

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 61 - NUMBER 2 - JANUARY 2011



50th
Anniversary
of
Canada Music
Week[®]



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WHAT'S INSIDE . . .

- 4 Greetings from CFMTA/FCAPM
- 5 Letter from the Editor
- 6 CFMTA/FCAPM Certificate of Recognition
for Professional Achievement
- 7 A Unique Opportunity
- 8 Call for Compositions - Information
- 9 CFMTA/FCAPM Student Composer Competition
Entry Form
- 10 Professional Development and Research Committee
ask for your Input
- 13 Mark Your Calendar
- 14 CFMTA/FCAPM Convention 2011

Canada Music Week* 2010
Recipients of the CFMTA/FCAPM Bill Andrews Award
BCRMTA: North Island - PEIRMTA Charlottetown
- 20
- 24 Canada Music Week* 2010 - from Coast to Coast
- 38 Tomorrow's Creative Thinkers
- 39 ARMTA: Music Conference Alberta 2010
- 40 SRMTA: Chopin at 200
- 41 BCRMTA: Be a Quay Player
- 42 Piano Pedagogy and Identity - Part 2
- 47 A Look back in Time
- 48 Review of Publications
- 52 Executive Directory

PUBLICATION INFORMATION

Official Journal of the CANADIAN FEDERATION OF
MUSIC TEACHERS' ASSOCIATIONS
LE PROFESSEUR DE MUSIQUE CANADIEN

CIRCULATION 3500 - FOUNDED IN 1935

UPCOMING EDITIONS OF
The Canadian Music Teacher

Spring Edition 2011

- Publication: May 2011
- Submission Deadline: April 1, 2011

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- Submission Deadline: August 15, 2011

Winter Edition 2011

- Publication: January 2012
- Submission Deadline: Dec 1, 2011

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editor@cfmta.org

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The official journal of the Canadian Music Teachers' Association is published three times a year by the CFMTA/FCAPM. 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/FCAPM.

All opinions are those of the authors and may differ from those of CFMTA/FCAPM.

SUBSCRIPTIONS

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 fee for Canadian residents is \$ 20.00 per year,
and \$ 30.00 for non-residents.
Make cheque payable to CFMTA/FCAPM.



GREETINGS FROM CFMTA/FCAPM

Darlene Brigidear
CFMTA / FCAPM President

By the time the Canadian Music Teacher arrives at your home, Christmas will be a cherished memory and the New Year will bring new experiences, new challenges and often, new rewards as we continue through the musical year with our students and colleagues.

One of the most lasting Christmas gifts can be the gift of music. I will always remember the grandfather who wanted to do something special for his granddaughter and phoned to arrange for piano lessons, which he would give to her as a Christmas present. She indeed loved her lessons, worked hard, achieved her musical goals and, best of all, went on to derive life-long pleasure from his thoughtful and generous gift. The best things in life are not always “things”.

I feel that we, as music teachers, are all indeed fortunate to be given the gift of doing what we love as a profession- sharing our passion for music. It is so rewarding to share our enjoyment of music with our students and give them the opportunity to experience the “joy of music” first hand.

There have been many exciting moments for CFMTA/FCAPM as we close out 2010 and move into the New Year. Our 50th Anniversary of Canada Music Week[®] was a huge

celebration this year. Thank you to all the branches across Canada who held special events and celebrated with birthday cakes, posters, pencils etc. to made this a special year for Canada Music Week[®], the largest celebration of Canadian music. We had to order 1000 extra pencils and still sold out of all Canada Music Week[®] supplies. Canadian music was heard in concerts, schools, churches and on radio across Canada. I have the privilege of reading the reports from all the branches and it is absolutely amazing how we all came together to celebrate this 50th anniversary milestone. Bravo!!!

Our new “CFMTA/FCAPM Certificate of Recognition for Professional Achievement” has been awarded to many teachers already. We are expecting many more applications in the New Year and ask you to go to our website for information and the application form. The certificates may be displayed in teachers’ studios and used in advertising. We are hoping to encourage teachers throughout Canada to become more involved in personal development, branch and community events and studio enrichment .

We have received favourable comments about our partnership with Desjardins, The Personal[®]

Insurance Group, who are offering our members the option of Group Insurance Preferred Rates for house and car insurance. Information is available on our website. We hope this new service will benefit many of our members.

I am very excited to invite all of you to our convention “Music is a Life Force” in Regina Saskatchewan in July 2011. This promises to be an outstanding “musical feast”, an event not to be missed. Information is available on the website and in our Canadian Music Teacher magazine. The organizing committee has planned an amazing program of outstanding workshops and concerts. What a gift it would be if we could have hundreds of our members attend and make this the biggest ever CFMTA/FCAPM convention.

Thank you for all you do on behalf of our great organization. Together we can work to impact the lives of our students, giving them the life-long gift of the joy of music.



HELLO FROM THE EDITOR

Dina Pollock



Hello Everyone,
Another issue done!!
WOW - what a busy Canada Music Week® we had.
Please enjoy reading about all the festivities across our country.
A *thank you* to all the Canada Music Week® Coordinators for sending me the reports and photographs. I know it was difficult to get all the information in such a short time - a job well done.

With so many photographs to chose from it was hard to decide which ones to use and with limited space I could not put in all of them. If your photo was not included - my apologies.
Thank you to the executive, committees, contributors, reviewers and advertisers. Without your support and dedication this magazine would not be possible.

On the front cover:

Helen Dahlstrom
taken by Janet Leffek
Victoria Branch - BC
(Photo on page 29 of Helen also by Janet)

Thanks,

Dina



ANNOUNCEMENT OF ANNUAL GENERAL MEETING 2011

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

Location: University of Regina - on Thursday July 7th
Luncheon starting at 12:30 pm - meeting to follow at 1:30 pm

Business to be conducted includes: 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 Wednesday July 6th from 9:00 am to 5:00 pm
Education Building Room ED 114

By order of Darlene Brigidear, President . Bernadette Bullock, Secretary-Treasurer
Dated at London, Ontario, this 25th day of August, 2010

THE CFMTA/FCAPM CERTIFICATE of RECOGNITION for PROFESSIONAL ACHIEVEMENTS

CFMFTA is a professional organization of music educators throughout Canada. In order to promote continued professional growth by our members, we are offering “**The CFMTA/FCAPM Certificate of Recognition for Professional Achievement**”, presented by CFMTA, to encourage members to grow as musicians, educators and mentors.

The Canadian Federation of Music Teachers’ Associations has set up a program in which those who show professional development/practice throughout the year will be rewarded with a certificate. This would be renewable every two years. A fee of \$10.00 to cover the administrative cost, certificate and postage would accompany the application form. These high quality certificates could be displayed in studios and the recognition used in advertising. Please note that this is a voluntary program for individual members and is in no way part of the membership process, which is handled by our provincial organizations.

The applicants for the recognition certificates would complete a “Documentation of Professionalism” and send it to the Secretary-Treasurer of CFMTA. The certificates would be issued yearly, in January. The certificate would be renewable every two years. Please refer to Documentation of Professionalism, which can be downloaded from the “members only” section of the website.

In many professional organizations, professional development is mandatory for membership renewal: for example, dentistry, chartered accountancy, etc. In our own profession, the MTNA, our fellow teaching organization in the United States, requires all Certified Music Teachers to complete a “Documentation of Professional Renewal Activities Points Form” by July 1st of each renewal year, in order to keep their certification current. Though our program is voluntary, we hope that many of our members will apply for the certificate, as recognition of their excellent professional diligence.

BENEFITS

- Commitment to continued growth in your chosen profession of music instruction
- Commitment to providing our membership with goals of personal professional achievement as music instructors
- Commitment to validating and rewarding those who show personal professional achievement
- Enhancing the quality of musical instruction for Canadian students through continuing education
- Increasing participation and leadership in musical events at the national, provincial and branch level
- Promoting professionalism through contributing to the profession, building partnerships, student involvement and personal evaluation
- Promoting mentorship and partnering with pedagogy advocates

CFMTA/FCAPM is committed to the promotion of professionalism and professional development for our membership.

The Professional Achievement forms can be downloaded from the website
www.cfmta.org (members only section)

They can also be found in the last issue of The Canadian Music Teacher



Do you have an idea for a project that would benefit CFMTA/FCAPM members?

CFMFTA/FCAPM is offering a one-time award of up to \$1000 for a “Unique Opportunity”. All Branches in Canada are eligible to submit an application. The successful application will be chosen by a panel of judges from across Canada.

Application guidelines:

Send a detailed written proposal of the project or event that you are planning. The focus should be on a project that could potentially benefit members of CFMTA/FCAPM across the country.

Describe your goals, objectives, plan of action and proposed timeline. Include a budget and plans for promoting the project. On a separate page, write down the contact information:

Address

Phone and email

for the chairman of the project.

All proposals must be postmarked by February 1, 2011. The winner of the “Unique Opportunity” funding will be asked to submit a report that will be featured in an issue of the Canadian Music Teacher.

Mail proposals to:

CFMTA/FCAPM

c/o Bernadette Bullock
302 - 550 Berkshire Drive
London, ON N6J 3S2



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/FCAPM really mean?

- Communication with colleagues and a pedagogical network across the nation.
- Local and Provincial acknowledgement at the national level through provincial representation.
- A unified body to support, promote and mentor music educators and music education at the provincial, national and international level.
- Biennial conventions that create opportunities for learning, inspiration, competition 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, optional group home and auto insurance

As independent music teachers our members have access to a national organization that provides an invaluable opportunity to impact, and be impacted by, the rest of the nation.

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

CALL FOR COMPOSITION - For performance across Canada November 20 - 26, 2011

deadline March 31st, 2011

In celebration of
CANADA MUSIC WEEK® 2011

One Piano Solo: Grades 3 – 4

One Piano Solo: Grades 5 – 6

One Vocal Solo: Grades 2 – 3

One instrumental solo with piano accompaniment,
or work for chamber ensemble

Deadline Date: March 31, 2011

Entry fee: None

The competition is open to any Canadian resident.
Submissions must be new, unpublished pieces. The
composer's name should not appear on the score.

A Canadian topic or theme is suggested.

The composition will be chosen by a selection
committee from across Canada.

The copyright for the composition will be retained
by the composer.

The chosen composition will be published, recorded
and available to be downloaded for public use, from
the CFMTA/FCAPM website until November
30, 2011 or employed by the CFMTA/FCAPM
for publicity purposes after consultation with and
agreement of the composer.

Submissions should be submitted as a PDF file.
Please include a short composer biography, mailing
address and telephone number.

Composers of the chosen compositions will be
interviewed in the CFMTA/FCAPM newsletter,
The Canadian Music Teacher, as well as receive
recognition in all Provincial Registered Music
Teachers newsletters.

Please direct submissions and questions to:

Po Yeh

Canada Music Week® Convenor

yehp@shaw.ca



Got a great idea or catchy phrase that will really make
a great slogan for CFMTA/FCAPM?

Send your idea or ideas to the CFMTA office admin@cfmta.org

CFMTA/FCAPM is investigating a marketing and advertising initiative
and you might have just what we are looking for!!!

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS STUDENT COMPOSER COMPETITION ENTRY FORM

deadline June 1st, 2011

Please print clearly

Student's name	Birthdate

Address _____	
Phone	Email

Teacher	Teacher's phone

Teacher's address	Teacher's email

Initial of applicant's parent or guardian _____

CATEGORY	PREPARATORY	8 YEARS & UNDER	Class 1 _____ Class 2 _____
	A	11 YEARS & UNDER	Class 1 _____ Class 2 _____
	B	15 YEARS & UNDER	Class 1 _____ Class 2 _____
	C	19 YEARS & UNDER	Class 1 _____
	D	OPEN	Class 1 _____

Title of Composition _____

I hereby certify that the attached composition for the national CFMTA Canada Music Week® Student Composer Competition is entirely my own work, and hereby agree to section 5 of the regulations.

Signatures Competitor _____

Parent/Guardian _____

Music Teacher _____

Teacher must be a current member of the Registered Music Teachers' Association

The provincial winning compositions must be received by the Canada Music Week® Co-ordinator not later than June 1, 2011. Please mail submissions to Po Yeh, 18 Strathlea Cres SW Calgary, AB T3H 5A8.



PROFESSIONAL DEVELOPMENT AND RESEARCH COMMITTEE ASK FOR YOUR INPUT!

At the CFMTA/FCAPM meetings held this past July there was a great deal of discussion regarding the Professional Development and Research

Committee and how that committee might best serve the present and future needs of members of the CFMTA/FCAPM.

development, perhaps with practical advice on items such as running a home based business, to offering inspiring teaching ideas, practice ideas for students or a checklist guide for parents in choosing the right teacher.

The Professional Development and Research Committee ask for your input regarding ideas that you feel would be of interest or benefit to our members. Your ideas could be forwarded to the CFMTA delegates in your province or directly to the Professional Development and Research Committee Chair: Lorna Wanzel at lwanzel@eastlink.ca and CC the CFMTA/FCAPM office at admin@cfmta.org

Your ideas will be brought forward for discussion at the next CFMTA/FCAPM meetings as the committee strives to find ways to better serve members of the Canadian Federation of Music Teacher's Associations.

Professional Development Committee:
Lorna Wanzel:Chair
Hélène Lord
Peggy L'hoir
Pat Frehlich

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Although it is not in the committee's mandate to run programs, workshops, master classes, etc., as each province offers many programs to suit the professional development needs of their members, the committee desires to help the provinces promote these events and by doing so, raise the profile of Registered Music Teachers across Canada. It also seeks to offer more unified resources of programs available to our members and encourage dialogue amongst CFMTA/FCAPM members across Canada. Certainly the CFMTA/FCAPM website will be a useful tool in this regard, offering a calendar of events at both the branch and provincial levels. Links could be provided for chat rooms, webinars and the latest in research of interest to our members.

Members would be welcome, and encouraged, to submit articles to the committee for publication in the Canadian Music Teacher pertaining to any aspect of professional



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Mark your calendar

The Royal Conservatory - Annual Convocation Ceremony

February 13, 2011
TELUS Centre for Performance and Learning
273 Bloor Street West, Toronto, ON

Call for Compositions

deadline March 31, 2011
• see page 8 for more information

Call for 2012 MTNA National Conference Proposal Submissions

MTNA is now accepting proposals for the 2012 National Conference that will take place March 24 - 28 in New York City.

deadline April 14, 2011
• This call is for all General, Collaborative, Group Piano, Recreational Music Making, Technology and miscellaneous session proposals. This is the only call for session proposals for this conference.

For more information: <http://members.mtna.org/submit/proposal2.html>

CFMTA/FCAPM National Piano Competition

deadline May 1, 2011
• download forms at www.cfmta.org

Hughean Ferguson Distinguished Teacher Award

deadline - June 1, 2011
• download forms at www.cfmta.org

CFMTA/FCAPM Student Composer Competition - Fairchild Radio Awards

deadline - June 1, 2011
• see page 9 for more information

CFMTA/FCAPM Convention 2011

July 6 - 9, 2011 - Regina, Saskatchewan
• see page 14 for more information

Canada Music Week 2011

November 20 - 26, 2011

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This is a great time to visit Saskatchewan – Canada's sunniest province!

Did you know?

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... Registered Music Teachers

... the Young Artist Competition

... and Canadian Medicare



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... *Wascana Park*, one of the largest urban parks in North America

... the RCMP's Academy, 'Depot' Division, which trains

members of Canada's world-famous national police force

... the *Regina Symphony Orchestra*, Canada's

longest, and continually performing orchestra



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- RCMP Heritage Centre AND within a 45 minute drive,
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2011 CFMTA/FCAPM Convention | July 6-9, 2011 | Regina, SK



Music *Is a* Life Force

CFMTA
Convention
July 6-9, 2011
Regina, SK

Come for the concerts... and much more!



July 6, 2011

The Gryphon Trio continue to delight audiences around the globe with their highly refined and dynamic performances.

As the featured artists of the 2011 CFMTA/FCAPM Convention, the Gryphon Trio (left – Roman Borys, Annalee Patipatanakoon, and James Parker) will be performing a concert and giving master classes, clinics, and workshops.



July 7, 2011

The **Canadian Composers' Day** recital will feature a variety of artists, including composers/pianists, **Heather Schmidt** and **David L. McIntyre**. They will be sharing their talents during the convention giving workshops and working with student composers.



July 8, 2011

Stephen Runge and **Thomas Yu**, former CFMTA/FCAPM National Piano Competition prize winners, will be performing in a joint recital. They will also be sharing their knowledge and passion for music in workshops.

July 9, 2011 CFMTA/FCAPM National Piano Competition Finals featuring finalists performing David L. McIntyre's *Piano Trio 2005* with the Gryphon Trio Strings. Adjudicators – James Parker, Christine Vanderkooy, and Kathleen Lohrenz Gable.

2011 CFMTA/FCAPM Convention | July 6-9, 2011 | Regina, SK



Music

Is a
Life Force

CFMTA
Convention
July 6-9, 2011
Regina, SK

Don't miss the CFMTA/FCAPM National Piano Competition *with competitors from across Canada*

July 8, 2011 – Semifinals

July 9, 2011 – Finals

\$14,000 in prizes to be awarded!

First Prize: \$5,000

Second Prize: \$3,000

Third Prize: \$2,000

\$500 – Dorothy Buckley Prize for Canadian Music performance

\$1000 – Marek Jablonski Prize for Chopin Performance

\$1000 – Willard Schultz Prize for most promising performer

\$1000 – Willard Schultz Prize for Baroque Performance



*Adjudicators (top to bottom) James Parker,
Christine Vanderkooy, and Kathleen Lohrenz Gable*

**NEW
for 2011**

- ~ Collaborative element featuring Saskatchewan composer, David L. McIntyre's, Piano Trio 2005
- ~ Finalists performing with the Gryphon Trio Strings
- ~ SPECIAL PRIZE FOR 2011 – Regina Chapter of Contemporary Showcase Award of \$500

2011 CFMTA/FCAPM Convention | July 6-9, 2011 | Regina, SK



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Singing, Canadian Music Centre, Alliance for
Canadian New Music Projects

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2011 CFMTA/FCAPM Convention | July 6-9, 2011 | Regina, SK





Registration Information

Please complete ONE FORM for EACH guest attending the Convention events

NAME _____

FULL MAILING ADDRESS _____

TELEPHONE () _____ EMAIL _____

REGISTRATION FEES

All fees are in Canadian funds

	CFMTA MEMBER	Non-CFMTA MEMBER	STUDENT
Early Bird, by May 15, 2011	\$295 _____	\$345 _____	\$235 _____
After May 15, 2011	\$355 _____	\$405 _____	\$295 _____

Above registration fee includes all lectures, workshops, master classes, recitals, trade shows, receptions, coffee breaks, RCM sponsored Welcome barbecue, AGM luncheon, Saturday supper and more

INDIVIDUAL PRICES

Sessions

Half Day Sessions – Morning or Afternoon	_____ sessions @ \$40 = \$ _____
Full Day Sessions	_____ \$70
Canadian Composers' Day with Recital	_____ \$80

Extra Meal Tickets

RCM sponsored Welcome Barbecue	_____ \$25
AGM Luncheon, Thurs., July 7	_____ \$35
Supper, Sat., July 9	_____ \$40

Concerts

July 6 - Gryphon Trio	_____ \$40
July 7 - Canadian Music Recital	_____ \$25
July 8 – Stephen Runge and Thomas Yu	_____ \$25
July 9 - Piano Competition Finals	_____ \$20
Gryphon + 1 other concert	_____ \$50
Concert package – all 4 concerts	_____ \$80

All Student concert tickets – half-off regular single ticket price

TOTAL AMOUNT DUE = \$ _____

Make cheques (in Canadian funds) payable to 2011 CFMTA CONVENTION

Mail to Penny Joynt
3954 Parkdale Road
Saskatoon, SK S7H 5A7

Questions? Contact Lore Ruschensky
(306) 789-8414
lore_rusch@accesscomm.ca

Accommodation Information



The University of Regina's bedroom suites are large enough to accommodate 1-3 people. The air-conditioned suites have 3 or 4 bedrooms, with a common kitchen, bathroom, and living room area. Included in the daily rate are bed linens, towels, bar soap, and plastic cups. For a virtual tour, go to www.uregina.ca/residences/residence2/southindex.html.

University
of Regina

Residence Services • Ph: 306.585.5450 • Fax: 306.585.5457
<http://www.uregina.ca/residences>
<http://www.uregina.ca/studserv/confserv/>

To register, go to www.cfmta.org for forms and instructions
or contact Lore Ruschensky, lore_rusch@accesscomm.ca
Ph. (306) 789-8414 • 94 Green Meadow Drive Regina, SK S4V 0A8



Radisson Plaza Hotel Saskatchewan
2125 Victoria Ave, Regina, SK S4P 0S3
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To receive the Convention room rate of \$140 (includes breakfast) ask for the Canadian Federation of Music Teachers Associations' (CFMTA) rate. Rooms are reserved until June 6, 2011.

Piano Master Classes

Saturday, July 9, 2011 • University of Regina, Regina, SK

Entry deadline – May 15, 2011

OPEN TO PIANO STUDENTS GRADE 4 AND UP

JUNIOR - Grade 4-6

(maximum 5 minutes performance time)

Cost \$30

INTERMEDIATE - Grade 7-9

(maximum 10 minutes performance time)

Cost \$40

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(maximum 15 minutes performance time)

Cost \$50

*All performance pieces must be memorized.
Space is limited. Applications will be accepted on an as
received basis.*

Junior level clinician – KATHLEEN LOHRENTZ GABLE

Intermediate – CHRISTINE VANDERKOOY

Senior – JAMES PARKER

Go to www.cfmta.org for registration details

CANADA MUSIC WEEK® 2010 - Recipient of the CFMTA/FCAPM Bill Andrews Award BCRMTA: NORTH ISLAND BRANCH

by Cindy Taylor

Happy 50th Birthday Canada Music Week®!

The North Island Registered Music Teachers' Association is a small branch of the BCRMTA which is situated on the East Coast of Vancouver Island. Branch members are from the combined communities of Courtenay, Comox and Campbell River. The NIRMTA proposal for this year's CMW event brought recognition and grateful funding as one of the 2010 recipients of the CFMTA Bill Andrews Award. It is with sincere thanks that the NIRMTA acknowledge the generosity of Bill Andrews for his vision and encouragement to help branches all across Canada to actively promote and educate students and communities about our wonderful Canadian composers and music resources.

The North Island Registered Music Teachers' Association celebrated CMW with a full and exciting day of workshops which concluded with an all Canadian content "Free" Concert. Students were introduced to the world of composing through an Orff Rhythm workshop; a Composing workshop with manuscript and pencils, and modern technology thanks to the Roland Company; and a Visual Arts workshop making CMW posters.

Approximately 90 students arrived at 9:30 for an orientation of the day's events before going to their first of three workshops. The challenge of how to divide the students into three groups was creatively solved by handing each student a card which had an animated picture of their creature and the name of a Canadian composer for their group. The "Donkin" Dinosaurs (Christine Donkin) were given to the littler people; the "Crosby" Crocs (Anne Crosby)

were given to the taller people; and the "Benedict" Bears (Robert Benedict) were handed out the middle sized students. This ensured that the classes were formed into workable groups. After a short explanation of CMW and the day's events everyone proceeded to their workshops. All three - one hour workshops were happening at the same time with students rotating to their next event when their class was over.



Orff Rhythm:

This fun and exciting workshop was led by RMT Guitar teacher, Helga Hagen, who is also trained in Orff. During this workshop an ensemble piece

was created to be performed in the concert. The workshop ran three times with a different group of students in each ensemble creating three different works. All of the students taking this workshop throughout the day performed their ensemble creation in the concert. Here the students had the opportunity to try a variety of rhythm instruments. Guitars, xylophones, and a recorder were also included in the ensemble along with different sounds created with the human voice. Students were very enthusiastic and creative. Helga's imaginative approach to rhythm made the workshop fun and a special experience for the students.

Fine Arts Poster Making: RMT Sonia Hauser shared her wonderful artistic talents with students to create their own individual Canada Music Week® Poster. This event was a buzz of activity with students cutting, pasting and colouring. Information about Canadian composers was available for students to include on the posters. The talent that emerged from student's creativity in this workshop was impressive. Each poster was unique.



Composing Workshop:

A variety of activity was happening in the composing workshop. New RMT Amie Webster worked with students in a

group to introduce them to the world of composing. Amie prepared folders for everyone who attended the workshops. In the folders she had an example of some specific scales and modes, a page of rhythms and a page on how to use different notes to create a motif to show how a student could create music by repetition, inversion, retrograde and diminution. Each student was able to take their folder and a CMW pencil home with them. Other exciting activities were available for students at this composing workshop. With the generosity of Doug Edwards, owner of our local music store, **The Music Plant**, modern technology was provided to expose students to other ways of composing. Doug supplied two store employees to share their knowledge of the equipment.

Two electric pianos and two keyboard controllers were brought in and hooked up to four laptop computers (that were manned by volunteer teachers), which were then programmed to a wireless printer. The laptops had been previously loaded with the **Print Music 2011** (Finale) program generously provided by **Roland Canada**.



Students had the opportunity to play their own compositions on the keyboards which notated their music on the score staff in the computer. After some minor adjusting their works were printed out for them to take home. Another feature of this workshop was the opportunity for students to record their compositions onto a CD using the Roland CD – 2e recorder. It was hooked up to an electric piano in a separate room where guitar students and piano students excitedly waited their turn to make their own CD and take it home with them.

Two of the workshops took place during the morning then we had a break for lunch. Little Caesar's Pizza was served with juice that had been donated by the local Superstore. Our Thrifty's Foods CMW cake was the biggest one we could get. We had close to 90 kids and a dozen volunteers to share the cake with! Two very special students celebrated their birthday on Nov. 27th at our event with everyone singing *Happy Birthday* to them. After filling everyone with sugar we sent them off to their third workshop to complete the activities.

Parents were asked to return at 2:00 to get ready for our CMW Concert. As they entered the church they were met

with a complete set of the CFMTA/FCAPM five mounted CMW posters that were on display. The church was a bustle of excitement with approximately 300 people in attendance.

The concert included many own compositions that had been composed prior to the days' events. The three different Orff ensembles opened and closed the concert with the third ensemble also performing. Various solo guitar students and piano students shared their own compositions to a very impressed audience. A guitar quintet ensemble complete with a full drum set presented *Sophisticated Samba* by M. Mauthe and fiddler, Maddy Erickson, had the audience toe tapping to her Canadian fiddle tunes.

Two of the CFMTA 'Call For Compositions' winning works were performed at the concert.

- Dawn Tomashewski presented the piano composition *Blue North* by Kye Marshall
- The Neopolitan Trio
Diane Brown -flute
Ron Edinger - cello
Cindy Taylor - piano presented *Lullaby* composed by David Yeung.

Presentations were awarded to students who had completed the requirements for RCM exams grade 9, 10 and ARCT. Composing Workshop clinician, Amie Webster, (previous Student Aux. of BCRMTA) was congratulated on completing her ARCT diploma as well as being accepted as a full member of the BCRMTA. Notification of her acceptance arrived the night before our concert. The moment was even more special because the idea for the format of the days' workshops and events was created by Amie and then implemented by many teacher and student volunteers who gave their time and talents to this project.

Senior students who volunteered their time to help with the workshops included their time on their BCRMTA Community Service volunteer forms.



Our CMW celebrations would not have been possible without the volunteer time and talents of each of the workshop clinicians and helpers. We are extremely grateful for:

- the very generous funding from the CFMTA/FCAPM Bill Andrews Award
- the BCRMTA Professional Development Fund Committee
- the CFMTA/FCAPM funding for our Birthday cake
- the Roland Music Company for their generous support of equipment and the Print Music programmes
- Doug Edward, owner of **The Music Plant**, who had a vision with us to expose students to new technology which would encourage and educate them in a fun environment.

The North Island Registered Music Teachers' Association continues to "Make Canada Musical"

Happy 50th Birthday Canada Music Week®!



CANADA MUSIC WEEK® 2010 - Recipient of the CFMTA/FCAPM Bill Andrews Award PEIRMTA: CHARLOTTETOWN

by Suzanne Campbell

Where do good ideas come from? In our case it was a little conversation which led to some exploration, which resulted in an invitation, and with a sudden inspiration and lots of communication, we had a good idea for a Canada Music Week® 50th Anniversary Celebration. Here's our little idea that became the big idea that won a Bill Andrews Award for the PEIRMTA.

Long before the week began we had excellent coverage by our local arts and entertainment newspaper, *The Buzz*. A full page spread featured an article about Canada Music Week®, a reprinting of the bio, photo and interview from the *Canadian Music Teacher* with our featured PEI composer, Monica Clorey. Another page had an article and photo of Chloe Dockendorff, the eight-year-old student from PEI whose vocal solo *Why Can't a Penguin Fly* won first place in her category and the Helen A. Dahlstrom Award in the CFMTA Music Writing Competition.



Chloe & her Mom Faith Dockendorff

Thanks to that coverage, a “buzz” was definitely created, and Canada Music Week® got off to a great start. A reporter from the Prince Edward Island newspaper *The Guardian* picked up our story. The Monday, November 22 paper

featured a full-page article with photo on the front page of the entertainment section. The article was called *Flying High* and focused on Chloe and her composition. Happily they did include a blurb about Canada Music Week® and the CFMTA! Anyone who would like to read the article about Chloe and even hear her sing her solo can do so at http://www.theguardian.pe.ca/Arts/Entertainment/2010_11_22/article1985068/Flying_high/1

Karen Mair is the host of *Mainstreet*, the local afternoon show on CBC. Karen is a wonderful supporter of the arts and we knew that she might be interested in Canada Music Week®. We hoped the show might be willing to feature a different student performer every day of the week and they agreed. Five students of five teachers performed Canadian music each afternoon that week, including two students performing their own compositions. Every day Karen gave a great plug for Canada Music Week®, the CFMTA, the PEIRMTA and our weekend events. Friday's show finished the week with an interview of our featured composer,



Madison Lewis & Monica Clorey

Monica Clorey and student Madison Lewis playing Monica's piece *Lady Slipper*. We got lots of great feedback from students, teachers, parents and the general public.

Finally the weekend arrived. Saturday afternoon Monica presented a workshop for students and teachers. During the first half, Monica talked about her journey as a composer and played recordings from some performances of her works. For the second half of the workshop, Monica had all of us sitting in pairs with Orff instruments. She gave us suggestions for some improvisation: question and answer, sequencing, choosing only three notes and composing with those, etc. From the music and laughter in the room, it seems safe to say that a good time (and an educational time) was had by all. In the words of one teacher in attendance: “It was fascinating to hear the excerpts of Monica's music at different stages in her journey as a composer and the variety of projects that the Toy Piano Composers have undertaken was also impressive. One great piece of advice that she had for students was to write music for their friends to perform, so that they can try out different ideas. I think the students were also fascinated by the notebook she used to work out her compositions.”

Sunday afternoon was our Canada Music Week® Recital. Students of all ages and many disciplines gathered to perform for a great audience of friends, family and members of the community. Aside from many performances of Canadian works, we had a full complement of 'Call for Compositions' pieces, including *Lullaby* by David Yeung, performed by an instrumental ensemble of flute, cello and harp. Two students were able to prepare compositions by Monica Clorey for the recital; Madison Lewis played *Lady Slipper* and Lindsay Connolly sang

Monica's beautiful setting of the Emily Dickinson poem *I'll Tell You How the Sun Rose*. The final performance of the afternoon was what we were all waiting for. For this occasion, the PEIRMTA commissioned Monica to compose a suite of piano pieces using the five commemorative posters as inspiration and Monica performed them for us that day. *The suite, Postcards (from Canada) I. Fall Leaves II. Arctic Scene III. Lakeside IV. Prairies V. Lighthouse*, was written for intermediate piano. The pieces were played beautifully by Clorey and enthusiastically received by the audience. A copy of the CMW Lighthouse poster, mounted with an inscription on the back, was presented to Monica as thanks for her participation in our week.

The 50th anniversary of CMW seemed the perfect opportunity to recognize the efforts of some people who have been

instrumental in keeping Canada Music Week[®] and Canadian music in general alive and well on PEI. Jane Naylor and Connie O'Brien were thanked for their many years as CMW Committee Chairs. Jacqueline Sorensen

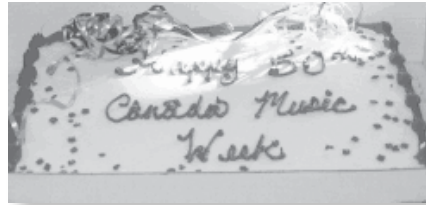


Jane Naylor
Connie O'Brien

Young was recognized for her efforts in starting a Canadian Contemporary Showcase in Charlottetown. Dale Sorensen is a trombonist who performs in the new music ensemble, *eklektikos*. He commissions many works by Canadian composers and publishes Canadian content with his company **Pine Grove Music** (pinegrovemusic.ca). All recipients were surprised and pleased when they were presented with mounted copies of the Canada Music

Week[®] posters and a printed copy of Monica's commissioned work.

Our afternoon ended with a birthday cake reception. The cake was huge and



for the first time ever, we had enough people in attendance to finish it off. What a great way to complete a busy, but wonderful Canada Music Week[®].

There have been lots of comments from teachers and parents about what a successful week it was. It has been very rewarding to get that kind of feedback from everyone, but it is especially meaningful to hear a student's perspective. Here are the words of piano student Madison Lewis: "I was

very excited to have the opportunity of meeting a composer of a piece that I was to play for Canada Music Week[®]. It was great to met Monica Clorey. She was very friendly and very enthusiastic about her music. It is hard to believe that someone so young can be so talented. I was nervous at first to be playing in front of the composer of the music that I was to play. This was the first time that anything like that had happened to me. From the moment that I meet Monica, she put me at ease, and we had a great conversation on music. It was a wonderful experience to be able to meet a composer with so much talent and who was so friendly." As a Canada Music Week[®] Co-ordinator, and as a music teacher, it is comments like those that make all the hard work so worthwhile.



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CANADA MUSIC WEEK® 2010

From Coast to Coast



British Columbia

compiled by
Tracey Garvin

BC eagerly embraced Canada Music Week® this year while celebrating the 50th Anniversary! There were over 500 students across the province gathering to share their piano, violin, guitar, vocal and compositional talents with close to 2,000 supportive and delighted audience members! There was much red and white attire, much cake consumed and many flags, balloons, pencils and seals distributed!

The **East Kootenay Branch** adorned the College of the Rockies hall with flags and balloons and enjoyed twenty nine Canadian performances with six students sharing their own compositions (with one featuring the flute). The branch wishes to thank the CFMTA/FCAPM for their generous donations of pencils and seals which were distributed to each performer. Awards were also presented for highest exam results, certificates were presented to the six composers and gifts were presented to three graduating Gr 10 students. An exciting addition to the concert was enjoying performances on the recently reconditioned Kawai Concert Grand. Through EKMTA members' personal donations, Dr. Jim Bailey and Dr. Laura Cooper's generous assistance, and tuners Gordon and Pricilla Judd's care, the piano has a permanent home and sounds beautifully brilliant!

In **Nelson** fifty two students (age 6-adult) performed and participated in creativity workshops given by Tracey Garvin (who is a former student of Mrs. Canada Music Week herself, Helen Dahlstrom) with each student

receiving a pencil and seal. The teachers gathered in the afternoon to peruse Tracey's Canadian collections finding new contacts, composers, resources and music at all levels. The joyous cacophony of exploring unfamiliar repertoire rang through the snowy afternoon as, at times, three pianos were sounding at once! The evening concert was in collaboration with the RMT and the Suzuki based *Bon Accord String Ensemble*, directed by Stephanie Judy (president of the Nelson Suzuki Assoc.). A number of selected students from the morning sessions performed, Tracey gave a brief history of Canada Music Week® and the Ensemble treated the audience to a vast array of Canadian music. Derek Healey's *The Raven: A Suite for Strings Based on a Kwakiutl Melody* and *The Bon Accord Suite, for Strings, Piano and Percussion* (a five movement suite of original compositions from members of the Ensemble) were moving, exciting and unforgettable. Guest Baritone, David Stewart sang three folk songs, highlighting the Ensemble in Diane Loomer's arrangement of Allistair MacGillivray's *Away from the Roll of the Sea*, movingly complete with an 'a cappella' harmonized verse. A lovely reception followed.

Trail/Castlegar celebrated the 50th Anniversary of Canada Music Week® in two ways, as this is also the Branch's 50th Anniversary (Helen Dahlstrom was the founding RMT member in 1960)! With over thirty students, two original compositions (Kelly Issel's *Hungry Crocodile* and Chris Tremblay's *Night Time*) and the prepared piano duet *Rattle on the Stovepipe* (Ann Nichols) presented by two adored teachers, the audience was thrilled! Top exam student awards were distributed as well

as a special Margaret Purdy Award to a senior pedagogy student. And then, cake was enjoyed by all!

The **Kelowna Branch** celebrated the Anniversary with a joint recital from the students of the city's music teachers. Thirty students performed Canadian pieces, Savana Salloum shared her own composition *Dreamlife* and the students with the top exam results received awards. Over 150 enjoyed the special music and a beautiful cake was enjoyed by all following the concert.

The **South Okanagan Branch** decorated St. Andrews Presbyterian Church with balloons and a flag draping the grand for twenty six students to perform in their all Canadian program. Saige Carlson played her own composition *Swept Away*, many awards were presented for highest exam results in both piano and theory, and two scholarships were awarded recognizing excellence and community contributions. The delicious cake was not only in celebration of the 50th but also the Branch's 30th CMW sponsored event!

With flags and balloons the **Shuswap Branch** opened the afternoon's performance with a hearty rendition of *O Canada* arranged for piano and two violins. Over thirty performers (age 7-adult) shared their chosen Canadian works to a full house in Salmon Arm. These students selected a wide range of music featuring some unpublished works from the Canadian Music Centre. Certificates with the CMW seal and the CMW pencils were given to each student. There was a performance of Jean Ethridge's *Musette* for piano duet, and *Child Face* for soprano and piano with the composer present.

Ann Southam's *Three in Blue No1* was performed and became a tribute to her memory, as she had so recently passed away.

The **Cariboo Branch**, who's celebrating their 30th CMW Event, featured twenty three enthusiastic and talented students and their Canadian pieces. Awards for top exam results were presented and the huge 50th Anniversary cake was happily consumed!

On a cold, snowy and blustery day the community of **Prince George** braved the elements to share their 50th Anniversary CMW celebrations with twenty-three students. Theirs was a mixed program, showcasing seven Canadian composers. A beautifully decorated cake delighted all following the recital.

In **Chilliwack** thirty eight students (including two violinists and three vocalists) celebrated the 50th Anniversary in the Rotary Hall Studio Theatre at the new Chilliwack Cultural Centre. The new theatre is a spacious and beautifully designed venue and the home of a new Yamaha Concert Grand! The full house was treated to a concert of eighteen Canadian composers, one student composition and three pieces by Lois Voth, a member of the branch. Awards were presented for highest practical, theory, history and pedagogy exam results. A reception followed with a cake specially decorated to commemorate the event.

The **Coquitlam/Maple Ridge Branch** held a large gathering with forty one performers and close to two hundred enthusiastic audience members who braved the cold and snowy afternoon. Five students played their own compositions and were awarded special Premier Performance certificates following. Julie Lemon gave a brief history of CMW and encouraged participation in the spring Student Composer Competition. A special presentation was given by the concert's

MC, Henry Waack, who talked about his personal association with the late Oscar Peterson and then performed the well-known *Hymn to Freedom*. This was well received by the audience. Trophies were presented to the outstanding exam candidates, seals were given to each student and the celebratory cake was enjoyed by all!

Two recitals were held in **Richmond** to celebrate the 50th Anniversary with fifty students participating. The Canadian Heritage House in Vancouver generously supplied the branch with enough Canadian flags, pins and bookmarks to be distributed to all students and parents prior to the commencement of the recital, creating a most festive atmosphere! Both recitals opened with an inspiring *O Canada* lead by the students with flags in hand. Special guest was Peter Friesen, a Branch Member and composer whose music was performed with the unique presentation of playing with the accompanying CD. The esteemed composer was available following the concert for autographs and photos! The reception, with the special Anniversary cake was held between the two recitals in the Fellowship Room of the Richmond Presbyterian Church. The 50th Anniversary Celebration was a huge success!

The **Sunshine Coast Branch** held a friendly, intimate recital with twenty students performing on piano, violin, guitar and voice with some teacher accompaniments. The afternoon recital was held at St. Hilda's Anglican Church in Sechelt, home to a lovely grand piano. The all Canadian concert began with a resounding *O Canada* and went on to share music representing all genres and with several students showcasing Branch Member, Carolyn Cordsen's compositions. The special Anniversary cake following was delicious!

The **Victoria Branch** held their Annual Murray Adaskin Composition

Contest & Canada Music Week® Student Concert with Dr. David Duke as Featured Composer/Adjudicator. The Gordon Head United Church, decorated with the flag and composer's posters, resounded with *O Canada* and a special welcome to the esteemed Helen Dahlstrom (one of the founders of Canada Music Week®).

Kaleigh Johnson was presented with her Gold Certificate for Community Service and then the winning compositions were performed and the students were presented with certificates. Dr. Duke then opened the concert segment with a work entitled *Postcards*, a collection of short pieces performed by pianist Charlotte Ridgeway, with Dr. Duke reading the postcards that precede each piece. The student concert segment ended with a work by Sylvia Rickard dedicated to Dr. Duke, performed by Charlotte Hale and accompanied by Charlotte Ridgeway. With CMW pencils in hand, all performers joined the audience in meeting the various composers present and enjoying the 50th Anniversary cake!

The **North Island Branch**, winner of the **Bill Andrews Award** (see page 20), held a full and exciting day's celebration including three workshops and a concert. Two workshops were to encourage composing through an Orff Rhythms hour and introducing new technologies in partnership with the local music store, The Music Plant and Roland Canada. The third workshop was full of composer information and poster making. The afternoon wrapped up with a concert for all (and cake of course!).



Alberta

compiled by Karen MacDonald

Several of the Alberta Branches celebrated Canada Music Week® in this important year.

The **Edmonton Branch** had good support for Canada Music Week® and Contemporary Music Showcase. There were almost one hundred participants during the festival that recognizes Canadian composers and their music. The gala concert held on November 26th featured twenty four enthusiastic performances of their music. After the performances, Edmonton ARMTA Branch shared the celebratory 50th Canada Music Week® Anniversary cake with the audience. The Student Teachers provided other food and did the serving with their convener Gay Schmaus. An additional highlight was the performances given by Milton Schlosser - piano; Tanyya Prochazka - cello; and Kathleen Corcoran - soprano as part of the St. Albert Chamber Music Recital series, at the University of Alberta Convocation Hall in Edmonton, and in Camrose. They featured many songs by Canadian composers.

The **Lethbridge Branch** of ARMTA held its Canada Music Week® Recital and Annual Awards Presentation on Saturday, Nov. 27th at 2:30 pm in the Theatre Gallery of the Lethbridge Public Library. The recital began with the singing of our National Anthem. A capacity audience was in attendance as twenty-six piano students performed a varied program featuring Canadian composers, including Linda Niamath, Anne Crosby, Nancy Telfer and Boris

Berlin. An awards ceremony followed the conclusion of the recital in which achievement awards were presented on behalf of the Alberta Music Education Foundation (AMEF) and the Alberta Foundation for the Arts. Branch awards were presented to those students achieving the highest first class honors marks for practical and theory exams. A silver collection was taken at the door to help support branch activities. A wonderfully decorated cake was served at the conclusion of the afternoon in celebration of the 50th anniversary of Canada Music Week®.

Calgary Branch supported our local Contemporary Showcase festival Nov 25-27 at St Andrews United Church on Heritage Dr. The "CFMTA cake" will be at the gala concert on Sunday December 4th.

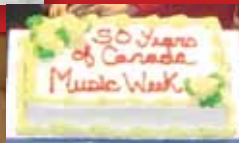
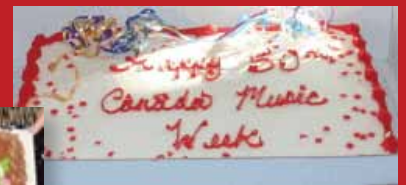
The sixth annual **Red Deer Contemporary Showcase Festival** took place on November 19th and 20th at Red Deer College. There were 139 entries - 118 piano, 17 voice and 4 composition. The performers involved were from age 5 to adult and performed contemporary Canadian compositions. Joy Berg from Edmonton adjudicated the voice portion of the festival and Leanne Regehr, from Edmonton adjudicated the piano and composition participants. The festival was sponsored by The Alliance for Canadian New Music Compositions, the Red Deer Branch of the Alberta Registered Music Teachers Association, and Red Deer College. Each student received an oral evaluation, a Canada Music Week® Certificate provided by the Alliance for Canadian New Music Projects and a pencil from the CFMTA/FCAPM. Eighteen participants chosen by the adjudicator performed in the Canadian Showcase Recital held on November

21nd, 2010. ARMTA awards were presented to twenty-two students for top marks on their music examinations during 2010. Prior to the festival, two Composition Workshops were held on October 2nd and October 16th. Sixteen students and five teachers were exposed to compositional techniques by clinician Cheryl Cooney, and then given opportunity to create their own compositions. A composition class was also added to the festival. This class saw four student performers present their own compositions. The festival was well received with the audience hearing a wide variety of ages and grades of Canadian Music. Approximately 500 persons sat in on the festival classes and approximately 90 persons attended the recital on Sunday. The adjudications provided by Dr. Regehr and Dr. Berg gave the performers a positive perspective on their performances. The room was decorated with a red and white *maple leaf* banner and balloons in honour of the 50th Anniversary of Canada Music Week®. Our Mistress of Ceremonies, Chantal Boos gave a history of Canada Music Week®, our ARMTA Branch President, Annette Bradley gave a history of Canada Music Week® in the Branch, and as well we honoured three local composers, Dr. Cheryl Cooney, Vernon Murgatroyd, and Malcolm Bell with red roses. Following the recital the performers, teachers, composers, and other attendees celebrated and visited over a 50th anniversary birthday cake.

Alberta responded to the celebration of Canadian Music on its 50th Anniversary, and participants and audiences alike were given a glimpse of our rich tradition of musical composition creating our own heritage!



50th Anniversary of
Canada Music Week®



* All reimbursement forms must be received by May 1, 2011



50th Anniversary of Canada Music Week[®]



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2011 CFMTA/FCAPM National Convention Highlights

JULY 6, 2011

Registration

Pied Piper tour of the University facilities

Welcome Barbecue, sponsored by The Royal Conservatory of Music

**Evening Concert:
The Gryphon Trio**



JULY 7, 2011

Canadian Composers' Day

Keynote Address, David L. McIntyre

Presentations, recitals, workshops, and master classes by and for Canadian composers

CFMTA/FCAPM AGM and Luncheon; opening address by Heather Schmidt

From Prairie to Pine, Vol. 2
Book Launch

Promoters of Canadian music in attendance

**Evening Concert of Canadian Music
featuring convention clinicians**



JULY 8, 2011

CFMTA/FCAPM National Piano Competition Semifinals

Presentations and workshops by Conservatory Canada, Royal Conservatory of Music, National Association of Teachers of Singing, Frederick Harris Music Publishers, Hal Leonard, and many others

**Evening Concert:
Stephen Runge and
Thomas Yu**



JULY 9, 2011

Master classes at the intermediate and advanced levels by convention artists

Special sessions for Piano Competition semifinalists

Continuation of Workshops and Presentations

Supper provided

CFMTA/FCAPM National Piano Competition Finals featuring performances of *Piano Trio 2005* by David L. McIntyre with the Gryphon Trio Strings

Adjudicators (top to bottom), James Parker, Christine Vanderkooy, Kathleen Lohrenz Gable



Trade Show, including piano displays, and Poster Sessions

See inside for details or visit www.cfmta.org

2011 CFMTA/FCAPM Convention | July 6-9, 2011 | Regina, SK





Saskatchewan

compiled by
Audrey Watson

There was a flurry of activity around the province during Canada Music Week®. The following was submitted by various provincial branches:

East Central Branch

In celebration of Canada Music Week®'s 50th Anniversary the East Central Registered Music Teachers hosted an "Emerging Artist Gala" in Humboldt on November 21.

We were thrilled to have five composers showcase their own works. Brett Muires (Muenster) performed his piano solo: *Saskatchewan Sunrise*. Alisa Griffin (Middle Lake) shared her vocal/piano solo: *The Rope*. Meghan Bowman (Guernsey) shared her vocal/piano solo: *I Don't Want Your Roses*. Rylan Marianchuk (Humboldt) played his piano solo: *Sunrise*. We were pleased to have Sarah Cunningham (St. Brieux) perform two piano solos *Aiden* and *Longing*. Her composition *Aiden* was awarded first place in the CFMTA Student Composer Competition 15 years & under class.

As well fourteen students representing nine towns performed Canadian compositions.

We ended the afternoon with a Birthday cake before hurrying home to watch the Riders win the Western semifinals.

Yorkton Branch

The Yorkton Registered Music Teachers celebrated Canada Music Week® on a very cold, wintry weekend! The exciting two-day event on November 19 & 20,

featured guest composer Janet Geick from Saskatoon. Forty nine piano and vocal students participated in masterclass lessons, many playing Janet's own pieces and new Canadian compositions. We enjoyed her insight and stories behind many of her pieces. The event finished with an early evening concert by Janet performing her works from early to very advanced levels. Janet's husband, Lorn, joined her as her duet partner for selections from her book *The Birthday of a King*. A reception followed with a specially decorated cake to celebrate the 50th Anniversary of Canada Music Week®. Janet's music was available throughout the sessions and students were able to get her autograph and picture.

Regina Branch

Contemporary Showcase was held in Regina at Sunset United Church with forty seven piano entries and seven teachers represented. Our adjudicator was Heather Waldner who provided valuable musical insights for all the students.

Swift Current Branch

The Swift Current branch celebrated the 50th Anniversary of Canada Music Week® on November 28 with a recital at the Art Gallery in Swift Current. We had a good representation of Canadian music including two young pianists playing their own compositions. We also had some Christmas music including solos, duets, two string ensembles and a family singing ensemble - a most enjoyable program. We ended with birthday cupcakes.

An enjoyable afternoon of music – fun for all!



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♪ Forrest Kinney publications, including *Creativity Beyond Compare*.



CANADA MUSIC WEEK® 2010

From Coast to Coast - cont.



Manitoba

by Jane Duerksen

The 50th anniversary of Canada Music Week® was celebrated in Winnipeg with a short recital on Sunday November 21, 2010 at JJH McLean. Seven performers presented a varied concert of works by Canadian composers Boris Berlin, Clifford Poole, Alexina Louie, Oscar Peterson, Harry Freedman and Chester Duncan.

MRMTA President Dorothy Lothar opened the program by welcoming the performers and guests, and reading a portion of the Canada Music Week®

Proclamation. She noted that the idea of celebrating a 'Canada Music Week®' was begun by MRMTA member Violet Isfeld, and 50 years later it continues to be celebrated by RMT's and their students all across the country.

Following the concert, refreshments were served, which included a lovely special 50th Anniversary cake. It should be noted that every RMTA Branch across Canada who ordered a special cake for this occasion will be receiving a donation of \$50.00 from CFMTA/FCAPM to cover the cost, upon submission of a picture of the cake. We are very appreciative of their support.

Thank you to all the teachers whose students performed in this concert and a special thank you once again to Ian Fennell and JJH McLean for their continuous support of MRMTA activities.

On Wednesday, November 24th, students of Arline Collins and their parents braved the raging snow and wind to arrive at Sunrise Lodge for Seniors in Arborg to pay tribute to Canadian composers. The singers featured songs by Marguerita Spencer, Harry Brook and arrangements of songs by Sydney Northcote and Frank Campbell-Watson. Three new piano publications of Remi Bouchard, *Face the Music* (the striking cover of which was created by the composer/artist), *25 Preludes* and *Day is Done... In memory of Dr. Lorne Watson* were discussed. Sadly, our pianists did not make it because of the weather, but we all had a wonderful time together in spite of the snow.

In honour of our talented Canadian composers, Manitoba enjoyed Canada Music Week® once again.



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Ontario

compiled by Frank Horvat

Great Canadian Music...and cake too!

ORMTA members all across Ontario spent this year's 50th Anniversary of Canada Music Week® celebrating our country's music and composers. Countless recitals, workshops, competitions, and special events were presented throughout the province by a dedicated band of teachers, composers, students and volunteers. Here are some of the highlights:

The **Barrie Branch** celebrated CMW with their Annual Awards Recital. Rogers TV advertised the event hosting a live interview with two branch members, Jeremy & Lalitha Viinalass. Thirty-three piano and vocal students performed solo pieces, including students as young as five presenting their first performance. A great variety of music was presented, from beginners to advanced, including many works by Canadian composers. ORMTA certificates were presented to students receiving outstanding results on RCM exams. The Branch's piano awards are in memory of Jocye Langford, and theory awards in memory of Maude Fleming. CMW pencils were handed out to the students. The event was well attended with a receptive audience.

The **Belleville Branch** hosted a 50th anniversary CMW Recital featuring fifty children performing and singing duets and solos – many written by well-known Canadian composers. This popular annual recital is geared for beginner students up to grade 4. Two hundred parents, teachers and friends supported the young musicians. The Trinity Lutheran Church Junior Choir opened the concert with *That's Good* by Allen and this was followed by familiar tunes such as *Robots* by Crosby, the

extremely popular *March of the Goblins* by Berlin and many other exciting, interesting pieces.

The **Central Toronto Branch** held its annual Fall Scholarship Recitals as part of CMW. Many students performed works by Canadian composers. In recognition of outstanding performances of Canadian works, the branch awarded their Sir Ernest MacMillan Scholarships at both the junior and senior levels. Branch members were also involved in organizing Contemporary Showcase Toronto; a non-competitive festival where students perform works by Canadian composers.

The **Chatham-Kent Branch** presented a well-attended CMW Recital featuring thirty four talented student pianists and vocalists at the Chatham Cultural Centre. The program featured works exclusively by Canadian composers. Also, awards were handed out to students for the highest exam marks in 2010. All enjoyed the 50th Anniversary CMW Cake following the recital.

The **Hamilton-Halton Branch** celebrated CMW by presenting a workshop and concert by pianist/composer Frank Horvat at the First Unitarian Church of Hamilton. The workshop was titled *From Chicken Scratch To Sonatinas, Getting your students to improvise and compose, Easy suggestions to nurture creativity in the life of your music student*. The concert that followed the workshop was part of *The Green Keys Tour*, a yearlong 50+ city cross Canada piano recital tour and showcase of eco-sustainability featuring Horvat's original piano music.

Kingston Branch's CMW Recital featured 11 students performing piano music by Violet Archer, Beverly Porter, Linda Niamath, Andrew Markow, Christine Donkin, Boris Berlin, Anne Crosby, Martha Hill Duncan and Oscar Peterson. Branch president, Meg Freer introduced each performance with a few

words about the composer. Two of the composers, Martha Hill Duncan and Beverly Porter, were present and talked to the audience about their works. Each student received a Canadian flag pin and all enjoyed 50th Anniversary CMW cake.

Kitchener-Waterloo Branch celebrated CMW by presenting an afternoon master class for thirty seven piano students with Eleanor Gummer, who encouraged and instructed students on their Canadian contemporary pieces. That same evening, a recital took place featuring twenty students who performed Canadian works, and three even performed their own compositions. Composer Joanne Bender was in attendance. Her piece *Aurora Borealis* was selected from the 2010 'Call for Compositions' entries for a grade 5-6 piece. Joanne gave the audience and performer's valuable insight as to the construction of the piece, and what to listen for during the performance. Along with 50th Anniversary CMW Cake, students broke open and 'swarmed' an opened piñata to end an educational and enlightening day.

The **Newmarket and Area Branch** celebrated CMW with their recital, *Canadian Composers And Their Music; Celebrating 50 Years of Making A Difference*. The music of Christine Donkin, Anne Crosby, Violet Archer, Mary Gardiner, and many others provided a lovely afternoon of entertainment for the audience. Concertgoers were treated to 50th Anniversary CMW cake and a reading of a poem by a branch member honoring CMW concluded the event:

*Remember November
 A time to remember
 Third week of November
 When our country resounds
 With magnificent sounds.
 In Schools and in Malls,
 In Churches and Halls,
 Composers and Singers,*

*Flutes and Bell Ringers,
Orchestras, Bands,
Across our great lands.
Trumpets and Strings,
Music that brings
A joy to our ears
We'll remember for years.
So let's celebrate
And participate
in*

CANADA MUSIC WEEK® !

by Mary Jane MacPherson

ORMTA - Newmarket and Area Branch

The **North Bay Branch** celebrated CMW by presenting a recital featuring students that had achieved honours standing or better on their practical and theoretical exams in the past year. In the middle of the program students with the highest mark in their grade were presented with scholarships. A proclamation of Canada Music Week® was received from the mayor of North Bay and was put on display at the recital. To celebrate CMW, the branch organized a poster contest. There were three groups: JK to Grade 3, Grade 4 to 8 and Grade 9 to 12. Each group had a specific piece to listen to and draw what the music suggested to them. All the entries showed artistic promise. Three judges with music and art experience were chosen. First, second and third places were awarded for each group. Participants and audience then enjoyed a CMW cake.

The **North York/York Region Branch** hosted auditions during Canada Music Week®, which culminated in a Canadian Composers' Recital. The Hon. Bryon Wilfert, member of Parliament for Richmond Hill was invited to attend, and special Canada Music week trophies (for highest marks of Canadian pieces) were awarded to students at each level of piano, voice

and strings. Special Canadian pins and maple leaf goodies were presented.

The **Oshawa & District Branch** gathered to celebrate the 50th Anniversary of CMW. Special guests included Canadian Composers Andrew Harbridge and Sheila Tyrrell from Peterborough who presented selections of their piano and vocal compositions that explored a wide range of styles.

The **Ottawa Region Branch** hosted their annual CMW Recital with thirty-one talented and eager musicians performing their Canadian repertoire. There was a lovely balance of solo pieces along with three duets, and even an original composition by one of the performers. Each performer was presented a certificate, a red rose and a white tulip. The audience was treated to a ten-question trivia game based on Canadian music. Quiz winners received a prize consisting of all things Canadian: scores of music by Ottawa composers, local bagels, Canadian coffee, and of course maple syrup. The afternoon was topped off by a reception where all enjoyed a red and white 50th Anniversary CMW cake.

The **Owen Sound Branch** celebrated CMW by presenting a recital at the Owen Sound Alliance Church. The recital featured several students who performed works by Canadian composers such as Anne Crosby, Larysa Kuzmenko, Pierre Gallant, and Violet Archer. Two students also performed original compositions by local musicians. The recital featured instrumentalists, pianists and vocalists who ranged in age from 7 to 88.

The **Oxford County-Woodstock Branch** presented a Canada Music Week® Recital featuring their talented local students.

The **Sarnia Branch** celebrated CMW by presenting their *Stars of Tomorrow* concert, held at the Sarnia Library Auditorium with just under 200 people attending. The concert was also featured in the Sarnia Observer newspaper. Twenty-seven students from a variety of disciplines presented performances including piano, harp, flute, recorder, and voice. Special guests included vocalist Erica Warder, student at the Glenn Gould School of the Royal Conservatory of Music, and pianist Christine Tithecott, student at the Faculty of Music of the University of Western Ontario. Christine closed the concert with a performance of *Twelve For Ten* written by Canadian Composer Heather Schmidt. Refreshments following the recital included a large cake celebrating the 50th Anniversary of CMW.

Scarborough Branch was honoured to celebrate the 50th Anniversary of CMW on St. Cecilia's Day with a gathering at the home of Shirley Knautz. Members presented a brief summary and performed the music of such great Canadian composers such as Oscar Peterson, Elaine Kruse, Larysa Kuzmenko, Barbara Pentland, and W.H. Anderson.

Congratulations to all the ORMTA branches and the countless CMW convenors and volunteers who presented Canada Music Week® celebrations in their communities. Other than producing a superb cultural and educational event, you also promoted the quality of music being composed by our talented Canadian musicians. Thank you to all the students, teachers and parents for recognizing the importance of maintaining our Canadian heritage!



Quebec

by Mélima Claude

Semaine de la musique canadienne

Célébrant fièrement son 50ième anniversaire, la semaine de la musique canadienne a permis à une centaine de jeunes musiciens, âgés de 5 à 17 ans d'interpréter les œuvres de compositeurs Canadiens. Plusieurs récitals ont eu lieu au Collège Régina Assumpta toute la journée du dimanche le 21 novembre. Les œuvres d'une palette variée de compositeurs canadiens ont pu être entendues et appréciées. De nouvelles œuvres ont d'ailleurs été entendues en public pour la première fois. Des certificats et des cadeaux de participation ont été remis à tous les participants.

Vingt-neuf pianistes ont été sélectionnés pour participer au concert gala, qui se tenait le samedi 27 novembre. Nos jeunes musiciens ont certainement été de vibrants ambassadeurs de 44 œuvres de 18 compositeurs canadiens ce soir-là. Certains compositeurs étaient heureux d'être présents. Le jeune Frédéric Gagné a joué sa propre composition ayant reçue une mention au concours national de composition. Le concert gala a pris fin sur un touchant hommage à notre regretté et bien-aimé compositeur Jaques Hétu. Son prélude a été brillamment interprété par la jeune pianiste Yogane Lacombe.

Grâce à la générosité, entre autre, du Centre de musique canadienne et de Mireille Gagné qui était ravie d'être présente, ainsi que de Nina Valéry, une supportrice de l'événement, des partitions, des cd et des bourses offertes par l'APMQ ont cette année encore, été remises aux 30 interprètes. De plus, Monique Chabot, juge invitée, a généreusement décerné son coup de cœur à la compositrice Mélima Claude, pour les œuvres colorées qu'elle a composées spécialement pour l'événement.

Cette année encore, la semaine de la musique canadienne a su bien représenter la richesse du répertoire d'ici. L'excellence des jeunes musiciens et l'engagement de professeurs dédiés ont fait de cet événement un franc succès. La curiosité de l'audience ne cessant de croître, la semaine de la musique canadienne, édition 2011 sera prometteuse et certainement riche en surprises.

For its 50th anniversary, The Canadian Music Week[®] held in Montreal was still very alive. About a hundred talented young musicians between 5 to 17 years-old performed in a series of recitals at Regina Assumpta College all day on November 21st. Pieces from various Canadian composers were well-liked by the audience. Some new pieces composed in the year 2010 were also played for the first time. As usual, certificates and gifts were given to all participants.

The lovely closing gala concert held on November the 27th, gave everyone the chance to enjoy forty-four pieces, from 18 Canadian composers. Some of these composers were very proud and privileged to be present. Young pianist Frederic Gagné, whose composition received a mention at the national music writing competition, played his own composition. The gala concert ended on a touching note, with a special homage to the late remarkable composer Jacques Hétu, who sadly passed away earlier this year. His Prelude was beautifully performed by pianist Yogane Lacombe.

Partitions and cd's were generously given to the 28 artists by the Canadian music center of Montreal and Mireille Gagné, who merrily attended the concert along with Nina Valéry, a cherished supporter of this event. This year again, each artist received a monetary reward from the APMQ (Quebec music teacher's association). Judge Monique Chabot also sympathetically awarded composer Mélima Claude for the colorful pieces that she composed especially for this event.

Due to the dynamic implication of our young musicians, their parents and their teachers, the Canadian music week was vibrant and explored once more the richness of our vast repertoire. As the curiosity of the audience is still expanding, year 2011 will surely be promising and full of surprises.



Newfoundland

by Heather Hillier-Snow

Canada Music Week[®] was very successful for the NLRMTA. We began the week with a radio taping at CBC studios; several of

our participants met with CBC's Francesca Swann to be interviewed and record their performances. Our Canada Music Week[®] featured composer, Newfoundlander Michael Snelgrove, was able to participate in the radio broadcast. He providing commentary on his compositions and also encouragement to our budding composers. The broadcast aired on CBC radio's program Musicraft on Sunday,

November 28th, which was wonderful exposure for our students and our organization.

Our Canada Music Week[®] recital took place on Saturday, November 27th in Petro-Canada Hall at Memorial University's School of Music. We had a diverse program representing Canadian composers from coast to coast. Several students performed compositions by our

featured composer, Michael Snelgrove, including an exciting spoken word choral work entitled *The Mask*. We were fortunate to have Mr. Snelgrove in attendance at the recital, and he provided charming anecdotes and insight into his compositions and into composing in general.

Through a donation by the Newfoundland Symphony Orchestra, we were able to offer a prize of two tickets to the NSO's upcoming performance of Handel's *Messiah*. All participating students were entered into the draw and a name was chosen by Mr. Snelgrove. After the recital, we concluded our celebration of Canada

Music Week's® 50th anniversary with a commemorative Canada Music Week® cake, which was thoroughly enjoyed by all.

It was a wonderful opportunity to showcase the talent and dedication of our students, and we are looking forward to celebrating again next year!



New Brunswick
compiled by
Heather Dunham

NBRMTA branches celebrated the 50th Anniversary of Canada Music Week® in grand style, with many recitals, guests, awards, and (thanks to the generous funds provided by CFMTA/FCAPM) celebration cakes!

The **Sackville Branch** CMW Recital featured fifteen students on violin, flute and piano. Canadian musicians Helen

Pridmore and W. L. Altman spoke to the performers about the importance of learning contemporary Canadian music, and encouraged them to meet and talk to composers of pieces they are learning. This branch also staged Canadian music concerts among their university-level students.

In **Saint John**, despite a raging blizzard, the Contemporary Showcase Festival marked its second successful year thanks to the efforts of Rita Raymond-Millett. Students in piano and voice spent an afternoon performing Canadian works,

and all received CMW pencils and seals thanks to the CFMTA funding.

The **Fredericton Branch** held its annual CMW student recital, with twenty-two students on various instruments. The branch's second CMW Poster Competition entries were displayed at this recital, with cash prizes being awarded to the winners and pencils and certificates for all entrants. Anniversary cupcakes were then handed out to all students.

Looking forward to another 50 years of celebrating our Canadian music.

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- Piano:** Jazz Cat—D Dahlgren—Gr 6 RCM & C.C.
Rondino—V Archer—Gr 4 RCM & Gr 6 C.C.
Quiet Moments—V Archer—Gr 4 C.C.
Dance—V Archer—Gr 5 C.C.
- String:** Soft-shoe Dance—D Reubart—Gr 4 RCM
An Enchantment for Cello—Allan Bell—Gr 4 RCM
Silver Seas upon the Shore—A Perry—Gr 6 RCM

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Nova Scotia

compiled by Skippy Mardon

The Nova Scotia Registered Music Teachers, under the capable leadership of Lorna Wanzel, has been active in music events throughout the province. Several chapters reported their events for Canada Music Week®.

Susan Diepeveen, President of the **Halifax Chapter** reports that on Sunday, November 21st, at 2:00 p.m., the Halifax Chapter of the NSRMTA hosted a Canada Music Week® recital at the Elsie MacAloney room of the Dalhousie Arts Centre. The varied program included twenty piano students of all levels - from early beginners to university piano majors. Seven teachers participated: Susan Diepeveen, Phoebe Hansen, Skippy Mardon, Betty Ro, Lynn Stodola, Diana Torbert, and Lorna Wanzel. Many played Canadian compositions, but the program included such composers as Haydn, Beethoven, Chopin, and Debussy as well. Two students performed their own compositions.

The adjudicator for last spring's competition, Simon Docking gave a presentation entitled *List D and Beyond: Why I Love New Music*. He focused on three composers whose works span the last century: Igor Stravinsky (1882-1971), George Crumb (b. 1929), and Andrew Staniland (b. 1974). First Simon demonstrated the complex rhythmic layering of march and waltz patterns by playing piano excerpts of *The Soldier's Tale* by Stravinsky. Then he invited the students to gather around the piano for his performance of Crumb's *Makrokosmos I*. As Simon played the inside of the piano with drinking glasses, most students saw and heard the piano played in a way totally new to them. Finally, he played

a portion of a CD which includes his performance of Staniland's *Adventure Music: Love her Madly*. With this, Simon demonstrated the use of electronically produced sounds, again providing much of the audience with a very new musical experience.

After the recital, students were invited to enjoy a special anniversary cake and juice, celebrating 50 years of Canada Music Week®. Organizing the event were Diana Torbert, Skippy Mardon, and Susan Diepeveen. Special thanks goes to Skippy who took charge of the programme.

Peggy Harrison, President of the **Dartmouth Chapter**, reports that their Chapter sponsored Ontario teacher/composer/performer Frank Horvat's *Green Keys Tour* at The Music Room in Halifax. This was followed by a teacher workshop the following morning with Frank as clinician. In addition to these events, the Dartmouth Chapter held the usual Canada Music Week® Recitals - five consecutive hours - where our students performed many Canadian works as well as works by other composers.

Heather Pineo Reagan, President of the *Valley Chapter* reports that the Valley Chapter has really been celebrating Canada Music Week® ever since September! That's when we attended Rebekah Maxner's presentation of her two recent publications at Long&McQuade. There we discussed plans for our Canada Music Week® recital and someone suggested trying something new - to be the entertainment at the Wolfville Farmers' Market on November 27. Enthusiastically the idea was pursued, and so for three hours on that Saturday those attending the market were treated to performances by students of all ages singing and playing violin, recorder and piano. It was a huge success! At this time of year the market is indoors in the Student Union Building at Acadia University. Our students had created Canada Music Week® posters which

were displayed throughout the market. Each performer was introduced by the market's emcee who also announced the selections to be played and noted the Canadian composers. The atmosphere was informal and festive and the event was enjoyed by participants and listeners. Each performer was given a Canada Music Week® pencil. In addition, two display tables were set up - one for NSRMTA materials, and one for the Annapolis Valley Music Festival fundraising project. Special thanks to all the teachers who looked after the organization of this event.

We hope that our efforts will help to make the public more aware of the importance of Music in Canada.



Prince Edward Island

compiled by Suzanne Campbell

PEI is one recipient of the CFMTA/FCAPM Bill Andrews Award. Their report featuring Canada Music Week® events is on page 22.



TOMORROW'S CREATIVE THINKERS

Maureen Harris

What do young children, creativity, and early childhood all share in common? They are all wired for 21st century success. And what do we mean by that? All

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of us living on mother earth are seeing changes that in the past could have only been imagined. Not alone are we experiencing these incredible changes to our ecosystems, our planet, and our universe, we are also living with global economic shifts occurring at an unprecedented rate. For many of us this uncertainty brings fear for our future, and the future for our children; and concern as to what it is we can do today to make this world a healthier, safer and more peaceful place for future generations.

The exciting news is that there is much we can do, even in uncertain times when we cannot foresee the future lifestyles of our children, the skills they will need for the careers they choose, or the environmental consequences of today's global warming. We can send our children into the future with the skills to think creatively, and to resolve conflict by peaceful means. Our children can take the wealth of historical knowledge and experiences from this century to build upon and create a better life for the future.

What can we do today to provide our children with the tools to exist as productive citizens of tomorrow's society? It would seem reasonable to say that of paramount importance to the education of our children is the skill of conceptual thinking, the ability to 'think outside the box'. Daniel Pink's book *A Whole New Mind: Why Right-Brainers will Rule the Future* insists that in this new conceptual age the scales are tilting towards big-picture thinking, empathy, inventiveness, meaning and harmony – a world where the arts will once again receive the respect deserved because of their ability to cultivate creative thinking. Just imagine living in the musically rich time of Verdi and his famous operas, not to mention Michelangelo's art work in the Sistine

Chapel, and DaVinci's painting *The Last Supper*. This was truly a time of musical richness and unmatched art, a time very different from the lives of our children where music and just about anything else is accessible immediately with the press of a button. The actual experience of sitting in the theatre watching an orchestra play, or standing in the Sistine Chapel looking upwards realising that the domed shape of the ceiling created the need for Michelangelo to paint his subjects in deformed portions to enable a more natural proportioned painting when viewed from below, is similar to watching the world cup soccer on TV from the quiet of ones home. Experiences such as excitement, awareness, interaction with others, etc. are lost.

As I conduct research study as part of my PhD thesis I realise the important role music teachers play in the education of the child, and the critical need to ensure every child's education includes music, thus providing the best possible start in life. The introduction of modern technology has opened a window for music instruction, and the ramifications for the future are only beginning to be realized. By cultivating creativity in children, we are taking the first step towards making this world a healthier, safer and more peaceful place for future generations. It is possible to tap into the global rhythm by connecting with all children around the world (Harris, 2009). We can truly send our children into the future with the skills to think creatively, to resolve conflict by peaceful means, and to value and include all living beings as equal.

Maureen Harris is the recipient of the CFMTA Hugheen Ferguson award, the Prime Minister's award for excellence in teaching, and a lecturer and researcher at the University of Windsor, Ontario.



MUSIC CONFERENCE ALBERTA 2010

Judith Ammann - President ARMTA

November 4-5-6, 2010
Red Deer Lodge/Capri Centre,
Red Deer, Alberta

Several years ago, ARMTA members chose not to hold a separate fall conference. Rather, we look, each year, for a conference to support. In 2009, we held our AGM in Calgary and attended masterclasses and the Quarter-finals of Honens' Piano Competition. This year, we supported Music Conference Alberta in Red Deer. Music Conference Alberta is a conference that serves the Alberta Choral Federation (ACF), the Alberta Band Association (ABA) and the Alberta Music Education Foundation (AMEF). Most ARMTA members attended under the umbrella of AMEF which raises funds that studio teachers can access. AMEF supports many ARMTA events.

On November 4th, we held the ARMTA AGM and dinner. We were delighted that Darlene Brigidear, President of CFMTA/FCAPM, made a special trip to be with us for our AGM. Another

highlight was Priscilla King receiving the ARMTA Recognition Award for her many years of service on behalf of CFMTA, ARMTA and CASSA (Calgary's Summer School). Priscilla is presently the Provincial Vice President and Archivist for CFMTA.

Following our dinner, we attended a concert featuring pianist, Angela Cheng. Before Angela played, the Rosedale Valley Strings presented several numbers under the direction of Naomi Delafield. Angela Cheng was the clinician for masterclasses the following day; it was a fabulous day of learning and music.

Music Conference Alberta serves choral, band and studio teachers so, for November 5-6, there were sessions that appealed to vocalists, instrumentalists and ensembles, as well as band concerts and choral performances.

We thank, ARMTA members, Teresa Allred and Joan Milton, and their committee members, for their part in making our time at Music Conference Alberta so enjoyable.



Angela Cheng and student Lucia Gan



L to R: Marjorie Souza, Angela Cheng and Vivian Tang



CFMTA/FCAPM MEMORIAL DONATIONS

Donations to any CFMTA/FCAPM Project can give family, friends, students and colleagues an opportunity to express appreciation and to honour CFMTA/FCAPM members. Donor individuals and organizations will be listed in subsequent editions of *The Canadian Music Teacher*. Projects include Canada Music Week[®], Young Artist, the National Piano Competition and the Memorial Pedagogy Award.

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Be sure to include the name of the Honoree, any special instructions and the name of the project you wish your donation to be directed to.

Income Tax Receipts will be issued for any donation of \$ 25.00 or more.

Cheques should be made payable to the CFMTA.

SASKATCHEWAN CONVENTION

Chopin at 200 SRMTA Provincial Convention

Mark Turner - President, Saskatoon RMT

What an exciting time to be a music teacher!

More than 100 music teachers from across Saskatchewan gathered in Saskatoon this past October to learn, laugh, and listen at the Chopin at 200 SRMTA Provincial Convention.

This special prairie celebration of the Chopin Year came together quite naturally. We joined in the world's festivities to rediscover Chopin, and fall in love all over again with his poetic genius. An exploration of the Etudes Opus 25 by Professor Kathleen Solose, University of Saskatchewan, opened the weekend – these pieces have fascinated and challenged pianist for the last 200 years, professionals and students alike flock to these masterpieces.

Day one continued with workshops by Lynn Ewing and Martha Hill Duncan. Lynn workshop addressed the challenge of teaching students who have special needs – Ewing was able to help teachers approach working with students who have Autism, attention disorders, and young pianists who are visually impaired. Teachers rave about this workshop as it is often daunting to face special needs in our one-on-one environment. Martha Hill Duncan presented “Finding Your Voice” – a

workshop on working with, and composing for, young voices.

Thanks to the partnership and generosity of RCM Examinations, our guest clinician was Dr Jennifer Snow. Dr Snow brought her infectious love of music education to the delegates of the convention. Dr Snow spoke passionately about the foundations of good teaching – a chance for the delegates to recharge their knowledge base of the fundamentals of good piano playing. On the second day of the convention, teachers were treated to “Inspiring the Imagination – the salon world of Chopin” – Dr Snow’s presentation and master class discussed the “poet of the piano’s” style and the roots of his classic miniatures.

And then there was Jan. Our guest artist was piano sensation and international superstar Jan Lisiecki. Hot on the announcement of his 5 year contract with Deutsche Grammophon, Jan performed to a sold out concert of 1000 people. The capacity audience new they were about to witness something that would not soon be forgotten. Jan’s, almost entirely, Chopin recital was pure magic. His incredible pedaling, sensitive tone, and poetic soul spoke loudly to a crowd who sat



mesmerized by this young man’s honest artistry. Never garish, Jan approached the beautiful Bechstein at Third Ave Church with tenderness and care – Chopin at its best.

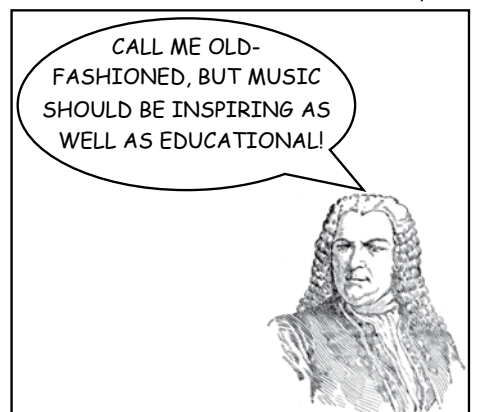
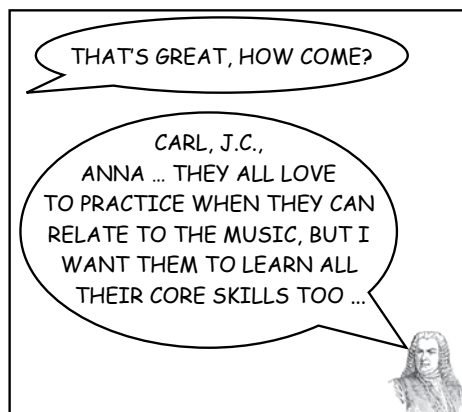
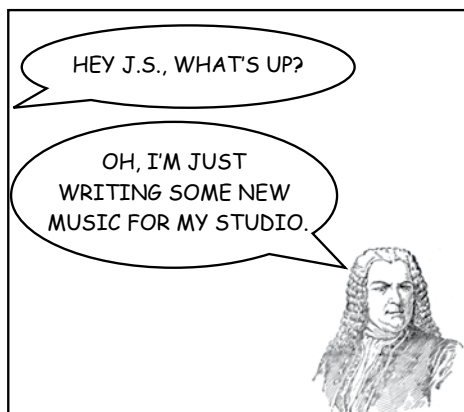
What maybe mattered most about the weekend was something that took place off the stage at Lisiecki’s concert – young people fell in love with music. Nearly a third of the audience were student tickets, and the post-concert autograph session proved that youth are thirsting for this experience.

Teachers came to engage themselves in two days of renewing their love of the profession. Educators became students. Listeners became music lovers. What a great time to be a music teacher.



The Novus Via

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Susan Olsen - BCRMTA Registrar



Tristan Teo

Sunglasses were a necessity for our late September weekend along the picturesque Fraser River quay. Hosted by the Coquitlam/Maple Ridge Branch and ably chaired by Joanne Loughheed, our biennial convention was again a chance to touch base with our colleagues from across the province in a beautiful setting.

Kinza Tyrrell, well-known pianist and vocal coach, started off our event with an informal singing session followed by a wine & cheese reception. That afternoon, Ms Tyrrell had already been engaged in judging the semi-finals of the BC Piano Competition, where nine Branches were represented by promising young students playing advanced repertoire for our enjoyment.

The next day, the committee provided a menu of four events so that we could choose a variety that suited our taste.

- A traditional Master class with the dynamic Ms. Tyrrell who was thoroughly entertaining as she enticed the students with her fresh ideas and interesting tales of adventure as a student at the Victoria Conservatory.
- A unique workshop with "percussionist extraordinaire" Sal Ferreras where we lost our inhibitions and ventured into the world of complex layers of rhythm and sounds.
- An excellent workshop by jazz pianist and teacher, Peter Friesen, who cleverly led us into some of the practical applications of the pop and jazz world that he has extensively explored and experienced.
- A hands-on workshop with Dr. Robert Cannon who lectures on anatomy and injury prevention at universities, dance schools and Work Safe BC. His ideas and advice were specifically geared to studio teachers, and participants were enthusiastic about his ideas for gentle changes in posture and exercise routines to help prevent injury and chronic pain.

Then it was time to prepare for our celebration banquet where winning a door prize was a genuine possibility! We heard inspiring words from our CFMTA /FCAPM President, Darlene Brigidear and our BCRMTA President, Carol Schlosar. Joanne Loughheed and her sterling committee were thanked profusely for their hours of work in making this such a successful event in our 63 year history.

To truly finish on a high note, we were privileged to hear three excellent finalists in the BC Piano Competition and to welcome all of the semi-finalists to the stage for a well-deserved ovation. The 3rd prize and \$500 Atkinson & Terry Canadian prize was awarded to Clinton Denoni (Victoria Branch). The 2nd prize was awarded to Carter Johnson (North Island Branch) and the 1st prize was awarded to Tristan Teo (North Shore Branch). Tristan (pictured above) will be our touring Young Artist for the 2011 season and will represent British Columbia at the CFMTA/FCAPM National Piano Competition in Regina, July 2011.



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PIANO PEDAGOGY AND IDENTITY:

DIASPORIC PRECEPTIONS OF STABILITY AND FLUIDITY THROUGH MUSIC TRAINING IN CANADA AND KOREA

Part 2 of 2 - New-Canadians, new teachers, new values; What's on your iPod? Music is....;

Leslie Linton & Elisha Jo

The University of Western Ontario - May 2010

This paper explores the nature of identity and pedagogy through the study of Western classical piano training. Two groups of university students – one of Korean Canadians and the other of Koreans in Korea – describe their training, their aspirations and their expectations. How do these students come to study piano? Who are they and how does their music education form their sense of self? A comparative study of Korean and Canadian methodologies was carried out in Southwestern Ontario (London, Ontario) and in Cheonan, Korea, one hour outside of the capital Seoul. Populations of these two cities are comparable although there are more opportunities for piano instruction in Korea through private educational institutions called 'Hagwons'. Both groups were born in Korea and began their piano studies in Korea. One group (6 students) remained in Korea and currently attend university in music. The second group (6 students) immigrated to Canada at around 11 years of age, continued their piano studies, and currently attend university in music as well.

The purpose of this study is to examine the historical reasons for the differences in pedagogy between Korea and Canada, the place of the piano education in Korean and Canadian culture, and the shaping of identities in different contexts. Identity is influenced, shaped, and reflected by community, culture and environment (Frith, 1996; Negus & Velazquez, 2002). The two groups of Korean students who were interviewed share the same ethnic background but do not share the same environment and culture. Can their sense of self

reflect such differences in their musical identity? Identity within a certain culture and identity within music creates and maintains the boundaries of communities. The globalization process has influenced our communities in the transmission of music. All members of communities are bound by ways of learning that are specific to its members (Waldron & Veblen, 2008) and our aim is to investigate and explore this community of music learners.

Review of Part 1

In Part 1 (*CMT, Vol 60, No.3, September 2010*) we examined current research in identity and culture. A history of the piano in Korea was presented, as well as the educational institutions called "Hagwons". We concluded with an examination of method books used by participants of the study and found that all began with the Beyer method.

Identity is a significant factor in influencing music learning, as it contributes to distinctions of taste and preferences. Our musical identities are open to influence and transformation (Johansen, 2010) and change throughout our lives. Cultural identities are not fixed either and are influenced by our personal history and expectations (Frith, 1996). The content that is delivered to pianists is a reflection of who controls prevailing cultural values within society (Wright & Davies, 2010). In this way, Koreans who have immigrated to Canada and Koreans in Korea share similarities and differences in the construction of identity.

'Hagwon' is the general term used to describe private education outside of regular school hours. Specific subjects are taught to groups of students to

supplement, reinforce and augment their regular schooling. The most common Hagwons are those that teach English or piano but there are many other subjects available such as Mathematics and Korean Literature. Some Hagwons provide transportation to and from schools and between different Hagwons as well. There is no equivalent in Canada, as after-school institutions such as 'Kumon' and 'Oxford Learning Centres' are typically used only for those struggling in school. The 'Hagwon' is not for those who are struggling, rather, for everyone. Hagwons are deeply embedded in Korean culture and widely considered as common practice in education.

The piano Hagwons were considered for beginner students and those who were not serious about the piano. This distinction, or choice, is typically made at a very early age; between 6-10 years old. The serious piano student would intend on pursuing a career in music after high school, where a hobbyist would play for enjoyment. Serious students attend arts school in middle and high school so that they can gain university entrance. Korea has a university enrollment rate of 83% (all subjects) which leads to intense competitions for the most prestigious universities.

Part 2

The Korean-Korean students interviewed all changed to private teachers at around 11 years of age. They describe the focus of the lessons as being geared towards the preparation for auditions to the arts middle school (grades 7-8) and then the arts high schools (9-12).

Many of the participants described their private lessons as unpleasant experiences. They spoke of being fearful before lessons and describe feelings of anxiety during lessons:

“...if I made a mistake she hit me on the back.”

“I had lessons every day, and every day I was yelled at. I always went home crying.”

“If I struggled with something and didn’t do what I was told, she would yell at me, throw books at me, and have a fit.”

New Canadians, New Teachers, New Values

The two groups of piano students interviewed in this study shared a similar history until around age 11. At this point, half of the participants immigrated to Canada with their families. Many have vivid memories of their move.

“I found kids to be much *more free; playing and running everywhere, kids rolling down the hills, playing on the green fields... things like that. And, the fact that the school was considered fun – that was different. Korea is all about studying or tutoring. Canadian kids definitely have more freedom.*”

“I remember thinking that the activity they do in school – where everyone sits on the carpet – seemed very awkward. Then I started to realize that school in Canada is very different than school in Korea, we didn’t have story time in Korea.”

Once in Canada, they all continued with their piano studies from private teachers. This disruption in music training was noted by the students. Many had tremendous difficulty adjusting to their new teacher’s expectations. They all noted that the main focus from Canadian teachers was ‘expression’. They all felt that their

playing lacked this element, but it also caused some confusion. Canadian teachers emphasized the details of the music such as dynamics, touch, and phrasing. In contrast, they reported that Korean teachers focused more on the technical issues like finger technique, fast tempo, and playing at a loud dynamic level.

“My (new teacher) changed a lot of things with me; I didn’t play musically. I just played without any thought.”

“(After arriving in Canada)...it was surprising to find out that lessons were only once per week. I felt like there was gap and that one lesson each week wasn’t enough.”

“When I came to Canada, my new teacher said that everything that I learned in Korea was wrong. My hand position wasn’t good, my posture was wrong, I wasn’t musical, and I lacked foundation skills. She had me restart piano from the very beginning.” (Participant was at RCM/CC Grade 7 on arriving in Canada.)

For the Korean students who remained in Korea, the disruption in their piano studies occurred when they began university. Some report being shocked at the sudden change in expectation. They were accustomed to a didactic approach in learning where the teacher made all decisions in the lesson. In university, however, they were expected to work on their own and

interpret the music on their own. Their university professors emphasized the details of the music, just as the Canadian private teachers. Most found it difficult at first and required some time to transition into this new way of learning.

“She kept asking me how I felt when I played the music and I became frustrated. I didn’t know why she was wasting my time with feelings, rather than teaching me.”

“But it was nothing like that in university. I had to work independently. No one told me to practice and I was on my own. I have switched piano professors three times since I’ve come here.”



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PIANO PEDAGOGY AND IDENTITY: cont.

“My teacher has bright red flowers blooming outside of her studio in the spring. She often compares music to the *colours of the flowers and grasses and emphasizes the differences between them... If someone can recognize the difference between these colours, then they should understand that one piece of music should not be played exactly the same as others.*”

What's On Your iPod?

As musical preference is closely linked with identity and culture, we asked the question, “What’s on your iPod?” to gain insight into this area. We were surprised to discover that both groups had the same music on their MP3’s. All participants had Korean popular music (K-Pop) and their current piano repertoire. Most had Christian music, which were originally in English and re-recorded into Korean. Two had North American popular music as well. It is interesting to note that although the Korean-Canadian students had moved over 12 years ago they still identified with Korean culture through popular music. When asked directly about identity, they all responded that they felt as though they were somewhere in the middle between the two cultures. Many spoke of a dual-identity and that they were both Canadian and Korean.

I am...

Self-identification is an interesting question as it gives us a glimpse into what one’s perceived identity is, as

well as what one hopes to convey to others. When asked to complete the sentence, “*I am...*” the responses were varied. Koreans-Canadians answers included; *a musician, a little fish in a big pond, living for my dream, and a missionary.* They spoke in depth about their future plans and hopes. Two planned on a teaching career, two planned on attending medical school, one is continuing as a songwriter, and one is planning on a performance career. Korean-Koreans had different goals, yet their self-identities were similar. They responded; *a person of God, myself, unique, and a person walking through life toward happiness.* Three were continuing to graduate school in music, one was attending law school, one was interested in taking fine art classes, and one was undecided. Most Korean-Koreans stated that they would like to play the piano well, and were extremely critical of their own abilities.

Music Is...

When asked for their definition of music and what it means to them, responses from both groups were similar. Korean-Canadians stated that music is; *a part of daily life, my life, something that comes from the heart, something I crave, something I need, and a friend.* Korean-Koreans responded that music is; *a friend, my other half, something that can move you, something you cannot hide inside, my life, and something that touches your heart.*

Conclusion

Both groups in this study all share the same ethnic background. They listen to the same music and play the same instrument. All started their piano education in the same way. When we asked their preferences in repertoire, we expected their answers to be similar, however, they were not. Koreans in Korea all responded that they preferred Debussy and Chopin to Bach. They described Bach as stiff, harsh, and too structured. The Korean-Canadians, in contrast, preferred Bach over Debussy. They describe Debussy as being too blurry, confusing, and that they didn’t ‘get it’. This was an interesting and unexpected finding which we would like to investigate further.

In summary, both groups of students experienced instability in their music education at different points during their lives. Our research findings show that the piano and Western music are deeply embedded in Korean culture and education. Have colonial impositions been taken up as vigorously elsewhere as they have in Korea? Why is the piano such a strong hybrid on foreign soil? What is it about this music that seems so accessible and desirable to Korean pianists, and is this the same for every cultural group? These are just a few of the many questions remaining for future research.



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A LOOK BACK IN TIME

PRIVATE TEACHER and PUBLIC SCHOOL TEAM WORK by Carol Thorne Published in The Etude 1943
 "MAGIC" FINGER EXERCISER and DEVELOPER Advertisement Published in The Etude 1944

At a recent combined meeting of a school board and a P.T.A., a young girl was presented on the program in a piano number. Certainly there is nothing significant about that. Such incidents are occurring by the countless hundreds all over the United States. But the significant thing about this was that afterwards the president of the school board arose and said, "If what we have just heard is a sample of the use our students are making of their time outside of school, I think we should give them all the encouragement we can."

Today it is not uncommon for the public schools and the private music teachers to be antagonistic over which shall have the greater claim to so much of the student's time, that his private music study often gets crowded out.

I believe I have at least a toe-hold on this problem now. I decided that if I expected cooperation the seed of cooperation should be planted. So I did everything possible to inspire my piano students to take part in the school programs, urging them to assent readily to requests to play either solos or accompaniments. I gave extra credit points for this, and at the end of the year I awarded prizes to those who had played on school programs. If a student was too shy to volunteer, and his school teacher was unaware of his ability to play, I wrote a note to his teacher stating that he had several numbers ready for performance, or that he could be counted on for accompaniments. Assemblies and P.T.A. meetings use a great deal of program material and are always on the look-out for performers.

We moved our annual recital date up to May so that the school teachers could attend. The large attendance was a great inspiration to my students.

Shortly after the recital at one school, the music on one assembly program was given over to my students, who were requested to play their recital numbers. The mothers remarked how much interest in piano study this had aroused.

All this has brought a realization that cooperation really means participation by both parties, and that if I do my part, the public schools will respond by doing theirs.

Now I find no difficulty in getting the students dismissed promptly if we are rehearsing.

Here is another "bee for your bonnet", private teacher - school teachers are in a fine position to recommend private teachers to mothers. They are naturally going to recommend the teacher who "plays ball" with them, rather than the one who sits aloofly in her studio and criticizes the methods of the public schools.

And the students, instead of finding themselves bones of contention between two factions are happy that they are pleasing all their teachers.

Their music becomes to them the harmonious subject it really is.

Source:

Thorne, C. (1943). Private teacher and public school team work. The Etude. Pennsylvania: Theodor Presser Company. Vol. LXII, No. 2, pg 78.



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INTERESTING READ

The Well-Tempered Listener

by Mary Willan Mason

Words Indeed Publishing

This charming book is written by the daughter of Canadian composer Healey Willan and his pianist wife Gladys 'Nell' Hall. It reads like a long gossipy visit over a large pot of tea. We learn a lot about the author's preschool years with three rambunctious older brothers, including precocious comments which created both amusement and embarrassment in public. We learn about famous acquaintances, their families and their visits; about life in Toronto through the 1920's, the Great Depression and Second World War. We learn about the marriage of two very tenacious and talented individuals.

Gladys 'Nell' Hall emerges as a strong and vital person; a gifted musician in her own right who handled the limitations of a woman in her era with aplomb. In addition to dealing with a man to whom salary was much less important than composition or rehearsal, she was unable to pursue her own performing career. Her talents were put to use in being a sounding board and encouragement to her husband, in writing North America's first published handbook on ear training and sight singing, and in supporting and aiding dramatic productions.

Interesting conversations, relationships, opinions, occasional recipes, and fascinating personalities are recalled, both musical, political and animal. One gets a real inside look at the Willan household with its busy schedule, open doors and many visitors.

Not at all a historical retrospective, it is rather a selective trip down memory

lane from the perspective of a child growing up in a household where both father and mother lived and breathed music. A very little information about the author's three brothers, her schooling and theatrical exploits and a few pictures are included. This entertaining book is sure to intrigue and please.

Joyce Janzen
British Columbia

PIANO

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The FJH Music Company Inc.

Encompassing works from the Baroque, classical and Romantic eras, and this volume will be a favourite for pianists for years to come.

Works representing *Bach Jesu, Joy of Man's Desiring* and Haydn *Cello Concerto in C* are moderately difficult. *Lakme' Flower Duet* by Delibes, stresses double 3rds in the opening, arpeggios left hand page 2 and a lovely final to close. Love themes from the *Fantasy Overture* by Tchaikovsky have key changes from D Major to D^b Major as well as changing metre. This group would be enjoyed by a good grade 7 to 8 student.

Beethoven's *Shepherd Song (Symphony #16)* may reach a good grade 6 to 8 student. Ponchielli's *Dance of the Hours* is tricky for rhythm, stressing staccato. A good finger facility is required throughout.

Dvorak's *New World Theme* (grade 8) requires careful pedal work as well as light staccato octaves.

Symphony #4 by Mendelssohn is in a quick 6/8 with full four note chords and octaves, possibly for a good grade 7-8 student.

Tchaikovsky's *Swan Lake Ballet* and Holst's *Jupiter from the Planets* completes this wonderful volume. Arrangers Timothy Brown, Chris Lobdell, Valarie Roth Roubos and Robert Schultz have done exceptional work in arranging these masterpiece works at a level accessible to the advancing pianist.

Suitable for recital presentations and also as an aid for music history students (Theme recognition).

Marilyn Harrison
Nova Scotia

The Wedding Collection

arranged by Timothy Brown

The FJH Music Company Inc.

This collection contains new arrangements of old standards for the wedding service. However, one composition, *Rondeau*, by Jean-Joseph Mouret, provides a freshness of vitality I had not heard before.

Mouret captures the gentleness of the occasion with some rather interesting key changes in the middle of the piece (Section B).

About the Grade 8 or 9 levels, the works have chords, eighth and sixteenth note runs, arpeggios, and useful repetitions in the upper register of the keyboard. The book would be most useful for someone who wants to become familiar with the order of service and appropriate choice of music for any wedding style or tradition.

Dorothy Lothar
Manitoba

**Lucky Charms: Music to Charm
and Train the Ear - Books 1 and 2**
By Roberta Stephen & Peter Jancewicz
Alberta Keys Music Publishing

Lucky Charms is written for piano and is available in two separate volumes. Book two is the more advanced of the pair. These books contain a very original approach to learning the sounds of intervals. Each piece is based on each of the intervals used in the ear tests of the conservatory exam systems. For example, *Mirror* from page 20 of book one is a piece used to teach the sound of the perfect fifth. All of the measures of this two page piece have two to four perfect fifths in them. By the time the student learns the piece he/she is to have a much better idea of the sound of the interval being focused on. There is more than one piece choice for each interval. Some of the pieces are more difficult than others. This allows there to be accessibility to students of many playing levels. As each interval is introduced it is accompanied by a page of composer notes with activities and questions to stimulate teacher-student discussions.

It is the reviewer's opinion that the pieces in these books are more functional as a training tool than actual repertoire. The pieces based on intervals such as the major seventh, the tritone, or the minor second are highly dissonant and would lack appeal to the majority of music pupils. The nature of the above mentioned intervals are, of course, dissonant. So what can you do? It is questionable whether the "Snakes and Ladders" game of book two would be within the playing ability of a student who would be interested in playing such a game.

This publication would probably be useful to the student who struggles with intervals or the student who would like to sharpen their ear skills as much as possible.

Andrew Harbridge
Ontario

THEORY

Keyboard Theory by Grace Vandendool

The Frederick Harris Music Co. Ltd.

The Grace Vandendool series, published by Frederick Harris Music, is no doubt familiar to many music teachers; it has been a standard for years. Recently, Frederick Harris Music has issued an updated edition of these classics. Though Grace Vandendool passed away in 2002, the series' name remains unchanged—as does much of the content.

Perhaps the most significant modification to these books has been the new split between the preparatory and senior levels. Originally, these two sets of books formed a continuous series; now they are separate, aimed at two different age groups, and it is the preparatory books that are this review's focus.

The preparatory books are intended for students aged six to nine, according to the publicity by Frederick Harris Music. In general, the pacing of the lessons reflects the abilities of this age group. Preparatory A, the first of the five books, focuses entirely on the basics of music reading; the equivalent lessons in the senior books are found in a single chapter.

In the new edition, it must be said that many of the modifications to the books are cosmetic only. The main font is new and some changes have been made to the layout, but the text of the lessons is largely unchanged, as are the majority of the examples. This is an area that should not have been neglected, since younger students are considerably less forgiving of older materials. Being asked to spell "BABE" in notes may have been unremarkable when the first edition of these books was published, but it's doubtful many students these days are aware of the word's original meaning. The sketches by M. Vandendool included with some of the lessons are quaint and rather endearing to an adult eye, but students are unlikely to be able to relate.

Fortunately, the construction of the majority of the lessons is strong enough to endure, despite the minimum of modifications. In general, the lessons are sequenced logically and students are provided with ample exercises to reinforce the concepts taught in each chapter. The end-of-chapter reviews include not only material from the immediately preceding chapter, but many earlier lessons. In order to successfully complete the reviews, students must repeatedly recall, and thus retain, information.

That said, on occasion the pacing of lessons is imbalanced. In Preparatory A, for example, students are allocated four pages to number the lines and spaces - an entire chapter - when all the note values deemed appropriate for that level are introduced on a single page. In Preparatory B, three pages are devoted to drawing accidentals alone, whereas in a single chapter in Preparatory C, sixteenth notes, triplets, and dotted quarter eights are introduced, and the whole rest is reviewed. In general, the chapters focusing on rhythm tend to introduce a great deal of information, although certain concepts - such as strong, medium, and weak beats - are frequently reviewed, thereby lessening the overall quantity of new concepts.

There are a few instances where vocabulary is used before it is formally introduced in the context of a lesson. This occurs with semitones and tones in the Preparatory B, and with scale degree names in Preparatory D and E (this latter example is not taught formally until Lesson Four of the senior intermediate book). Teachers using this series may wish to supplement the given material with lessons of their own to facilitate their students' understanding of these unexplained terms.

Overall, however, the Grace Vandendool series is a solid set of books intended to be used virtually from a young student's first piano lesson. While it has been

REVIEW OF PUBLICATIONS - cont.

updated in its second edition, the series could have been modified further still, both to better connect with the targeted learners and to adjust certain issues in pacing and sequencing. Despite this, the lessons are sound, and I would recommend these books with only slight modifications to an open-minded young student.

Katherine Murley
Prince Edward Island

Elementary Music Theory Series **2nd Edition**

by **Mark Sarnecki**

The Frederick Harris Music Co. Ltd.

The set consists of four volumes with the first being a 'Note Speller'. As with any volume of this nature, the Speller consists of both Treble and Bass Clef notes to be identified as well as leger line notes and those found on the grand staff. This edition differs from the first in that the exercise pages consist of six rather than five staff lines filled with well-spaced notes. Obviously, this greater exposure to such exercises is of benefit to the student. To increase student interest, there are two 'Spelling Fun' pages as well as three review exercises. Also of interest in this 'Note Speller' is the fact that the note names are introduced by their letter names only. No catchy sentence is presented as a memory aide. This makes this note speller a good choice for adult students as well as for older beginners.

Books one and two of this series feature a total of ten short biographies of famous composers presented in chronological order. These start with J.S. Bach and end with P.I. Tchaikovsky. A graphic depiction of the composer makes these bios all the more interesting to the student.

These two volumes also introduce a total of sixteen Italian terms and signs which are further reinforced by means of 'word searches', unscrambling letters, and matching symbols to terms.

Book One of these workbooks begins with the introduction of the names of notes on the keyboard, then proceed in the same order as the Note Speller. Here, the notes on the staff are learned by means of catchy sentences such as 'Elvis' Guitar Broke Down Friday' as well as the usual 'FACE'. With its three 'Spelling Fun' and other game pages, this book is a review of the note speller geared to the younger student. Sections on note and rest values are introduced at the end. This book contains only one review quiz. It ends with a 'Certificate of Achievement', which is greatly appreciated by young students.

Book Two of this series has three review quizzes, and introduces material not found in the other two books. There is, of course, a short review of the previous book at the beginning of this volume. This workbook covers measures, note stems, the use of sharps, flats and natural signs as well as the use of accidentals. The second edition of this book also deals with the enharmonic nomenclature of notes. It goes on to deal with melodic and harmonic intervals. The keys of C, G, F, D, and B^b major are then presented as intervallic expressions as well as defined by Key Signature. There is a 'Certificate of Achievement' at the end of the workbook also.

Book Three of the series contains no composer biographies. Rather, it introduces the student to historical and musical facts about the Harp, the Harpsichord, the Piano, the Violin, the Clarinet, and the Trumpet. This gives the student a more rounded view of the

world of music. There is, of course, a review of the first five keys introduced in the previous workbook. The keys of E^b, A^b, E, and A major are added to the students' repertoire. By the end of the book, the student is familiar with a total of nine keys written in both ascending and descending directionality.

In addition to the four new keys, the book reviews accidentals and semitones; and presents the concepts of perfect intervals, dotted quarter notes, sixteenth notes, triplets, corresponding rests as well as triads. (solid and broken). Ten new Italian terms are also defined and manipulated in this volume.

The second edition of this book also presents the student with the opportunity to analyze two short passages of music. As the material in this book is more sophisticated than that which could be presented to a very young student, there is no Certificate of Achievement at its end.

These four volumes, when used consciously, cover a great deal of material in a most enjoyable and non-threatening fashion. They would leave students very well prepared for their first encounter with a Conservatory style theory text.

Sonia Hauser
British Columbia

Elementary Rudiments of Music and Answer Book - 2nd Edition

by **Barbara Wharram & edited by Kathleen Wood**

The Frederick Harris Music Co. Ltd.

As with the previous edition of this theory book, *Elementary Rudiments of Music* is a comprehensive no frills theory book for the older beginner. As a sole study guide, it covers theory from the basic level through advanced.

The inclusion of extensive exercises throughout the book is a great tool for study of more problematic concepts. This book is also useful for companion study when used in conjunction with other theory books.

With the revisions to the RCM Theory Syllabus in 2009, a revised and expanded 2nd edition of Elementary Rudiments became necessary.

Throughout the book, materials are correlated to the three new designations of theory from RCM;

B for Basic
(formerly Preliminary Rudiments)

I for Intermediate
(formerly Grade One Rudiments)

A for Advanced
(formerly Grade Two Rudiments).

There are also some new materials presented in the latest edition. For example, the chapter on scales has been expanded to include enharmonic equivalent scales and the minor Pentatonic scale. Presentation of modes is slightly different than the previous edition. Updated language and topic

headings make researching topics very straightforward.

In the answer book every exercise is answered clearly with chapter and page reference.

Lynn Johnson
New Brunswick

Explorations 1, 2 and 3
by **Janet Lopinski, Joe Ringhofer, and Peteris Zarins**

The Frederick Harris Music Co. Ltd.

This material has been prepared to assist students and teachers in their preparations for the history exams as outlined in the RMC 2009 Theory Syllabus. Explorations have a refreshing approach in the layout, which is carefully designed with headings, use of bullets to organize points and highlighted dates in the margin.

Each era is introduced with an overview of historical background, vocabulary and musical style. Then each composer/ piece is explored through a combination

of information and brief assignments which encourage the student to explore for themselves some of the material.

Required listening assignments are combined with other suggested listening assignments which will help to expand the student's understanding of each composer's style and range of genres. Explorations also include a list of compositions which can be explored in the Celebrations Series Perspectives®.

Each level of Explorations concludes with a student compiled glossary of terms complete with definition, example work and composer. A list of recommended resources of text books and listening material is also provided.

Explorations can be used both for individual study as well as classroom setting where weekly assignments would be discussed and review quizzes conducted for exam preparations.

Susan Hannigan
Ontario



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