teacher Development*

RCM Music Theory Classes
June - August

Early Childhood Learning
Playing with Music July 13-17
Music for Babies & Toddlers July 20-23

Private Music Lessons

REGISTER NOW for SUMMER LESSONS & PROGRAMS

T: 604.534.2848 F: 604.532.9118

4899 207 Street, Langley BC V3A 2E4



RMTs ACROSS CANADA



BRITISH
COLUMBIA

by Darlene Brigidar

BCRMTA continues to play an important role in musical education across the province. We currently have more than one thousand members throughout British Columbia, representing our twenty-one branches. Many communities have active Student Teacher Groups, giving encouragement and mentoring our future members.

One of our major projects for 2008-2009, our newly completed website, is up and running and providing information for all that visit. Our address www.bcrmta.bc.ca has remained the same, but we have a new look, informative and educational articles, reports on special events and our popular "Find a teacher" locator. In addition, we have a "members only" section for the information of members who log on.

We have given our provincial newsletter a new name. After a "name the newsletter" contest and lots of good suggestions, we now have "PROGRESSIONS," an excellent magazine enjoyed by all our members.

Many of our branches had special Canada Music Week

Celebrations and encouraged the participation of their students in the many events. Interest in the Music Writing Competition was high with many entries from throughout the province.

The highlight of the past year was the "Rejuvenate 2008" convention, held in the Harrison Hot Springs Resort on September 26 and 27. In such a beautiful setting, this was truly an inspiring way to begin the teaching year. The guest clinician was Stephane Lemelin, who was presented in concert on Friday evening and gave lectures and master classes on Saturday. Terry Small held all of our attention with his fascinating workshop on "Engaging the Brain." On Saturday evening we were treated to a gala banquet, followed by our B.C. Piano Competition. Among our special guests for this convention were our CFMTA President Peggy I'Hoir and our BCRMTA Life Member and Honorary National President of CFMTA Helen Dahlstrom. This fabulous musical weekend was organized by our Chilliwack Branch, with a membership of only twenty-three—a small but enthusiastic group who did a remarkable job indeed.

The importance of meeting fellow teachers from every region of the province and experiencing the enthusiasm of sharing in workshops and musical enrichment is very

strong in BCRMTA. We are already planning our next bi-annual convention "Be a Quay Player" to be held at the New Westminster Quay, hosted by our Coquitlam-Maple Ridge Branch.

BCRMTA will be participating in the "Young Artist" tour for the first time in many years. We will be presenting the winner of the BC Piano Competition, Raymond Zeng, in Chilliwack, Nelson, Trail-Castlegar, Nanaimo and Campbell River during the month of May. He will represent our province at the National Piano Competition in New Brunswick in July 2009.

As we move forward, we continue to support Professional Development with grants to assist smaller branches with expenses. We continue to work to be efficient at our meetings and to keep our organization running smoothly.

We continue to work diligently to communicate with our branches and members.

We continue to enthusiastically support the art of music teaching throughout our province.



ALBERTA

by Corrie Hausauer

The Alberta Registered Music Teachers' Association held the 2008 conference as part of MCA, and it was a success, thanks to Judith Ammann.

Held at this time were the Annual General Meeting and the Alberta Provincial Piano Competition. The Provincial Piano Competition was in good hands, chaired by Dale Wheeler, and his Committee Alberta's winning competitor, Wesley Chu, will participate at the National finals in Sackville, N.B. The next conference is being planned for the October 23 - 25th, 2009 weekend with the AGM on Saturday October 24.

ARMTA membership increased slightly with a total of 415 members. All of these members are receiving our new professional provincial newsletter "Tempo," several times a year, thanks to its editor Alicia Romero.

The CFMTA sponsored "Young Artist Series" will take place this spring. Rita Kennedy has been busy making arrangements for this tour. Wesley Chu, winner of the Provincial Piano Competition will be touring around Alberta in this beneficial program.

ARMTA also gave out four scholarships at the provincial festival totaling \$800.

The provincial board is very busy with revisions of the Administrators role, updating the provincial by-laws to coincide with Alberta Corporate Registries, membership application revamping, and office restructuring. A new Studio Business Guide is being developed for members as well. Bev Moore, is the new Administrator, is keeping on top of business.

Every one of the branches in Alberta is doing an outstanding job promoting music in each region, with musical events, Canada Music Week events, workshops, and recitals organized regularly.



by *Sandra Kerr*
SRMTA members have been busy as usual! Battlefords branch held an informative workshop presented by Darren Schwartz of Darren's Music Place in Saskatoon, on the uses and advantages of the computer to aid in teaching.

Branch members were involved in five different festivals and are now winding down their teaching year.

Prince Albert branch likewise is finishing their year with studio recitals and exam preparations. They donated two piano scholarships to their district music festival.

Regina branch members organized several activities. The first was a presentation by Dr. Christine Vanderkooy, from the University of Regina Music Department, on "Music Performance Anxiety." February saw their annual Mall Recital, this year coupled with a used music sale. Both were highly successful. Several student recitals were held and many teachers and students were involved with the music festival as well. The branch closes their teaching year with their AGM, followed by lunch, on May 29.

Saskatoon branch held multiple events such as a presentation by a psychologist on the over-scheduling of youth, a discussion on Mendelssohn by Professor Kathleen Solose, and a talk on Frances Clarke by Michelle Aalders. Saskatoon is the site of the National Music Festival competitions so undoubtedly many members will be involved with that event. Plans are now underway for the 2010 Provincial Convention/AGM.

Swift Current branch discussions have included ensemble repertoire, music motivators, theory and composition. Their main focus has been planning the 2009 Provincial Convention/AGM to be held

September 25 & 26, which will feature Regina organist & director of music for Holy Rosary Cathedral, Valerie Hall.

West Central branch held several meetings including a discussion on new repertoire included in the RCM grade 5 list, and a presentation of Roberta Stephen's "Lucky Charms," a new ear-training book, published by Alberta Keys. Of course music festival figures prominently in their activities. Members of this branch enjoy sharing ideas and teaching experiences and were privileged to have Mary Lou Dawes perform for them, with selections that included Etudes by Brahms, Eckardt Gramatte and Liszt, three Preludes and Fugues by JS Bach, and three Preludes by Regina composer David McIntyre and Scarlatti Sonatas.

Yorkton branch held a discussion with an accountant pertaining to the private studio teacher. Guy Few was clinician for a piano workshop and masterclass. Five of their students entered compositions into the annual Music Writing Competition. A June luncheon concludes their teaching year.

The SRMTA Music Writing Competition was a tremendous success with 26 entries. This year Prairie Malt Limited of Biggar sponsored prize awards for winners in 5 age categories.

Their support of this endeavour is greatly appreciated! Compositions were judged by Nancy Telfer. Our piano competitions – the Lyell Gustin, the Florence Bowes, and the Gordon Wallis – will be held May 23.



ONTARIO

by *Nancy Hughes*
2008 was another busy year for the ORMTA. It began in July with "Sounds of The Bay" – the annual convention which was held in North Bay. The AGM was held as the Awards Luncheon where our Special Teachers were honored. The Student Competitions were adjudicated by Charline Biggs, Paul Coates, Thomas Jones and Dean Jobin-Bevans. Excellent workshops were presented by the adjudicators as well as by Joe Ringhofer (From Facts to Fabulous) and Jamie Thompson (Basic Introduction to having an On-line Profile).

The Young Artist winner, vocalist Alexandra Leblanc and her accompanist, Jose Hernandez toured various branches in the fall with resounding success. The 2009 convention is nearly upon us. It will be held for one day this coming July in Mississauga. And plans are already underway for the convention in 2010 to be held in



RCM EXAMINATIONS

2009 IMPORTANT DATES

SPRING SESSION

May 8 & 9	Theory Examinations
June 8-27	Practical Examinations

SUMMER SESSION

April 1	Online Registration begins
June 2	Registration Deadline
July 3	Practice Theory Assessments Submission Deadline
August 7 & 8	Theory Examinations
August 10-22	Practical Examinations

SYLLABI

NEW SYLLABI

The following new Syllabi will replace the old editions effective September 1, 2009:

- *Piano Syllabus, 2008 Edition*
- *Accordion Syllabus, 2008 Edition*
- *Recorder Syllabus, 2008 Edition*
- *Harp Syllabus, 2009 Edition*

Previous editions may be used to prepare for examinations until the end of the 2009 Summer Session (August 10-22).

FREE ONLINE SYLLABI

Four new Syllabi are now available FREE for download from the RCM Examinations website:

- *Accordion Syllabus, 2008 Edition*
- *Recorder Syllabus, 2008 Edition*
- *Harp Syllabus, 2009 Edition*

Visit www.rcmexaminations.org and click the "Syllabi" on the homepage under "NEWS".

THEORY SYLLABUS, 2009 EDITION

The new *Theory Syllabus, 2009 Edition* will be released in July. RCM Examinations will hold workshops in each province to introduce the new Syllabus to teachers. Details will be available on the website under "Teacher Information" and in upcoming issues of *Music Matters*.

NEWS

ONLINE VIDEO SERIES

Visit the RCM Examinations website to watch our new video series. On the homepage click the link under "NEWS". The series currently features the following videos:

- An Introduction by Jon Kimura Parker
- *Piano Syllabus, 2008 Edition*
- Technical Tests
- Preparatory A & B
- Teacher Services
- My First Examination

Your opinion is important to us, so please take a moment to complete the video survey.

MEMORY MARKS

Piano teachers are reminded that memory marks for Grades 8 to 10 are now included in the overall repertoire mark. Memory marks are no longer listed as a separate category on the marking form.

PREPARATORY A & B

To help launch the new Preparatory A & B examinations, which replaces the old Introductory examination, first-time candidates will receive a special welcome gift from RCM Examinations. Every candidate who completes a Preparatory A, B or Introductory examination in 2009 will be given a package containing a new dictation book, an RCM Examinations pencil, and a sheet of music stickers.



www.rcmexaminations.org



RCM
EXAMINATIONS

5865 McLaughlin Road, Unit 4
Mississauga, ON, Canada L5R 1B8
www.rcmexaminations.org

Telephone 905-501-9553
Fax 905-501-0909

RCM Examinations

The Piano Syllabus, 2008 Edition

- Effective September 1, 2008
- Easy-to-read summary charts
- New technical requirements and marking scheme
- Full Study / Etude listings
- New Preparatory A and B examinations (replaces Introductory)
- Includes Piano Pedagogy Certificate Program information
- Available at your local music retailer

NEW! Online Videos

Video Series for Teachers

- An Introduction by Jon Kimura Parker
- Piano Syllabus
- Technical Tests
- Preparatory A & B
- Teacher Services

“My First Exam” Video

- A personal and candid look at taking your first examination

All videos available at www.rcmexaminations.org

London. Helping with this is a past CFMTA President, Victoria Warwick who has joined Provincial Council as a Western zone representative. Thank you, Victoria.

In November the provincial executive was again invited to participate in the RCME Silver Medal Ceremony in Toronto. Students from Ontario and Quebec with the highest marks in RCM examinations were awarded. Our provincial councilor, Frank Horvat played his own compositions as the audience was being seated.

In February another successful electronic meeting was held. A preliminary trial worked out most of the 'bugs' beforehand. At this meeting council voted to create an official Facebook group administered by members of council.

Throughout the year branches have been busy with ORMTA workshops as well as workshops sponsored by the RCM to clarify the new piano syllabus. Our workshop list continues to expand as new clinicians are added. As we approach the month of May, branches are preparing for the Zone Competitions. The winners of these will compete at the provincial level in July. Teachers have also entered students in the Music Writing Competition and these entries will be adjudicated soon.

Numbers are growing in the new Affiliate Membership category. Provincial council will continue to monitor the success of this new level. Council also continues to discuss the possibility of making

our provincial publication, "Notes" available online. Notes is capably managed by our editor, Kirsten Carlson. Members receive this magazine three times a year and it includes much useful information.

Sadly, this year we lost our colleague and great Canadian Composer, Maurice Roche. His biography was featured in the last issue of the Canadian Music Teacher. He will be greatly missed.

Looking ahead to the CFMTA Convention in Sackville in July, both Charline Farrell and myself are looking forward to meeting again with our colleagues from across the country.

I wish everyone a happy and successful conclusion to the teaching year.



by Lynne Gagné
Encore une fois cette année, l'APMQ a été très active.

Tout d'abord la semaine de la musique canadienne a ouvert notre année d'activités. En tout, 105 jeunes musiciens ont participé à cette journée composée de quatre récitals. Des jeunes entre cinq et dix-sept ans provenant de vingt-deux professeurs différents se sont inscrits à cet événement. Il s'agit une augmentation d'une quarantaine d'inscriptions de plus que l'année dernière ! Il faut souligner que huit nouvelles œuvres ont été entendues pour la première fois durant la journée

des récitals. Le concert gala, qui a eu lieu la journée de la Ste-Cécile, a permis à vingt sept pianistes et à une jeune clarinetiste d'interpréter des œuvres de 19 compositeurs canadiens dont la présence de deux d'entre eux (Méline Claude et Denis Gougeon) a été souligné. Grâce au centre de musique canadienne à Montréal, les musiciens sont retournés à la maison avec une nouvelle partition canadienne de musique canadienne. Mentionnons aussi les nombreuses récompenses dédiées aux participants comme des bourses offertes par l'APMQ et par notre juge invité et des billets de concert offerts par l'Orchestre symphonique de Montréal.

Le Père Noël était de retour parmi nous cette année lors du « club des petits » au début décembre. Ces petits récitals s'adressent aux jeunes musiciens entre quatre et dix ans. En tout, cinquante-trois inscriptions ont permis de former deux récitals où le Père Noël a écouté puis récompensé les jeunes musiciens en leur offrant des cadeaux à chacun d'entre eux.

L'automne s'est terminé avec quelques « club des adultes » qui ont eu lieu chez Alphonse Leclerc. 11 musiciens de niveaux débutants intermédiaires ainsi que 5 musiciens avancés ont performé lors de ces récitals. Le tout a été suivi d'un agréable petit goûter.

Après quelques années d'absence, le Performathon est de retour. Cette activité a été organisé par la Fondation Québécoise pour l'éducation musicale (FQEM) en collaboration avec l'Association des professeurs de musique du Québec (APMQ). Cette

journée de récitals s'est déroulée le dimanche 22 février 2009 et fut un grand succès puisque les jeunes musiciens ont récolté 2015.50\$. Félicitations à tous les participants ainsi qu'à leur coordonnateur Frédéric Issid. Nous espérons que cette activité nous revienne en février 2011.

Dimanche le 15 mars, nous avons eu le club de performance des adultes de niveau avancé alors que le 5 avril prochain ce sera au tour d'un membre de l'APMQ (Christiane Claude) de recevoir des adultes de niveaux débutant et intermédiaire.

Au moment d'écrire ces lignes, les coordonnateurs de différentes activités sont à l'œuvre. Le « récital du printemps » récolte présentement les inscriptions et se prépare à accueillir de jeunes musiciens dimanche le 3 mai 2009 à une journée de récitals.

Finalement, le festival de musique classique de Montréal (FMCM) est dans la préparation de sa grande fin de semaine de présentation. 262 musiciens se sont inscrits au festival, 198 piano (solo, concerto et ensemble); 46 violons; 8 violoncelles; 8 vents et 3 chant. Cette année, deux nouvelles classes se sont ouvertes à savoir la guitare et la composition. Cela semble bien démarquer puisque nous comptons 7 inscriptions en guitare et 3 inscriptions pour la composition.

En terminant, j'aimerais souligner le travail constant de nos membres et la participation de ceux-ci lors de nos activités. Lucie Renaud, Marie-Hélène Rondot, Christiane Claude, Frédéric Issid, Barbara Cwioro, David Côté, Danielle Langevin, Janet Lin,

Élizabeth Bertrand, Alphonse Leclerc, les membres du conseil d'administration ainsi que tous les bénévoles qui s'impliquent grandement à faire de nos activités un grand succès à chaque fois. Merci à tous ceux qui participent de près ou de loin à toutes ces expressions de la vie musicale chez nous.

Once again the QMTA has been very active throughout the year.

Canada Music Week opened our year of activities. 105 young musicians in all participated in the four recitals of that day. Musicians, the ages five to seventeen, from 22 different teachers signed up for the event. There was an increase of around 40 participants since the year before! Also, one should note the eight new pieces that were heard for the first time during the recitals. The Gala Concert, the day after Ste-Cécile's, presented 27 pianists and a young clarinetist to perform 19 Canadian works, including Mélina Claude and Denis Gougeon, who were there to hear them. Thanks to the generosity of the Canadian Music Centre in Montreal, the musicians returned home with a new Canadian score to learn. Let us mention that the QMTA and the judge awarded several scholarships to the participants and tickets for the Montreal Symphony Orchestra MSO and many prizes were also offered.

Santa Claus joined us this year again at the Kinder Club in the beginning of December. These Santa's Concerts invited musicians from four to ten years old. In total, 53 participants allowed us to

organize two recitals where Santa listened to the children and gave each a Christmas present.

Autumn finished with the Adult Performance Club, which took place in the home of Alphonse Leclerc. Eleven beginner and intermediate and five advanced musicians performed. Afterwards, all were invited for a pleasant lunch.

The Performathon returns this year after a pause of several years. The Quebec Musical Education Foundation (QMEF) in collaboration with the QMTA organizes this activity. The day of recitals was held on Sunday, February 22, and was a great success, collecting \$2015.50. Congratulations to all of the participants and to the coordinator, Frédéric Issid. We hope this activity returns in February 2011.

Sunday, March 15, we had the Advanced Adult Performance Club and on April 5, a QMTA member (Christiane Claude) will invite the participants to the Beginner and Intermediate Performance Club at her music studio.

As this paper is being written, organizers of several activities are at work. The Spring Recital is accepting entries and is preparing for the young musicians on Sunday May 3, for several recitals.

Finally, the Montreal Classical Music Festival (MCMF) is preparing a grand weekend festival. 262 musicians are participating; 198 in piano (solo, concerto and ensemble); 46 in violin, 8 in cello and 3 in voice. Furthermore, there will be 7 registrations of guitar and 3 of composition.

In conclusion, I would like to thank all our members for their constant hard work and participation in our activities.

Many thanks to Lucie Renaud, Marie-Hélène Rondot, Christiane Claude, Frédéric Issid, Barbara Cwioro, David Côté, Danielle Langevin, Janet Lin, Élizabéth Bertrand, Alphonse Leclerc, members of the board of directors as well as all of the volunteers who help make our activities a success every single time.

Warm thanks to all who participate on different levels in all of these expressions of our musical life.



NEW BRUNSWICK

by Kilby Hume

Greetings CFMTA members from the venue for the CFMTA National Convention 2009!

New Brunswick RMT's are looking forward to hosting many of our national members in Sackville in July. Beginning with the Lobster Tales Cruise and ending with the Gala Banquet and Dinner Theatre, the week is teeming with social events, great workshops and masterclasses for all disciplines, and, of course, the biennial Piano Competition.

You will find New Brunswick a place that deservingly is called the "picture" province. From seascapes to rural landscapes to rolling hills to cities, you will find something to everyone's taste and lots of friendly people as well!

NBRMTA has had an interesting year. In the spring, we had our Atlantic Young Artist competition and tour. Michel Thibodeau, pianist, and a student of Dr. Stephen Runge, was the winner of the competition. He did a tour of the Atlantic provinces in October, 2008. Our thanks go out to Lynn Johnson, Melody Dobson and Dr. Runge for their hard work in organizing the competition and to Lynn Johnson for organizing the tour.

Mastering the Keyboard with Keyboard Numbers

 Creative Piano Publishing

There are hundreds of music theory books on the market today, but "Mastering the Keyboard with Keyboard Numbers" is unique because it directly develops note-reading skills so that your piano students can play more quickly and accurately.

Free teacher's sample now available!

On sale at all good music stores and online website: www.creativepianopublishing.com



A competition was held to decide our competitor for the CFMTA National Piano competition. Pierre-Andre Doucet from Moncton was the winner and will be New Brunswick's representative in Sackville. Thanks to Lynn Johnson and Gail Carleton for their work on this.

Canada Music Week projects were held throughout the province in November, and December found members involved in Christmas recitals and Christmas luncheons.

Our website is up and running smoothly thanks to our capable web-master Greg Marks. Several people moving into the province have been able to locate teachers through the listings on the site. Our next move will be to add the disciplines and levels of teaching for each teacher listed. Also, all competitions are advertised on the site and we hope to have every *Quarter Note* newsletter posted on it as well. There are also links to CFMTA and other provinces.

We continue to hold our CMW Music Writing Contest with winners receiving medals and certificates. Fredericton member, Anne Marie Murphy, who has been looking after this for a number of years, is retiring in June from this position. We express our thanks to her for her many years of service to NBRMTA.

Our membership continues to increase slightly every year as teachers around the province discover the advantages of belonging to our professional organization.

We are pleased to give a Memorial scholarship to the music festivals around the province annually. This scholarship is given in memory of a deceased member and rotates among all the music festivals in the province.

This year, we will not be holding our annual provincial convention because we are hosting the national convention a few weeks later. We will be holding our annual meeting which is scheduled following our regular Council meeting on June 13, 2009 in Sussex.

We trust that all of you have had success in your teaching year, and as the year draws to a close, we wish you a time of peace and rejuvenation over the summer months. Looking forward to seeing many of you in July



NEWFOUNDLAND

by Judy Snedden

Hello to all our colleagues across Canada!

2008-2009 has been a good year for us. No doubt you will have read Andrea Lane Gardner's report on our very successful CMW recital.

After that, the Christmas food bank recitals (the brainchild of, and still organized by Margie Murray Reed (our current president) were just as successful, garnering \$5000 in food contributions—a great community service.

The master classes given by MUN School of music faculty, were, as always, interesting and instructive. There were two voice and three piano classes involving about 20 students.

Our winter or pre-festival recital was a little different this year. Our young students performed first and they were followed by a presentation called "*The well-dressed hippo*," a demonstration of performance etiquette by Andrea L.G., followed by performances of two Music School students. The recital included playing on piano, flute, and harp.

Unfortunately, due to weather, the January meeting was cancelled. However, our next meeting in March compensated by including two presentations; the first by Kiwanians on the Festival Committee and the second by members of Investors' Group on financial management. And so our year goes.

We look forward to our scholarship recital and AGM in May.

Cheers to all.



NOVA SCOTIA

by Lorna Wanzel

The NSRMTA currently consists of three main chapters, the Halifax, Dartmouth and Valley Chapters.

The Halifax Chapter is headed by co-presidents Daryl Chaddock and Susan Diepeveen. They began their year with a RCM workshop on "*New Horizons: Exploring the new 2008 piano syllabus*." Dinuk Wijeratne, Director of the Nova Scotia Youth Orchestra spoke on "*Improvisation and Freedom within Structure when Composing*," at our General Meeting in October. Their Canada Music Week recital was a big hit and included a visit and talk by Halifax composer Alex Tilley. At their next General Meeting in January the group enjoyed a yoga session focused on stretches and strengthening for the upper body and postural exercises particularly helpful for music teachers. Once again they hosted a reception for the St. Cecilia Concert Series with Chiu/Fund – four hand piano concert at the Maritime

Newly Released!

Royal Sequence

Six Progressive Educational CD's for Violin: Intro - Gr. 5

Complimentary Material for Conservatory of Music Repertoire Books
Significant Improvement in Lessons and Preparations for Exams!

Visit the Website at
www.RoyalSequence.com
519-590-5855

Conservatory of Performing Arts (MCPA). There will be pre-festival recitals for their students which will be held in April. The final event for the year will be a brunch/pot-luck which will be held at the MCPA in June.

The Dartmouth Chapter is led by president Peggy Harrison. They held a fund raising event that has become a bi-annual endeavor and was timed this year to coincide with Canada Music Week. They called this their "Canada Music Week Open House -Treats and Desserts Recital." It was held on Saturday, November 15 at Alderney Landing Theatre in the Rotunda area from 10:30 am-3:30pm and over 100 students performed. Most performances were piano but there were some vocals, violins and a few ensembles.

The money raised by this event was used to help support the Kiwanis Music Festival, Atlantic Young Artist Competition, Canadian Music Competitions and the Dartmouth Community Concert Association (by purchasing an adult and student ticket for one of their families to use for each concert), as well as other projects from time to time.

Christmas is always celebrated with a meeting that includes a pot-luck lunch and a contribution to entertainment by each member.

We meet monthly except during the Kiwanis Festival month of April. Our June meeting is always at a restaurant over lunch.

Alderney Landing in Dartmouth is celebrating its tenth anniversary. One of their projects is to offer something in the Market at lunch time every day of the week, from February through early June. These include crafts, demonstrations and performances. Tuesdays are performance days and their Chapter has either a student or teacher performing on four of the Tuesdays.

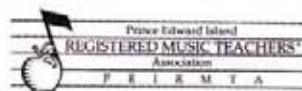
On Saturday, May 23, they will be hosting the NSRMTA Scholarship Competition at the Dartmouth Alderney Gate Library in the Helen Creighton Room. Jennifer King and Susan Sayle will adjudicate. Times will be selected after the numbers of applicants have been determined.

The Valley Chapter has been busy preparing to host the NSRMTA Convention which will be on Saturday, June 20 at Acadia University. I look forward to seeing many colleagues there for a very interesting programme.

The theme of the convention is "Performance" and will feature workshops by pianist John Hansen, actor Andrew Gillis, and percussionist Mark Adam.

They had student recitals on February 22 and a drama workshop on March 8 and more recitals are scheduled for April 5 in anticipation of the Annapolis Valley Music Festival later in the month.

It is exciting that the 2009 CFMTA Convention will be in New Brunswick within such close driving distance.



PRINCE EDWARD ISLAND

by Jane Naylor

In this year's report, along with what we have done, I'll highlight some of our Members.

Our year began with our Teachers on the Town social event in late August - a very pleasant way to start the year! September was very busy with our first monthly Pedagogy Meeting, our first of four Executive Meetings, CFMTA's Atlantic Young Artist Recital featuring pianist Michael Thibodeau, a PEIRMTA workshop: Teaching Students with ADHD by Dr. David Wong and New Horizons: Exploring the Piano Syllabus, 2008 Edition, a workshop jointly sponsored by the RCM and the PEIRMTA, Maria Case presenting.

Things settled down a little for some of us in October, during which the first of our Young Musicians Recital Series took place. Several of our Members also play in the Prince Edward Island Symphony Orchestra, and our Secretary, Annette Campbell, is its General Manager. They were busy with their first concert of the year.

November started with a PEIRMTA workshop entitled Teaching Composition by Dr. Andrew Zinck of the UPEI Department of Music. November 15 saw two Young Musicians Recitals in celebration of Canada Music Week®, as reported

in the previous issue of the CMT. We attempted to hold an event for adult students on December 7th, but this had to be postponed because everyone was just too busy. A decision was made to avoid December programming in future.

January 11, was the new date chosen for what turned out to be our largest yet Social for Adult Students and Teachers, including an hour and a half of performances and a super pot luck supper. Our gracious hosts this time were Kay and Graeme Linkletter. Kay is the webmaster of www.peirmta.ca and also www.peikiwanismusicfestival.ca, as well as being a coordinator of the local Queen's County Music Festival, one of the largest in Canada. Somehow she coped with a computer crash, in which almost everything was irretrievably lost just before the festival entries were due in late January, and managed to rebuild, get the scheduling done and the program printed by the end of March! Graeme recorded and prepared DVDs (with permission) for the composers, Lillian Safdi and Ernst Scheider, of PEI's rendition of the 2007 CFMTA Cross Canada Performance, for which they were truly grateful. We have advertised the 2009 CFMTA Call for Compositions and hope it turns out to be as successful as 2007's was. Before January was finished we also had another Executive meeting, a social Dinner Out for Members, and the submission of compositions for our 2009 PEIRMTA Canada Music Week® Composition Competition.



Queen's School of Music

- ♪ Queen's University has a highly flexible undergraduate music program.
- ♪ Small class sizes and individual attention for students, especially in upper years.
- ♪ Our students experience a high graduate school and education faculty acceptance rate.
- ♪ Non-B.Mus. students may enroll in applied study for credit after a successful audition.

Degree Options

Bachelor of Music

Applied Study (Performance)

Music Education

Musicology/Ethnomusicology

Theory/Composition

Bachelor of Arts in Music

Minor, Medal and Major Concentrations

Bachelor of Music/Bachelor of Education

Fully Integrated Five-year Program

Ensembles

Ensembles are open to any Queen's student by audition

Chamber Music Ensembles

Flute Choir

Clarinet Choir

The Collegium Musicum

Wind Ensemble

Jazz Ensemble

Polyhymnia (Women's Choir)

Choral Ensemble

Symphony Orchestra

Facilities

Electroacoustic Music Studios

Computer Laboratory for Applications in Music

Early Music Instrument Collection

W.D. Jordan Music Library

39 Bader Lane
Kingston, ON, K7L 3N6

www.queensu.ca/music
music@queensu.ca

Tel: 613-533-2066
Fax: 613-533-6808



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 could 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 e-mail or snail mail with your ideas.
lwanzel@hfx.eastlink.ca • 6158 Lawrence Street, Halifax, Nova Scotia, B3L 1J6. • Phone 902-423-8908.

Name _____

Address _____

Phone Number _____ E-mail _____

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



Teaching with the Stars

Attend a Dynamic Alfred Piano Teacher Workshop Featuring Melody Bober



A composer, arranger, clinician and teacher, Melody Bober enjoys creating motivational piano pieces that foster her students' understanding and love of music. Melody will be sharing her newest solo and duet repertoire and will demonstrate tried-and-true ways to help energize your piano studio. She will also explore how you can develop artistic playing at any level with Alfred's latest publications."

Monday, July 27, 2009

Long & McQuade
368 Terminal Ave.
Vancouver, BC V6A 3W9
Christie Smith at (604) 734-4886 or
csmith@long-mcquade.com

Tuesday, July 28, 2009

Long & McQuade
207-6339 200 Street
Langley, BC V2Y 1A2
Laura Radomsky at (604) 530-8704 or
lradomsky@long-mcquade.com

Wednesday, August 5, 2009

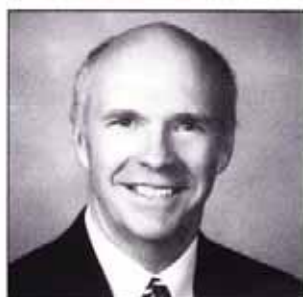
Remenyi House of Music
210 Bloor Street West
Toronto, ON M5S 1T8
(416) 961-3111 or
workshops@remenyi.com

Thursday, August 6, 2009

Music Plus
5 Michael Street
(Workshop Room 2nd Floor)
Kitchener, ON N2G 1L7
(800) 608-5205 or
margaret@musicpluscorp.com

Friday, August 7, 2009

Belle Air Music
Location: TBA
Windsor, ON
Chris Ingratta at (519) 258-1522 or
chris@belleairmusic.com



Attend Energizing Piano Sessions with

Robert D. Vandall

On Thursday, July 9 and Friday, July 10
at the CFMTA-FCAPM Convention 2009

Mount Allison University
Sackville, New Brunswick

An acclaimed composer of educational piano music, Robert D. Vandall has published more than 400 works, 100 of which are for two or more players. His sessions are filled with innovative teaching tips gleaned from his daily interaction with piano students.

For more information on this conference, please visit www.cfmta.org.

Alfred Music Publishing • alfred.com/piano • keyboard@alfred.com • (818) 892-2452

CONSERVATORY CANADA... MUSIC STARTS HERE.

THE MUSIC STUDENT'S BILL OF RIGHTS



Conservatory Canada believes that every Music Student should have the right to:

1. Music **affordable** for everyone.

- All students should have access to fair, accredited and affordable exams
- Our exams fees are 10 – 15% lower than our competitors

2. Study music that's **familiar**.

- Students will study longer with music that's engaging and current
- Check out our Contemporary Idioms Syllabus

3. One-on-one **personal** time with the examiner.

- Exams can be scary! Our exams are longer (Grades 1 to 3 are 20 minutes) allowing for a less hurried, more positive experience
- An optional mini-lesson lowers the barriers between student, teacher and examiner

4. Work on a schedule that is **flexible**.

- Students lead busy lives
- Split your exam over two sessions (grade 7 and higher)

We're here for you!

1-800-461-5367

www.conservatorycanada.ca



We were astonished by the unusually large number of people indicating an interest in our February Learn to Dance a Minuet workshop. One of the local dance studios supplied an instructor. We learned a few things for next time, e.g.: limit the numbers and have two instructors, but it was fun and there was certainly interest in doing this sort of thing again, especially among the older students (including adults) and teachers. Sandwiched between two Young Musicians Recitals at the end of February was the Awards Ceremony for the winners of our Composition Competition. One entry will be forwarded to CFMTA's national finals.

On March 21, a press release in the local newspaper, The Guardian, announced that Member Annabel Cohen has received major funding from the Canadian Social Sciences and Humanities Research Council for her international AIRS project, Advancing Interdisciplinary Research in Singing. Our annual fundraiser, the PEIRMTA Performathon, was the best one yet. This always takes place shortly before the Music

Festival so that everyone has lots of pieces ready. We offer great prizes to the students who help raise the most money, such as a Glow Bowling and Pizza Party for 8 people; a couple of day passes for two to different family fun parks; pool passes, etc. The money raised provides awards at each of four County music festivals and the Provincial Festival.

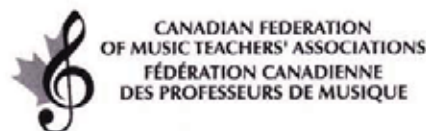
Suzanne Campbell, our Past President who is well known to most CFMTA Executive Members, had a baby girl on April 1st: Finley Frances, her third child. Our busy Treasurer, Melanie Walsh-Fraser, also has three young children. Membership in the PEIRMTA is good for personal growth! In early April we tried an Olympic Challenge (for technique) for the first time. Members Connie O'Brien and Valerie MacKenzie adapted some ideas from the Spring 2008 Edition of The Canadian Music Teacher (p. 34 to 36) and added some ideas of their own. The event turned out to be a lot of fun and the students and audience really got caught up in the spirit of it all! This is something we'll definitely do again, probably on

an annual basis. As I write, it is almost time for another in the Young Musicians Recital Series and then comes the Queen's County Music Festival, which is earlier than usual this year. Alas, we shall be attending a farewell dinner for our Public Relations Officer, Anne Bergstrom, who is moving to Halifax.

May will see the second of our two Socials for Adult Students and Teachers, as well as the last of our Young Musicians Recitals and monthly Pedagogy Meetings. Our last Executive meeting will take place prior to our Annual Meeting and Lunch on June 13, at which NSRMTA President, Lorna Wanzel, will be speaking. We look forward very much to the CFMTA Convention in Sackville, NB in July. Frances Gray and I will be going as Delegates and several other Members are interested in going to various workshops and the Piano Competition. See you there!

OUR LOGO

The CFMTA logo is available in the next three formats



Use it with new brochures and any other provincial materials.

E-mail the CMT Editor at cmtmagazine@shaw.ca to request an electronic copy.



Red Leaf Pianoworks
www.redleafpianoworks.com

**YOUR ONLINE SOURCE FOR
THE LATEST IN
NEW PIANO REPERTOIRE!**

FRESH & EXCITING SOLOS, DUETS & TRIOS

PIECES FROM 2008 RCM SYLLABUS

EASY ONLINE PURCHASE

<i>BEVERLY PORTER</i>	www.beverlyporter.ca
<i>SUSAN GRIESDALE</i>	www.susangriesdale.com
<i>REBEKAH MAXNER</i>	www.notekids.maxner.ca
<i>MARTHA HILL DUNCAN</i>	www.marthahillduncan.com

A MATTER OF PEDAGOGY

Expanding your teaching horizons

Innovative ideas about Recitals

Who doesn't like birthday parties and eating cake? That's what my piano recitals are: *celebrations*. I choose my recital dates to coincide with the birthday of one composer I want to feature, both biographically and musically. I think students should look forward to performing on stage in a festive atmosphere.

All I remember from recitals when I was a student is the dread and terror of not being perfect, thereby embarrassing my parents. The sweaty palms, clammy, slippery fingers—oh no, not Mr. Bach, I'll slide off the keys!, the shaking pedal foot—not to mention the visibly vibrating knee; that awful feeling in the pit of the stomach—I'd rather be in the dentist's chair.

The mind is blank; the ears tune out as one awaits the inevitable turn on the stage. Then, when one's turn is finally over, after an eternity on stage, one is so relieved to "have it over with" that one's ears still aren't in proper working order until the drive home.

In physics, Newton's Third Law states that to every action there is an opposite and equal reaction. Now that I am THE PIANO TEACHER, I am questioning and discarding many of the things that were done to me as a piano student. Way back then, the main goal of my piano study seemed to be to "beat" Jeffrey in the festival—I never did, to get

a better mark than Debbie on the Royal Conservatory of Music exam—well, I did, once—and to get that all-important piece of paper the ARCT certificate at the end of all those years.

Whether I could actually play musically or whether I enjoyed any form of music seemed to be irrelevant. It was the outer trappings—the product, the ribbons, the certificates—that were deemed important. The process itself, the actual production of glorious music, seemed almost irrelevant.

Now, it is the doing, the glorious playing on the piano, that I revel in because I WANT to, not because I HAVE to. I perform at my own recitals now by choice. I want to show my students the joy of making music. Solo piano can be a lonely experience, but it doesn't have to be, think about duets!

I have learned a great deal about music, but even more about joy, from my two daughters: Laurel (in grade 7 piano and school) and Jessica (in grade 5 piano and school). We three play the piano much more often than we practise the piano! They urged me to put some of our fun and funny moments on the piano at home onto the recital stage in a Viktor-Borge-like manner. It all started with the page-turning incident. After all those years of piano lessons, I am

a competent page-turner, but while I was playing something for the girls, a much younger Jessica decided to help me by turning the page for me two bars early and causing the whole book to fall into my lap! Naturally, Laurel wanted a turn in messing up the page turn. This scene was carried over to the start of my Mr. Beethoven recital where I "fired" three different page-turners, chosen (seemingly spontaneously) from volunteers in the audience, as I attempted to play Fur Elise. Giving up on the piece in feigned disgust, I chose five students from the audience to play one section each of the A-B-A-C-A piece (pre-planned, of course.) The students did this as a relay race with change-over times being over the E-D#-E-D#-E(etc.) sections of the piece.

I try to involve as many of my students as possible in entertaining moments at the recital. This creates a positive atmosphere of anticipation. I swear each group to secrecy so that everyone will have a few surprises at the recital itself. All of my helpers are bursting with that wonderful feeling of "I know something you don't know!" Naturally no one ever HAS TO go along with any of my wild ideas unless he or she wants to do so. HAVE TO does not exist for my students. GET TO is the operative phrase. Fortunately for me, when all else fails, my daughters will usually go along

with whatever scheme is at hand. My daughters are also my severest critics and let me know when something is just too, too ridiculous.

All this silliness is good fun, but there are several more serious reasons behind it:

- I like to keep the audience's attention on more than just the student's own turn on stage.
- I want everyone to see that it is okay to make a mistake on stage and that it is not a big deal.
- I try to educate my audience. This is more effectively done via a five-minute skit (Mr. Chopin meets the Cat in the Hat) or a silly song



The Well-Balanced Pianist

The integrated approach to fulfilling your pianistic potential

Play more expressively!
Perform more joyfully!
Improve your technique!
Play without pain!
Teach more effectively!

2009 Programs

Colorado
July 23 - 28

Pennsylvania
October 10 - 12

Piano Instructors Teresa Dybzig and Susan Nowicki. Training in Aston-Patterning, Feldenkrais, and Alexander Technique

WellBalancedPianist.com

(“forte fortissimo, piano pianissimo” to the tune of “Santa Lucia”) than by my pontificating on stage about the life and music of the featured composer.

- I want my audience (kids AND parents) to really listen to the music of the featured composer.

I perform at my recitals so that my students can see that adults practise, too. I also want them to feel that I am in this, too, and that music continues beyond piano lessons. I am a nervous pianist (thanks to my mom’s insistence of perfection) so, when I make a mistake on stage my students realize that ALL of us are only human.

It is because I had such a miserable time with MUSIC HISTORY III when I was twelve—memorizing the lives and music of a dozen or so composers, that I began the composer theme throughout my piano teaching. Besides featuring a composer at a recital (complete with birthday cake bearing the composer’s name, birthdate, and birthplace), each of my

students adopts the composer whose birthdate is closest to his/her own birthdate. The student receives a compact disk/DVD of his or her very own composer’s music plus some biographical information and sheet music. One has the privilege of writing a one-page research paper on the composer and presenting it at a recital. Two wonderful things have resulted from this project:

- A fourteen-year-old boy in grade 9 school and piano convinced his social studies teacher to let him write a 4000-word essay on Mr. Wagner rather than on 19th-century wars—the student is a pacifist.
- An eight-year-old girl chose to do six composers for a language arts project and read two of them at the recital just before performing pieces by those two composers.

It was tremendously gratifying for me as a teacher to be a part of this.

Recitals, either the preparation of the performance piece itself, or hearing someone

else play something personally appealing, often inspire students into a self-directed month of a serious piano practice.

One reluctant thirteen-year-old beginner started practising an hour a day to get a grade two Mr. Bach piece into shape, after I had suggested (ten days before THE DAY) that it would be okay not to perform at the recital. This was student-generated practice, not parent-generated. Usually a few students hear a piece performed that is one or two grade levels above them, but their WANTING TO learn it produced a very quick and good study of the piece, which in turn, gives them a major sense of accomplishment. It is also beneficial to hear other students perform the pieces that one has learned oneself.

The ultimate goal of my recitals, then, is to help my students feel good about, and proud of themselves and their accomplishments. And, most important of all, is to have FUN.

by Kathy Beveridge



Northern Lights
**Canadian National
 Conservatory of
 Music**

Piano Performance Exams

Piano Workshop Exams

Primary and Elementary
 Pedagogy Diploma

Associate Diploma in Pedagogy
 by Credit

Host a Composer and Kids
 Workshop!

Coaching Classes in your home
 studio!

**Summer Sizzle 2009
 July 12, 13 & 14**

For more information:
www.cncm.ca

866.889.8807

registrar@cncm.ca

PO Box 583, Mount Forest,
 ON N0G 2L0

ADVERTISERS' INDEX

Alberta Keys.....	16	Frederick Harris.....	outside back	Red Leaf Pianoworks.....	33
Alfred Publishing.....	31	Langley Community Music School	21	RCM Examinations.....	24
Brandon University.....	17	Longbow Publishing.....	17	Royal Sequence.....	28
CNCM.....	35	Long & McQuade.....	20	The Well-Balanced Pianist.....	34
Conservatory Canada	32	New Wave Travel.....	19		
Creative Piano Publishing.....	27	Piano Workbook.....	14		
Fairechild Radio.....	13	Queen's University School of Music	30		



Join us for professional enrichment in a picturesque, small town setting. You won't want to miss ...

Artist Concert featuring Jasper Wood, violin and Edmund Dawe, piano

Masterclasses in string, voice, piano and choral

Workshops and Clinics on a variety of topics including composition, voice and piano repertoire, studio management, new publications, and much more – something for everyone!

Trade show an opportunity to shop at our vendors' displays

2009 CFMTA-FCAPM Piano Competition support your provincial competitor

2009 CFMTA-FCAPM Annual General Meeting

For more information, contact Barbara Long, Host Coordinator
506.375.6752 or waybar@explornet.com

While in New Brunswick, plan on spending a few extra days to enjoy our beautiful province

DID YOU KNOW?

New Brunswick is the largest of Canada's three Maritime provinces. From Sackville, you could access any one of 5 scenic drives that take in 3 distinct coastlines. You could experience the highest tides on earth, the longest covered bridge in the world, one of the oldest mountain ranges on earth, the home of the first chocolate and nut candy bar, and some of the warmest salt water beaches north of Virginia. During the month of July, you might also take in one of our many summer music festivals including the Baie de Chaleur International Chamber Music Festival and the Lameque International Baroque Festival.

So plan to GO MARITIME IN 2009!

TALKING BUSINESS

CREATING A BUSINESS IMAGE

As private Studio teachers we divide our attention into various activities besides our teaching. Accounting, advertising and organizing recitals, are some of them and even though they may not be rewarding they are necessary to maintain our Studios thriving.

One aspect that we neglect is the image we want our students, parents, and community to perceive about our Studio. For home-studio teachers there is always the challenge to keep our practice respected and seen as any other arts development provider such as dance, drama, and visual arts schools.

One way to project that professional/business image is through a consistent look of the printed communications we use in our Studio. Newslet-

ters, announcements, recital programs, advertisement all can share elements that will identify our Studio in a unique way. Some things you can do are:

1. creating a name, logo and slogan for your Studio that will be used in all printed communications.
2. to use a particular color or a two-colour combination when possible in all printed communications of the Studio.
3. to use CFMTA and provincial logos in all printed communications of the Studio.

By having a Studio name, logo and slogan the community knows what you are all about in a way that is easy to remember.

Interested parents and prospective students may associate the Studio to the colors you have chosen and identify with it visually.

Having the CFMTA and provincial logos in all your communications sends the message that you are part of a bigger organization, that you care for your professional development and standards of teaching. You can get the ball rolling once you have clarity about the purpose of your Studio by asking to yourself what do you want your students to take away from the experience.

The internet and public libraries can provide a wealth of resources and examples we can learn from to develop our Studio's business image as well as by looking closely

at other arts activities' printed communications in our communities.

You can also ask a graphic designer—once you have your name, logo idea and slogan—to develop the concept and provide you with files that contain images you can copy and paste in all your communications.

Get moving, get ready for the next teaching year and pleasantly surprise your students by giving them the notion that they belong to an artistic community through a clear and consistent business image of your Studio and your continued professionalism.

by Alicia Romero, B. Mus

MEMORIAL FOUNDATION DONATIONS INVITED

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

CFMTA Memorial Scholarship Foundation

Donor Name

Address

City

Prov. & Postal Code

Area Code & Phone

In Memory of

Please make donations payable to CFMTA. A receipt for Income Tax purposes will be issued for a donation of \$50.00 or more from the office of the Secretary-Treasurer, Bernadette Bullock, 302-550 Berkshire Dr. London ON N6J 3S2.

BOOK REVIEWS

From classical to ragtime, from elementary to advanced... there is a book for what you need

Dragonfly, Dragonfly
by Carol Matz &
Broadway Magic
by Dennis Alexander
Signature series
Alfred, \$2.95 US each
Reviewer: Beth Olver

Seeking recital music for those young beginners?

Carol Matz's "Dragonfly, Dragonfly" (Alfred 2008) is a lovely lyrical tune for an early elementary student dying for a flat sign and ready to step beyond skips and steps. This ABA form piano solo is accompanied with an optional unequal duet part. With whimsical lyrics, "Dragonfly, Dragonfly" is sure to please your gentle six or eight-year-old beginner. Add a singer and create a trio!

And for that higher energy young pianist, Dennis Alexander's "Broadway Magic" (Alfred 2008) has that syncopated punch and tempo to capture a great student. This elementary student is ready to shift away from a five-finger starting place and enjoy a taste of hands together. The optional unequal duet part offers a bass drum roll to set the excitement of a Broadway opening.

These longer pieces in sheet music for elementary pianists' recital repertoire are wonderful. I wish they could be printed without page turns.

As past-president of ARMTA-Calgary branch, Beth Olver teaches piano students in her

home studio. She takes pleasure in serving as a church musician where the praise band educates her about popular idioms and transposing on the spot. She has recently become a Keyboards for Kids volunteer bringing music lessons to children who would not otherwise have music lessons.

Window to the Heart
by Randall Hartsell
Signature series
Alfred, \$2.95 US
Reviewer: Marian Parrott

"Window to the Heart" is a beautiful, lyrical piano solo written by the Alfred composer Randall Hartsell.

It would be very accessible to the intermediate level student, around grades five to seven, with its contemporary sound.

Its use of patterned fifths and seconds all over the keyboard gives it a rich, full sound, and at the same time makes it easier to read for students at this level. The tender melody would give the student opportunity to learn balance and shaping with a piece that is sure to appeal to students in their teens, and adult students alike.

"Window to the Heart" was a big hit in my studio, especially with girls in their teens, and would be a lovely piece to share with others, or at a recital!

Marian Parrott has an independent piano studio in Calgary, Alberta with students from beginner to advanced level. She has a Bachelor of Education from the University of Alberta, an ARCT teachers, an ALCM performers, and has a LTCL diploma from Trinity College London. She enjoys teaching pedagogy, and is currently the advisor for the student teachers affiliate group for ARMTA, Calgary Branch.

Boogie Blast
by Robert D. Vandall
Signature series
Alfred, \$2.95 US
Reviewer: Marian Parrott

"Boogie Blast" is an energetic, fast tour de force with a driving boogie rhythm.

Published as sheet music under Alfred's Signature Series, it is intended for late intermediate students, and indeed it would be too difficult for most students under around grade seven level.

With its fast staccato boogie base, it would be a great piece to build technique in repeated staccato and broken octaves in the left hand, while at the same time having a great appeal to teens. It would be a piece that they would like to "show off" with to their friends and family.

"Boogie Blast" is distinctive in that Vandall uses minor seventh and other jazz chords above the boogie base,

adding interest and depth, as well as differentiating it from many other similar type pieces in this genre.

This would be a great piece to motivate, and a very crowd friendly piece for a recital!

Buffalo Stampede
by W.T. Skye Garcia
Signature series
Alfred, \$2.95 US
Reviewer: Katrina Thompson

"Buffalo Stampede" is a lively piece with very catchy rhythms intended for a late beginner pianist.

The left hand accompaniment pattern is in broken 5ths and is meant to be played legato throughout. The challenge here will be to play quickly without tiring out the hand and becoming tense. This is a great chance to develop a relaxed, rotating wrist technique.

The right hand has a simple melody that is interesting because of the syncopated rhythms and frequent register changes.

The whole piece has a sense of urgency and excitement that will appeal to most players.

Ms. Thompson operates a private piano studio in Calgary, AB. She has completed a Bachelor of Music from Memorial University and a Master of Music Education from the University of Oklahoma.

She is currently a member of the Alberta Piano Teachers Association (APTA), an executive member with the Alberta Registered Music Teachers' Association (ARMTA Calgary), and an administrator with the Calgary Arts Summer School Association (CASSA).

Midnight Express
by Christopher Fisher
Signature series
Alfred, \$2.95 US
Reviewer: Barb Robertson

This is an early intermediate fun piece in ternary form with a short introduction and coda.

When the student is able to reach a presto tempo, the repetitive theme and LH ostinato give the impression of a train zooming along.

Students need facility in changing positions, (including a passage of chromatic descending perfect fourths), and LH octave jumps. They need to balance the melody and accompaniment. Effective use of dynamics will colour the repetitive sections.

It is exciting for a student to have a piece of sheet music, but it would be easier to promote some of the current literature in collections of graded material, or to have easy access to multiple pieces of sheet music bundled together.

How often would a teacher send a parent to the store to buy an individual piece of music at this level and how many stores are able to stock multiple copies of all the marvelous new compositions?

Barbara, originally an elementary music specialist in Manitoba, is now teaching piano and theory in Calgary. She directs a teen Church choir and does some accompanying. She has been involved with the Calgary Branch of the Alberta Registered Music Teachers' Association for about ten years, serving one term as President.

Pillow Fight
by Melody Bober
Signature series
Alfred, \$2.95 US
Reviewer: Barb Robertson

Many of my students have enjoyed the music of Melody Bober. Pillow Fight is a fun piece in middle C position with appropriate lyrics.

This music gives the student the opportunity to navigate the D.S. al Coda. The interlude and Coda effectively demonstrate the pillow fight with a switch from quadruple to triple meter.

More and more beginners are younger and shorter, and therefore have a difficult time reading the music on a vertical page setup. There are five systems on the second page, and just one system on the first page. The duet is written below the student score on the first page. This adds to the complex look of a relatively simple piece.

As an added challenge, try the D.S. in a minor key. The major key beginning demonstrates the fun part of the pillow fight. The minor key demonstrates the realization that maybe the pillow fight was not such a good idea.

Adventurous Tale
by Robert D. Vandall
Signature series
Alfred, \$2.95 US
Reviewer: Katrina Thompson

"Adventurous Tale" is an elementary level piano solo.

It is in the key of g minor, has an energetic tempo, and uses five finger positions throughout the piece.

A young performer would have a lot of fun imagining a story to tell as they play this piece.

The most interesting aspect of the music is the detailed score, with lots of dynamics, articulations and pedaling for the student to notice. The sudden contrasts between piano and forte, or legato and staccato require the student to be very aware of the sound they're creating and the character of each phrase.

Attention to these details will make a relatively simple piece leap off the page and become a satisfying musical experience for a young player.

Mystery at Blackwater Creek
by Martha Mier
Signature series
Alfred, \$2.95 US
Reviewer: Rita Kennedy

"Mystery at Blackwater Creek" is written for late elementary students. The form is ternary ABA. The tempo is slow and stealthily. Students are required to play both hands 8va lower, twice in this piece.

The composer makes use of legato and staccato touches.

The dynamics, add descriptive color to the story as well as the music. Students will enjoy this 28 measure, two page composition.

Rita Kennedy has actively contributed to ARMTA as Red Deer Branch President as well as provincial representative. She has completed an ARCT and a Licentiate Trinity College London, England and maintains a busy Studio in Red Deer.

Our Nation's Capital
by Carol Matz
Recital Suite Series
Alfred, \$4.50 US
Reviewer: Susan Hlasny

"Our Nation's Capital" by Carol Matz is part of the American Alfred publishers' Recital Suite Series, music highlighting different regions in the United States.

"Our Nation's Capital" is a set of three pieces showcasing Washington D.C. The first piece, "A Lincoln Tribute," pays homage to the Lincoln Memorial. This is majestic and patriotic music which uses typical American compositional elements *à la* Aaron Copland such as 9th chords in the harmony and consecutive 4ths in the melody. My Canadian/Korean student recognized the American sounds immediately relating it to a film she saw on Martin Luther King.

The second piece, "Along the Potomac," is a lyrical slower movement with freely changing rhythm patterns in the right hand over an ostinato bass.

Though in D major there is an allusion to modal harmonies reminiscent of American folk melodies.

The third piece, "Washington's Fife and Drum Corps," pays tribute to the U.S. Army's Fife and Drum band. This is standard 4-bars-in-a-phrase repeating melodic and rhythm patterns one would expect in military music.

All three pieces make effective use of register changes to highlight how pianistic colouring can alter the sound and mood of the harmonies and music in general.

Susan Hlasny, pianist and teacher, resides in Calgary, Alberta. She teaches for Mount Royal College Conservatory, where she also acts as the Piano Coordinator. Susan has enjoyed teaching students of all levels for 30 years. She received her Bachelor of Music degree in Piano Performance from McGill University, where she studied with Elizabeth Dawson and Dorothy Morton. She also received a Master of Music degree in Piano Performance from the University of Calgary where she studied with Charles Foreman. In early years she studied with Judith Altman in Montreal.

jazz-a-little, JAZZ-A-LOT, Book 3

by Catherine Rollin
jazz-a-little, JAZZ-A-LOT series

Alfred, \$6.95 US

Reviewer: Susan Hlasny

Jazz-a-little, JAZZ-A-LOT, (8 Solos in Jazz Style), Book 3, is the third book in this series (of the same title) by popular Alfred composer, Catherine Rollin. These are pleasing, well-crafted, intermediate pieces written in various jazz and jazz-related styles with which most students will be familiar.

"Blues Jam," for example, is in a 12-Bar-Blues form over a boogie-woogie bass pattern. "Rockin' Jazz" employs simple harmonic and melodic patterns over a driving repeating bass rhythm. Purer jazz style is well illustrated in "Easy Breezy Jazz" through its use of the characteristic swing rhythm and the blues scale. "Jazz Prelude" is a slow lyrical jazz piece showcasing a wider palette of more advanced jazz harmonies.

The compositional elements are quite discernible in these pieces and therefore could serve as a base for further exploration by the student.

Swing rhythms and syncopations abound. Common jazz scales are employed such as the blues scale, the dorian mode and the pentatonic mode. Basic jazz harmony is also presented through 7th chords.

Students will enjoy the pieces as the forms are simple and the melodies catchy.

Postcards from Iowa

by Melody Bober

Recital suite series

Alfred, \$4.50 US

Reviewer: Denise Jamieson

This suite contains three contrasting late intermediate solo pieces, each portraying an aspect of the Iowa landscape.

"On the Midway," evokes the festive atmosphere of the Iowa State Fair. In ABA form with an introduction and coda, it is rhythmically lively and effectively utilizes varying piano registers.

Next in the set is the lyrical and expressive "Wild Rose Waltz." Its lovely, lilting melody reflects the simplicity of the state wildflower.

The collection is completed by the energetic "River Rhapsody." Opening in irregular meter, the idea of a continuously flowing river is clearly conveyed. The principal idea enters in quadruple meter with rising and falling triplets which build constantly. After a reminiscence of the opening rhythmic theme, the coda returns in quadruple meter. Cross-hand rising triplets build tension and lead to a dramatic ending.

Since the pieces could be used individually or as a group, this would be an excellent recital resource for teachers.

Originally from Ontario, Denise received her early musical education from her mother, Dorothy Anderson. She obtained a B.Mus.A (piano performance) from U.W.O.

and later studied with Marilyn Engle to complete the LL.M. Denise has called Alberta home for over 26 years and is a proud member of ARMTA, Calgary Branch.

Winter Rhapsody

by Denis Alexander

Signature series

Alfred, \$3.95 US

Reviewer: Denise Jamieson

The introduction of "Winter Rhapsody" is marked *maestoso*, is in triple meter and has wide-ranging chords. The main thematic idea follows with an abrupt change of tempo to *Allegro molto*, in cut time. The rising melody in the left hand, accompanied by very fast-moving triplets in the right hand, effectively creates the scene of a blustery winter snowstorm.

In the middle of the piece, changing dynamics give the sense of the storm alternately gathering strength and then weakening. After a *poco ritardando*, the left hand melody with accompanying triplets continues and gathers strength reaching *fortissimo* in descending octaves. After a lull in the storm with rising four-note chords, there is a relentless building to the return of the *maestoso* section, which concludes the piece.

This late intermediate piano solo was commissioned by the Washington State University Piano Pedagogy Lab School.

Students will enjoy performing this exciting and dramatic piece.

Selections from "A brief history of the Heintzman House"

The Heintzman House (circa 1817), also known as Sunnyside Manor Farm, is one of the oldest buildings in Thornhill- Markham, and has one of the most interesting histories of any building in the area. The earliest mudhouse on record in the province, the house is constructed of adobe brick, fired brick and frame construction. The central five bays are the oldest portion of the house, which includes the adobe brick construction.

Charles Theodore Heintzman and his wife, Marion, purchased Sunnyside Manor in 1930 from Samuel Francis for the reported amount of \$ 100,000. Charles, the son of Herman and Lucy Heintzman, was the grandson of Theodore A. Heintzman, founder of the Heintzman Piano Company of Toronto.

Charles was born in Toronto and educated at St. Andrews College; after graduation he served his apprenticeship in the family's piano manufacturing business. Charles would eventually become a director and by 1950 became a vice president of the company.

Charles was a keen outdoors man, and both of the Heintzmans were interested in farming and kept a herd of prized Jersey cattle on their Thornhill property. Mr. and Mrs. Heintzman added the

pillars and portico as well as the conservatory, a garage and servants quarters, taking care that these and other alterations would preserve the character and unique features of the house.

Charles Heintzman died at his beloved Sunnyside Manor in September of 1954; Marion Heintzman died within a few years of Charles' death. In 1959 Sunnyside Manor was sold to real estate developers for the reported amount of \$880,000.

There was a concern that the developers were planning on demolishing the house to make room for a high-rise apartment. Residents in the area, led by Alan Sumner, opposed the plan and launched a campaign to save Sunnyside Manor and were successful in convincing the Town of Markham to purchase the property in 1966.

The house was renamed Heintzman House in honour of the last private owner and was, for a time, used as offices for the Town of Markham Recreation and Parks Department and as a community center. In 1984 the Heintzman House received designation as a heritage site under the Ontario Heritage Act.

In May of 2000, the Heintzman House was honoured by the United Empire Loyalists' Association of Canada with a special presen-

tation of the First Union Flag in honour of the property's first owner, United Empire Loyalist, Anthony Hollingshead. Only two other properties in the greater Toronto area have received such an honour - Fort York and Queen's Park.

The presentation was made in recognition of Anthony's participation in the Battle of the Blockhouse at Bergen Wood, N.J., (July 1780), an important Loyalist victory during the closing days of the American Revolutionary War. British Commander Sir Henry Clinton, in a dispatch to Whitehall, England, described the battle as "an instance of courage which reflects the great honour of a small body of refugees (Loyalists)."

*Charles,...,was the
grandson of Theodore A.
Heintzman, founder of
the Heintzman Piano
Company of Toronto.*

The Hollingshead clan held a family reunion at the Heintzman House in July 2000. Meeting their Canadian cousins for the first time were the American great great grandchildren of Elizabeth and Samuel Lount. Elizabeth

Soules Lount, granddaughter of Anthony and Elizabeth Hollingshead, was forced to flee to the United States following the execution of her husband, Samuel, for his role in the Upper Canada Rebellion of 1837.

A group which has played a prominent role in the recent history of the house is the Heintzman House Auxiliary. Many of the original members of the Auxiliary were involved in the campaign to save the house from demolition. Since 1971, the Auxiliary volunteers have organized an annual craft show fundraiser with proceeds going to the refurbishment of the house.

Today, a Board of Directors appointed by the Town of Markham manages the Heintzman House. The house is rented by local organizations, used for business meetings, has been used in commercial and film work, and is a popular venue for wedding parties and receptions.

*Source: Toinette Bezant, "A brief History of the Heintzman House"
www.hhouse.ca/History.html*

EXECUTIVE DIRECTORY

CFMTA EXECUTIVE OFFICERS

- President - Peggy L'Hoir, Box 727, Biggar, SK S0K 0M0, Ph. (306) 948-5231, Fax (306) 948-3987, rplhoir@sasktel.net
 Past President - Pat Frehlich, 72 Manor Drive, Sherwood Park, AB T8A 0S4, Phone (780) 467-0779, Fax (780) 417-3149, frehlich@shaw.ca
 Vice President - Darlene Brigidear, 13407 - 14A Avenue, Surrey, BC V4A 7P9, Phone (604) 531-8840, Fax (604) 531-8747, dbrigs@telus.net
 Secretary-Treasurer - Bernadette Bullock, 302 - 550 Berkshire Dr. London, ON N6J 3S2, Phone (519) 471-6051, Fax (519) 471-9126, bernadette_bullock@rogers.com

DELEGATES

- British Columbia** - (1) Darlene Brigidear - 13407 - 14A Avenue, Surrey, BC V4A 7P9, Phone (604) 531-8840, Fax (604) 531-8747, dbrigs@telus.net
 (2) Carol Schlosar - 309 Elliot Crescent, Sicamous, BC V0E 2V1 Phone (250) 836-4934, Fax (250) 836-3992, carol@bcmrta.bc.ca
- Alberta** - (1) Corrie Hausauer - 436 - 10th Street North, Lethbridge, AB T1H 2C7, Phone (403) 380-6068, hsstudio@telusplanet.net
 (2) Dorothea Johanson - 8231-10th Street, SW, Calgary, AB T2V 1M7, Phone (403) 255-7906, dgjohanson@nucleus.com
- Saskatchewan** - (1) Sandra Kerr - 45 Martin Street, Regina, SK S4S 3W4 Phone (306) 584-9547, shkerr@accesscomm.ca
 (2) Allison Sarauer - Box 165, Anaheim, SK S0K 0G0 Phone (306) 598-2018, sarauermusic@sasktel.net
- Manitoba** - (1) Kerrine Wilson - 568 Scurfield Blvd, Winnipeg, MB R3Y 1R9, Phone (204) 489-5324, kerrinewilson@yahoo.com
 (2) Dorothy Lothar - 951 Centennial St. Winnipeg, MB R3N 1R6, Phone (204) 489-8862, dlothar@shaw.ca
- Ontario** - (1) Nancy Hughes - 260 First Ave. East, North Bay, ON P1B 1J8, Phone (705) 476-0439, nancynjh@onlink.net
 (2) Charline Farrell - 4 Home Place, Chatham, ON N7L 5P4, Phone (519) 354-4380, dfarrell2@cogeco.ca
- Quebec** - (1) Lynne Gagne - 16 rue du Fort, Coteau-du-Lac, QC J0P 1B0, Phone (450) 763-0262, lynne_gagne@videorron.ca
 (2) Hélène Lord - 63 Bachand Sud, Boucherville, QC J4B 2N8, Phone (450) 449-7580, Fax (450) 641-9839, hlord@sympatico.ca
- New Brunswick** - (1) Lynn Johnson - 800 Mountain Rd, Box 25164, Moncton, NB E1C 9M9, Phone (506) 756-2140, ljlw@nbnet.nb.ca
 (2) Kilby Hume - 4 Wendy Court, Rothesay, NB E2E 3J3, Phone (506) 847-3277, gmkhume@nbnet.nb.ca
- Nova Scotia** - (1) Lorna Wanzel - 6158 Lawrence St., Halifax, NS B3L 1J6, Phone (902) 423-8908, lwanzel@eastlink.ca
 (2) Rebekah Maxner - P.O. Box 524, 23 William St., Hantsport, NS B0P 1P0, Ph. (902) 684-1063, notekids@maxner.ca
 Alternate - Peggy Harrison, 38 Wanda Lane, Dartmouth, NS B2W 3G7, Ph. (902) 462-5179, wg.harrison@ns.sympatico.ca
- Newfoundland** - (1) Joan Woodrow - 1 Marigold Place, St. John's, NF A1A 3T1, Phone (709) 722-9376, jwoodrow@nl.rogers.com
- Prince Edward Island** - (1) Suzanne Campbell - 100 Hillsboro St., Charlottetown, PE C1A 4W4, Phone (902) 367-6740, singing@eastlink.ca
 (2) Jane Naylor - RR 2, Hampshire, PE, C0A 1Y0, naylor@upe.ca

CONVENORS

- Archives - Priscilla King, 25 Edgevalley Way NW, Calgary, AB T3A 4X6, Phone (403) 239-8383, kingrientak@gmail.com
 By-Laws & Standing Rules - Lorna Wanzel, 6158 Lawrence St., Halifax, NS B3L 1J6, Phone (902) 423-8908, lwanzel@eastlink.ca
 Canada Music Week® Convenor - Po Yeh, 18 Strathlea Cres SW, Calgary, AB T3H 5A8, Phone (403) 246-3269, yehp@shaw.ca
 The Canadian Music Teacher Editor & Advertising Manager - Alicia Romero, 130 Arbour Ridge Park NW, Calgary, AB T3G 4C5, Phone (403) 208-1739, cmtmagazine@shaw.ca
 Finance Chair - Darlene Brigidear, 13407 - 14A Avenue, Surrey, BC V4A 7P9, Phone (604) 531-8840, Fax (604) 531-8747, dbrigs@telus.net
 Nominations & Elections - Pat Frehlich, 72 Manor Drive, Sherwood Park, AB T8A 0S4, Phone (780) 467-0779, Fax (780) 417-3149, frehlich@shaw.ca
 Special Projects Co-ordinator - Heather Blakley, 611 Addie Cres., Saskatoon, SK S7K 3K6, hblakley@sasktel.net
 Young Artist National Co-ordinator - Pat Frehlich, 72 Manor Drive, Sherwood Park, AB T8A 0S4, Phone (780) 467-0779, Fax (780) 417-3149, frehlich@shaw.ca
 Young Artist Atlantic Co-ordinator - Melody Dobson, 205 Gauvin Road, Dieppe, NB E1A 1M2 Phone (506) 859-4450, mail@ccrm.ca
 Young Artist Ontario Co-ordinator - Ann Babin, 1153 St. Dunstons Place, Orleans, ON K1C 1Z3, Phone (613) 830-8826, ann_babin@rogers.com
 Young Artist Western Co-ordinator - Cathy Donahue, Box 7, Perdue, SK S0K 3C0, Phone (306) 237-4790, bdonahue@sasktel.net
 Young Artist BC Co-ordinator - Susan Schleppe, 5938 Cody Pl, Nanaimo, BC V9V 1J7, Phone (250) 756-0664, kschleppe@telus.net
 Young Artist Alberta Co-ordinator - Rita Kennedy, 23 Altena Close, Red Deer, AB T4R 3A8, (403) 352-2257, pianotea@telus.net
 Webmaster - Paulette Pelland, 2012 104 St., Edmonton, AB T6J 5A8, Phone (780) 437-7827, paulette@shaw.ca
 Public Relations and Marketing - Pat Frehlich, 72 Manor Drive, Sherwood Park, AB T8A 0S4 Ph. (780) 467-0779, Fax (780) 417-3149, frehlich@shaw.ca

PROVINCIAL EXECUTIVE OFFICERS

PRESIDENTS

- British Columbia** - Darlene Brigidear, 13407 - 14A Avenue, Surrey, BC V4A 7P9, Phone (604) 531-8840, Fax (604) 531-8747, dbrigs@telus.net
Alberta - Joan Milton, 2310 - 22nd Street South, Lethbridge, AB T1K 2K2, Phone (403)327-0012, jvmilton@telusplanet.net
Saskatchewan - Sandra Kerr - 45 Martin Street, Regina, SK S4S 3W4 Phone (306) 584-9547, shkerr@accesscomm.ca
Manitoba - Kerrine Wilson - 568 Scurfield Blvd., Winnipeg R3Y 1R9, Phone (204) 489-5324, kerrinewilson@yahoo.com
Ontario - Nancy Hughes, 260 First Ave. East, North Bay, ON P1B 1J8 Phone (705) 476-0439, nancynjh@onlink.net

EXECUTIVE DIRECTORY (CONT'D.)

Québec - Lynne Gagne, 16 rue du Fort, Coreau-du-Lac, QC J0P 1B0, (450) 763-0262, lgagne@rocler.com
 New Brunswick - Kilby Hume, 4 Wendy Court, Rothesay, NB, E2E 3J3, (506) 847-3277, gmkhume@nbnet.nb.ca
 Nova Scotia - Lorna Wanzel, 6158 Lawrence St., Halifax, NS B3L 1J6, Phone (902) 423-8908, lwanzel@eastlink.ca
 Newfoundland - Margaret Murray-Reed, 21 Macpherson Ave, St. John's, NF A1B 2B8, Phone (709) 726-5109, mmmr@nl.rogers.com
 Prince Edward Island - Jane Naylor, RR 2, North Wiltshire, PE C0A 1Y0, naylor@upei.ca

SECRETARIES

British Columbia - Kevin Thompson, 15042 Royal Avenue, White Rock, BC V4B 1L9, Phone (604) 538-2919, Fax (604) 538-2968, secretary@bcmta.bc.ca
 Alberta - Bev Moore, P.O. Box 247 Main, Edmonton, AB T5J 2J1 Phone (780) 554-7682, armtaadmin@shaw.ca
 Saskatchewan - Leanne Bowes, 229 Begg Crescent, Saskatoon, SK S7H 4P1, Phone (306) 373-5352, Fax (306) 373-1390, srmta@sasktel.net
 Manitoba - Carla Plosz, 818 Oakdale Drive, Winnipeg, MB R3R 3N7, Phone (204) 889-8739, hannate@mts.net
 Ontario - Ron Spadafore, Box 635, Timmins, ON P4N 7G2, Phone (705) 267-1224, Fax (705) 264-0978, ormta@nt.sympatico.ca
 Québec - Marie Lassonde, 505-800 Muir, Saint-Laurent, QC H4L 5N5, Phone (514) 495-3648, marielassonde@hotmail.com
 New Brunswick - Doris Sabean, 34 Llangollen Rd, Moncton, NB E1E 3W5, dsabean@nb.aibn.com
 Nova Scotia - Michal King, 279 Portland Street, Dartmouth, NS B2Y 1K2, Phone (902) 466-0325, michal.king@ns.sympatico.ca
 Newfoundland - Catherine Cornick, 34 Circular Rd., St. John's, NF A1C 2Z1, Phone (709) 726-0826, ccornick@nl.rogers.com
 Prince Edward Island - Annette Campbell, 89B Scarlet Drive, Charlottetown, PE C1A 8L7, Phone (902) 569-0183, annettecampbell@castlink.ca

TREASURERS

British Columbia - Lois Kerr, #7 - 6179, No. 1 Road, Richmond, BC V7C 1T4, Phone (604) 274-1980, loiskerr@shaw.ca
 Alberta - Bev Moore, P.O. Box 247 Main, Edmonton, AB T5J 2J1 Phone (780) 554-7682, armtaadmin@shaw.ca
 Saskatchewan - Leanne Bowes, 229 Begg Crescent, Saskatoon, SK S7H 4P1, Phone (306) 373-5352, Fax (306) 373-1390, srmta@sasktel.net
 Manitoba - Lisa Hunchack, 178 Thurlby Rd., Winnipeg, MB R2G 2V4, Phone (204) 654-1044, brenthun@mts.net
 Ontario - Nancy Dale, P.O. Box 1639, 58 Shakespeare Ave., Niagara-On-The-Lake, ON L0S 1J0, Phone (905) 468-5639, nanjd@hotmail.com
 Québec - Thérèse Marcy, 708 Marco Polo, Boucherville, QC J4B 6K7, Phone (450) 655-8552, th.marcy@sympatico.ca
 New Brunswick - Jane Bowden, 63 Shore St., Fredericton, NB E3B 1R3, Phone (506) 454-1188, Fax (506) 450-9615, bowden@nb.sympatico.ca
 Nova Scotia - Nancy Morgan, 31 Grenadier Dr., Dartmouth, NS B2V 2L1, (902) 406-5150, morgansmart@eastlink.ca
 Newfoundland - Catherine Cornick, 34 Circular Rd., St. John's, NF A1C 2Z1, Phone (709) 726-0826, ccornick@nl.rogers.com
 Prince Edward Island - D. Melanie Walsh-Fraser, 263 Keppoch Rd., Stratford, PE C1B 2J5, Phone (902) 569-1604, dmwalshfraser@hotmail.com

REGISTRARS

British Columbia - Susan Olsen, 13088 Huntley Ave., Surrey, BC V3V 6B8, Phone (604) 584-0916, registrar@bcmta.bc.ca
 Alberta - Bev Moore, P.O. Box 247 Main, Edmonton, AB T5J 2J1 Phone (780) 554-7682, armtaadmin@shaw.ca
 Saskatchewan - Leanne Bowes, 229 Begg Crescent, Saskatoon, SK S7H 4P1, Phone (306) 373-5352, Fax (306) 373-1390, srmta@sasktel.net
 Manitoba - Cathy Dueck, 18 DeJong Cr., Winnipeg, MB R2K 3M1, Phone/Fax (204) 339-6768, mrmta@shaw.ca
 Ontario - Ron Spadafore, Box 635, Timmins, ON P4N 7G2, Phone (705) 267-1224, Fax (705) 264-0978, ormta@nh.sympatico.ca
 Québec - Danielle Langevin, #2-336 St. Francis, Chateauguay, QC J6J 1Z3, Phone (450) 691-7800, ad.lib@videotron.ca
 New Brunswick - Mabel Doak, 672 Scully St., Fredericton, NB E3B 1V2, Phone (506) 454-2056, adoak@nbnet.nb.ca
 Nova Scotia - Kathryn Andrew, 14 Tamerlane Court, Dartmouth, NS B2W 4V3, Phone (902) 435-5751, kathyandrew@ns.sympatico.ca
 Newfoundland - Catherine Cornick, 34 Circular Rd., St. John's, NF A1C 2Z1, Phone (709) 726-0826, ccornick@nl.rogers.com
 Prince Edward Island - Dr. Frances Gray, c/o UPEI Music Department, University of PEI, 530 University Ave., Charlottetown, PE C1A 4P3, Phone (902) 566-0680, fgray@upei.ca

PROVINCIAL NEWSLETTER EDITORS

British Columbia - *Progressions* - Dina Pollock, 32908 Bevan Avenue, Abbotsford, BC V2S 1T3, Phone (604) 859-6333, dina_pollock@telus.net
 Alberta - *Tempo* - Alicia Romero, 130 Arbour Ridge Park N.W., Calgary, AB T3G 4C5 Phone (403) 208-1739, aliciaromero@shaw.ca
 Saskatchewan - *OPUS* - Lore Ruschinsky, 94 Green Meadow Rd, Regina, SK S4V 0A8, (306) 789-8414, lore_rusch@accesscomm.ca
 Manitoba - *Take Note* - Maryanne Rumancik, Box 334, Lorette, MB R0A 0Y0, Phone (204) 878-3901, Fax (204) 878-2332, mrumancik@mts.net
 Ontario - *Notes* - Kirsten Carlson, 594 Blanchard Cres., Ottawa, ON K1V 7B8, Phone (613) 526-5234, ceditormta@ntl.sympatico.ca or kirstenthereseccarlson@yahoo.ca
 Québec - *Musifax* - Danielle Langevin, #2-336 St. Francis, Chateauguay, QC J6J 1Z3, Phone (450) 691-7800, sad.lib@videotron.ca
 New Brunswick - *The Quarter Note* - Xavier Robichaud, 204 Bessborough, Moncton, NB E1E 1R2, Phone (506) 386-3750, xavier@mmsm.ca
 Nova Scotia and Prince Edward Island - *Arabesque* - Rebekah Maxner, P.O. Box 524, 23 William St., Hantsport, NS, B0P 1P0, (902) 684-1063, notekids@ns.sympatico.ca

Cover: Heintzman House, Thornhill ON
Ron Schmoll, Photographer

All opinions are those of the authors and may differ from those of CFMTA. Articles may be reproduced without permission if *The Canadian Music Teacher* is credited.

Canada Post Agreement # 40012455

Invest in a lifetime of success.

Celebrate Piano!

A comprehensive piano method by Cathy Albergo, J. Mitzi Kolar, and Mark Mrozinski

"I can say without reservation that Celebrate Piano!® is the most pedagogically sound, exciting course of piano instruction for children I've seen to date."

KEVIN M. COAN, PIANO TEACHER

Celebrate Piano!® is the first piano method designed to prepare students for the extensive range of music found in Celebration Series Perspectives®



Integrated components include:

- * Lesson and Musicianship Books
- * Solos Books
- * Accompaniment CDs and MIDI's
- * Flashcards
- * Teacher's Guide

Celebration Series PERSPECTIVES®

"The most comprehensive graded series of basic piano repertoire available."

MARVIN BLICKENSTAFF, FRANCES CLARK CENTER FOR KEYBOARD PEDAGOGY



Integrated components include:

- * 11 Piano Repertoire Books
- * 10 Piano Studies / Etudes Books
- * 9 Student Workbooks
- * 1 Handbook for Teachers
- * 1 Answer Book for Student Workbooks
- * 11 Compact Discs

Call 1-800-387-4013
to receive your free Celebrate Piano!® and
Celebration Series Perspectives® Samplers
www.frederickharrismusic.com

