

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 61 - NUMBER 3 - MAY 2011



Music Is a
Life Force

CFMTA
Convention
July 6-9, 2011
Regina, SK



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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.

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

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Make cheque payable to CFMTA/FCAPM.



GREETINGS FROM CFMTA/FCAPM

Darlene Brigidear
CFMTA / FCAPM President

As I look back on my term as president, I feel so honoured to have served our organization as we celebrated the dual milestones of CFMTA/FCAPM's 75th Anniversary and Canada Music Week[®]'s 50th Anniversary in 2010.

The 75th Anniversary project of publishing a Commemorative Edition of "The Canadian Music Teacher" will be a lasting legacy. We now have 75 years of archival information on CFMTA/FCAPM, our member provinces, as well as our major projects, Canada Music Week[®], Special Projects and Young Artist Series. In addition, we have digitally preserved all of "The Canadian Music Teacher" magazines from the past and this will be a continuing historical recognition of our association.

The 50th Anniversary Celebration in November was a huge success because of the effort made by you, our branches and members, to help us celebrate. There were Canada Music Week[®] activities in branches all across Canada, which brought together teachers, students, composers, audiences and attracted local media attention. All the great birthday cakes – Wow!! Thank you to everyone for making this a gala year for Canada Music Week[®]'s 50th Anniversary.

This year is also memorable as CFMTA/FCAPM was able to welcome the Yukon Territories as our newest member. This is going to bring our national programs to our colleagues in the north and their representatives to our table to further promote musical partnerships that will benefit even more Canadians.

We have initiated several new programs in the past year. The partnership with The Personal Insurance Group has benefitted our members who are using the group insurance for preferred rates on home and vehicle insurance. We are indeed pleased that The Personal Insurance Group is supporting our National Piano Competition Prizes with their generous donation.

The CFMTA/FCAPM Certificate of Recognition for Professional Achievement was launched earlier this year and we have members from across Canada who have already received their certificates. Others are working towards this achievement. Please note that you may apply in any month and the certificates are renewable after two years from the date of issue.

One of the best ways to get "in tune" with fellow teachers and benefit from the professional development offered by our association is to attend our national convention in Regina, Saskatchewan this July. "Music is a Life Force" is going to be a truly outstanding event, with concerts by the Gryphon Trio, Stephan Runge and Thomas Yu; the National Piano Competition; a celebration of Canadian Composers; many excellent workshops on various aspects of music education and an opportunity to meet fellow teachers from across Canada.

I would like to thank my excellent team of officers, committee chairpersons and delegates for their diligence, many hours of work and unlimited enthusiasm in promoting the objectives and goals of CFMTA/FCAPM. Together we are making a contribution to excellence in music education across Canada.



HELLO FROM THE EDITOR

Dina Pollock



Hi Everyone,

I hope you will enjoy the excellent articles on various topics of interest to teachers of all musical disciplines, including an article in French. In the next edition, I will have the article translated into English so you all may enjoy it. I would like to thank the editorial committee:

Susan Olsen (British Columbia),

Leslie Linton (Ontario)

Hélène Lord (Quebec)

for their work and insight in selecting articles and editing.

There is renewed interest in advertising in our magazine and we ask that you support those that support us.

I have to apologize for two errors in the last issue of Canadian Music Teacher:

The photo of Helen Dahlstrom on the cover and on page 29 was taken by Janet Leffek from Victoria branch in British Columbia, I was mistaken in my credits.

I apologize for listing the wrong day of the week for the annual executive

meeting and the luncheon on the next day. This has been corrected in this issue. I hope it has not caused any problems.

I am looking forward to meeting members that I have been talking and emailing to this summer at the Convention - Music is a Life Force. I hope you enjoy this issue.

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

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 May 31, 2011

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 Brigidar, President . Bernadette Bullock, Secretary-Treasurer

Dated at London, Ontario, this 25th day of August, 2010

THE CFMTA/FCAPM CERTIFICATE of RECOGNITION

for PROFESSIONAL ACHIEVEMENTS

Recipients of the CFMTA/FCAPM Certificate of Recognition

Sarah Lawton	Ontario
Darlene Brigidear	British Columbia
Heather Macnab	Saskatchewan
Melanie Smith-Doderai	Alberta
Carl Montgomery	British Columbia
Katherine Hume	British Columbia
Charlene Farrell	Ontario
Lauren Kells	Saskatchewan
Lois Kerr	British Columbia
Jane Ripley	Ontario
Peggy L'Hoir	Saskatchewan
Cheryl Graham	Ontario
Kamara Hennessey	Ontario
L. Susan Jones	Ontario
Lorna Wanzel	Nova Scotia
Shirley Knautz	Ontario
Leslie Linton	Ontario
Kevin Thompson	British Columbia
Lyn Taron	British Columbia
Dina Pollock	British Columbia
Yvette Rowledge	British Columbia
Susan Pajor	Ontario
Adrienne Fischer	Quebec
Ellen Berry	Ontario
Joan Milton	Alberta
Joyce Janzen	British Columbia
Carol Ditner-Wilson	Ontario
Deborah S. Gallant	Alberta
Judith Ammann	Alberta
Melodie Erickson Hewer	Ontario
Karin Fehlauer	British Columbia
Lillian Chan	British Columbia
Sandra Pisani	Ontario
Allison Sarauer	Saskatchewan

Congratulations to the recipients of the CFMTA/FCAPM Certificate of Professional Achievement Award. These members have come from the provinces all across Canada and we have heard from many others who are working to apply in the future.

We have also heard from members who had questions regarding the dates of the award. To clarify this, please note that you may use activities and professional development from January 2010 onward. We began to send out the certificates in January 2011, but we would like to make it clear that you may apply in any month during the year and not just in January. The certificate will be valid for two years following from the time you apply.

Information is available on the CFMTA/FCAPM Website www.cfmta.org in the "members only" section. Please contact us if you need the user name and password for the "members only" section. Information and application forms are also printed in the Canadian Music Teacher published in September.

It is our goal to have this program benefit teachers, their branches, communities and most importantly, promote involvement and excellence in music education across the country.





Got a great idea or catchy phrase
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for CFMTA/FCAPM?

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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 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.





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RMTs HAVE A GREAT TIME AT ISME CONFERENCES!

by Lois Harper BA, MEd, ARCT, RMT - Member ORMTA & CFMTA

A Report from the 29th International Society for Music Education (ISME) World Conference August 1-6, 2010, BEIJING And News of the 30th World Conference July 15-21, 2012 in Thessaloniki, Greece

The statistics are staggering - - 4000 world delegates from over 43 nations, 80 rehearsals and 80 concerts by 47 world performing groups (about 1700 performers), over 1600 papers, symposia, round tables, demonstrations and poster sessions, seven commission meetings and the new ISME Forum on Instrumental and Vocal Teaching a few days in advance

of ISME, topped off by spectacular musical performances by the Host Chinese in the vast China National Conference Centre! It was without a doubt a never-to-be-forgotten event. But numbers alone don't tell the whole story. This was the biennial conclave of everyone and everything that strives to advance the contribution of all musics for all peoples.

ISME now caters to the studio music teacher. Here is a sampling of Forum papers presented:

- Integrating Aural and Sight Reading into instrumental (piano) lessons, McMillan, Australia
- Two Mutual Aspects of Contemporary Vocal Pedagogy, Kiik-Salupere / Ross, Estonia

- The Private Music Studio: Preparing the Student for the Twenty-First Century, Lierse, Australia

- Motivation and Retention in the Private Music Studio, Wanzel, Canada.

From the Conference Sessions for the Studio Instrumental and Vocal Music Teacher

- Strategies for coping with performance anxiety - Berenson (USA)

- Independent music teachers relationships to professional knowledge, practice and identity - Wanzel (Canada)

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- Essential skills: Sequencing strategies for studio piano teachers - Nordlund (USA)
- Performance analysis of young pianists execution - Poras (Italy)
- The quality debate - what makes a good music lesson - Rubenz (Austria)

For Choir Conductors (who are also RMTs)

- All around the Circle and using traditional songs of Newfoundland Adams (Canada)
- Jazz 4 Choirs - Griffin (UAE)
- “Communitizing”: the choir as a rich opportunity for developing empathy, feeling, thought and behaviour - Knight (Canada)
- Normal development of voice in children: advances in evidence-based standards - Pedersen (Denmark)
- Understanding complex influences affecting participation in singing - Whidden (Canada)
- The place of massed singing in a highly academic boys school “It’s What We Do” - Lierse (Australia)

Others:

- Realizing goals of memorization - Inouye (USA)

Papers by other Canadians - Visentin, Waldron, Veblen, Rose, Sprikut, Robinson, Goble, Cruz Menezes, Carruthers, Chadwick, Bowman.

As you can imagine this is an arbitrary selection from the wealth of material arising from an ISME World Conference - these just scratch the surface of the 1600 or so presentations. The abstracts alone fill a 324 page book!

As usual the Canadian Delegates Dinner was enjoyed by all!

Typical testimonies from delegates: “I attended several national meetings including the Canadian meeting at

ISME, as well as interchanging with colleagues from different areas in the world and other parts of my country. We all gained many new ideas that we will be able to use in our teaching back home.”

The closing ceremony was a bittersweet event - it signalled the end of this stimulating cauldron of music and information the delegates had enjoyed. But it also gave us something to look forward to July 15-21, 2012 in Thessaloniki, Greece - when we will again be updated on what we have all accomplished in the field of music education. I guarantee you’ll never regret it - and this from one who has been to every ISME World Conference since 1978 but one!

I can hardly wait to arrive in Greece to participate in the 2012 Forum sessions and following the Forum thread of relevant sessions throughout the entire conference - it will be a fabulous opportunity for all music teachers and educators to benefit from these presentations!

Founded in 315 B.C., Thessaloniki is renowned as the home of Alexander the Great and for its Ancient Greek, Roman and Byzantine monuments, charming shopping and indulgent cuisine. It has been a crossroad for culture and civilization for over 4000 years.

Top things to see are:

- The symbol of the city-the White Tower on the waterfront, built in 1536
- The Archaeological Museum featuring the Macedonian Gold Collection
- Visit the Royal Tomb of King Philip II, father of Alexander the Great
- Ano-Poli—the old upper town that features Unesco World Heritage Sites with an unforgettable view of the sea

- Museum of Byzantine Culture
- Osios David Church from the 5th century contains some of the greatest treasures of Christian art
- Noesis Science Centre and Technology Museum with a planetarium and a virtual reality ride
- The Natural History Museum and the Municipal Zoo are located in the forest north of the city centre

Some important dates for ISME 2012:

August 30th, 2011 – last day for performing group applications

October 1st, 2011 – deadline for general session applications

November 1st, 2011 – deadline for commission and forum seminars

March 1st, 2012 – last day for presenter registrations

I hope to see lots of you there!

For more information - www.isme.org



Summer Academies

Jazz Workshop July 4-9
Piano Academy July 4-15
String Academy July 4-15
Theory Academy July 4-Aug 5
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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.

CMC and ACNMP Partnership Makes Finding Repertoire Even Easier

The Canadian Music Centre and the Alliance for Canadian New Music Projects are pleased to offer you a more robust Contemporary Showcase online syllabus, making it even easier to find graded Canadian educational music. As of November 2010, the Alliance's Contemporary Showcase syllabus – one of the most complete collections of Canadian contemporary music for educational use – will begin its link to the CMC's extensive online library database. By searching the syllabus online at www.acnmp.ca, you can connect directly to the CMC's library holdings; view score samples and listen to sound clips (where available); and even place requests to borrow, rent or purchase music scores and performing parts. With the Canadian Music Centre's speedy delivery, you can expect next-day processing of all requests. Integrating Canadian music into your lesson plans couldn't get any easier!

CentreVisits are Booking Fast – Don't Miss Out!

The Canadian Music Centre has seen a rush of CentreVisit requests and sessions this spring. We're pleased to see so much demand for our flexible Canadian music discovery and composer workshop program.

However, this does mean that we are now booking at least a few months in advance. As a result, teachers are asked to please contact their nearest CMC Regional Centre well in advance to coordinate future CentreVisit sessions.

CMC's CentreVisit program is designed to help build awareness, strengthen understanding and increase appreciation of Canadian composers and their work. As such, it is extremely flexible and adaptable to a wide variety of group learning requirements. For more information, and to make arrangements for your own CentreVisit, contact the CMC Regional Office nearest you. You can find contact information for all regional office online at www.musiccentre.ca.

CMC Offers Online Educational Resources:

CMC is pleased to offer teachers a series of award-winning multimedia and interactive microsites designed to introduce different age groups to the world and work of Canadian composers. *Sound Adventure* introduces young children to the basics of music theory and Canadian musical soundscapes. *Sound Progression* follows the stylistic developments of Canadian Music through the 20th century in text,

image, interactive sheet music and sound. *Influences of Many Musics* explores the multicultural influences of first generation Canadian composers, featuring 80 dynamic multimedia profiles from around the world, supported by a world instrument gallery. All microsites are offered in both official languages and come with a downloadable teacher's kit. You can find them all in the "About the Music" section of the CMC website at www.musiccentre.ca/mus.cfm.

Free Subscriptions to Canadian Music Centre Publications

The Canadian music Centre's regional offices offer music educators free subscriptions to their publications that cover issues, opinions, news, views, accolades and international happenings involving the work of Canadian composers. Every regional office is dedicated to supporting music educators in their work, and these publications are the best way to find out what's on offer from the CMC or available through its board partner community. To sign up for your own free subscription to the CMC publication for your region, contact the CMC Regional Office nearest you. You can find contact information for all regional office online at www.musiccentre.ca.



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.

Simply send your donation to CFMTA/FCAPM
302 - 550 Berkshire Dr. London ON N6J 3S2.

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.

SO - WHAT ARE YOU DOING THIS SUMMER?



MUSIC IS A LIFE FORCE

July 6 - 9, 2011

Regina, Saskatchewan

See pages 15 - 20 for all the information

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273 Bloor Street West, Toronto, ON

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Register online at www.rcmusic.ca/tpd or by contacting the Weston Box Office at 416.408.0208 or tickets@rcmusic.ca.

For more information: Call 1.888.408.5882 x350 or email teachereducation@rcmusic.ca.

CONSERVATORY CANADA

is launching a Summer Jazz Camp to bring students, teachers, parents and the greater community together in a celebration of music-making through learning and performance.

The 3-day program will help students and teachers explore many modern styles of music such as Jazz, Blues, Swing and Rock in context of our Contemporary Idioms Piano curriculum.

The camp will include group instruction, improvisation, fun and exciting collaborative projects.

We will inaugurate the program by holding two camps:

VICTORIA, BC, July 25 - 27

KANATA, ON, August 22 - 24

Cost for teachers is \$300 Cost for students is \$200

For more details and to register, visit our website at www.conservatorycanada.ca and click on the link for Upcoming Summer Programs or contact our office direct at 1-800-461-5367 or mail@conservatorycanada.ca.

TOP 10 REASONS

to attend the 2011 CFMTA/FCAPM Convention

Regina, Sask

July 6 – 9, 2011



- #1 4 nights of concerts, beginning with 2010 Juno Award Winners, *The Gryphon Trio*
- #2 An intense 3 days of professional development
- #3 Over 50 convention sessions to choose from

#4 *Canadian Composers' Day* with winners of the *CFMTA Student Composer Competition* in attendance

#5 *From Prairie to Pine, Vol. 2* book launch

#6 CFMTA/FCAPM National Piano Competition

#7 Piano Master classes

#8 Networking and socializing with fellow teachers and music lovers

#9 Unique opportunity to attend sessions presented by NATS (National Association of Teachers of Singing)

#10 CFMTA/FCAPM AGM to see how your organization operates



For more information, visit www.cfmta.org



2011 CFMTA/FCAPM Convention

July 6-9, 2011

University of Regina

Regina, SK



Registration Information

Please complete ONE FORM for EACH guest attending the Convention events

NAME _____

FULL MAILING ADDRESS _____

TELEPHONE () _____ EMAIL _____



Register by June 15th to have ALL MEALS INCLUDED in your registration fee

CFMTA MEMBER	Non-CFMTA MEMBER	STUDENT
\$355 _____	\$405 _____	\$295 _____

All fees are in Canadian funds

Above registration fee is all inclusive if registered by June 15th. This includes all lectures, workshops, master classes, recitals, concerts, trade show, receptions, coffee breaks, and all meals.

INDIVIDUAL PRICES

Sessions

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

Extra Meal Tickets **not available after June 15th*

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”

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Questions? Contact Lore Ruschiensky
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 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
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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.

Visit www.cfmta.org/Convention2011.htm for updates

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





CONVENTION



Wednesday, July 6, 2011

- › Sparking the Flame – Dr. Jennifer Snow, RCM



Thursday, July 7, 2011: Canadian Composers' Day

- › Keynote address: David L. McIntyre
- › Sessions for *CFMTA Student Composer Competition* winners
- ♪ **Daytime Recitals: Christine Vanderkooy, Heather Schmidt**
- › Turning Over a New Leaf – Red Leaf Piano Works
- › Ear Charming not Ear Training – Roberta Stephen
- › Text as Muse – Breathing Life into Music – Garry Gable
- › Explore the piano music of Heather Godden Laliberte – Heather Waldner
- › Listening to your Inner Voices – James Parker
- › **AGM and luncheon**
- › “Out of Commission” Need some new teaching material? – ACNMP
- › Performing North in Canadian Music for Solo Voice – Sophie Bouffard
- › The late piano works of Jean Coulthard – Rachel Iwaasa
- › Looking /Listening /Understanding New Compositions – Frances Balodis
- › Lady Gaga vs. Mozart? The Challenges of Teaching Popular Repertoire – Stephen Runge
- › *From Prairie to Pine, Vol. 2* book launch



Friday, July 8, 2011: CFMTA/FCAPM National Piano Competition Semifinals

- › Breakfast Showcase sponsored by Hal Leonard
- › How a Yamaha Digital Piano Works
- › Conservatory Canada asks the important questions – Paul Coates
- › Choral Directors are from Mars and Voice Teachers are from Venus: ‘Sing from your Diaphragm,’

and Other Vocal Misstructions – NATS, Allen Henderson

- › Choral Directors are from Mars and Voice Teachers are from Venus: Building Beautiful Voices: It Takes a Village – NATS, Allen Henderson
- › Pattern Play 5 - a session for teachers – Forrest Kinney
- › Hailun Piano Presentation – Lauren Wallace
- › What do I do with those chords I know? – Gayle Dunsmoor
- › Moon Landings, Fast Cars, and Bouncing Balls: Using Physical Forces to Shape Musical Interpretation – Stephen Runge
- ♪ **Noon hour concert – David L. McIntyre, Quarter Tones Flute Ensemble**
- › Roland Technology – Jeff Harden
- › Skills of a Collaborative Pianist – David L. McIntyre
- › Teaching Chart Playing: Facilitator; Wes Froese
- › “Student Scores 100% on Theory Exam!” – Glory St. Germain

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SESSIONS

... Friday, July 8, 2011, continued

- › Overtones of Achievement: The New Flute Syllabus and Series – Dianne Aitken, RCM
- › The Older the Better? – ~~Not!~~ Why Not!! – Susan Griesdale
- › Facebook in the piano lesson? Alicia Romero
- › Excellence in Exams, or The Power in Preparation – Dr. Thomas Green, RCM
- › Increase your studio and have fun doing it with Pianokids – Eleanor Gummer
- › Instilling the Magic from the Very Beginning – Kent McWilliams
- › Conservatory Canada e-Exams – Victoria Warwick

Saturday, July 9, 2011

- › Yoga and nutrition to start your day
- › Breakfast Showcase sponsored by Yamaha ... Educational and Pedagogical uses of a Clavinova Digital piano
- › Piano Master classes with Christine Vanderkooy, Kathleen Lohrenz Gable, and James Parker
- › The Big Bang Music Theory Seminar – Leslie and Randall Reid
- › Unlocking Creativity through Improvisation – Keith Molberg
- › Less really is more when it comes to collaboration and communication! – Kathleen Lohrenz Gable
- ♪ **Noon hour concert – Karen Frandsen and Allison Purdy, vocal recital; Sarah Konescni, piano compositions**
- › IPA - What's That? – NATS, Allen Henderson
- › Motivation: a life force – Dr. Lorna Wanzel
- › Beethoven's Feet: The complex feat of pedaling Beethoven's fortepiano sonatas on the modern piano – Christine Vanderkooy
- › Pattern Play - a session for students – Forrest Kinney
- › Teaching Voice in the 21st Century – NATS, Allen Henderson
- › Understanding the Student/Understanding the Teacher – Frances and Gunars Balodis
- › Life's Composition - A Balancing Act – Thomas Yu
- › Music For My Life – Kathleen Lohrenz Gable and Garry Gable
- › SATB as a Sound Drama – Jean Auger-Crowe
- › A 'Piano' Lesson – Dennis Weist

POSTER SESSIONS: Research - Asking questions and finding answers - a life flow – Lorna Wanzel; Teaching composition through art – Olivia Riddell; Various Approaches to Practicing the Piano – Svjetlana Djordan; CFMTA



For detailed session descriptions and schedule, visit www.cfmta.org/Convention2011.htm

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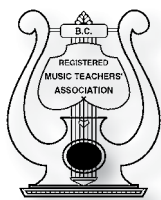
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British Columbia
submitted by
Carol Schlosar

Greetings to all our friends across the country from Beautiful British Columbia!

With more than 1000 members from every corner of B.C., we continue to grow. Our talented and creative members from 21 branches keep us busy with new ideas.

Over the past few years, we have worked on supporting our teachers from the ground up. Our hugely successful "Raise the Branch Profile" advertising program amazed us with the ingenious ways in which the funding was used. As part of the ongoing marketing plan, 2010 was the year we worked on "branding". Our task was to create an image that not only publicized our organization but promoted us to parents as the choice for excellence in music lessons. Brochures, that could be personalized, were created for download from the website in various formats. The brochures were also professionally printed and made available to branches and teachers at no cost (shipping only). The response has been wonderful. Our thanks to Dina Pollock - CMT and Progressions Editor - for the great deal of time she spent taking photos and re-editing the brochure to ensure a quality product. We now use the signature look in our website, brochures, magazine, business cards, posters and correspondence.

Our 50th Anniversary of Canada Music Week[®] celebrations resonated across the province in each and every branch. Canadian flags, stunning CMW posters, and patriotic cakes abounded as we

listened to our students fill the air with music of Canadian composers. Thanks to the generosity of CFMTA/FCAPM, students will long remember their participation in this special celebration. Congratulations to North Island, the recipients of the Bill Andrews \$250 award, for their innovative CMW celebration. Their exciting program included rotation of activities for almost 100 students with Orff Rhythm fun, Canadian composer poster making, and composition and technology workshops. BCMRTA continues to be a moving force in music education across the province. Every branch works hard to promote and maintain quality education. Their commitment to professional development is ongoing with workshops and masterclasses. Our clinicians list is kept up to date and hosted on the website to make workshops more accessible. The rural areas receive financial assistance to bring in clinicians through our Professional Development Bursary program.

The North Shore branch participated in a wonderful adventure with the Sinfonia Orchestra that deserves special mention. The Sinfonia Orchestra Music Director, Clyde Mitchell, arranged thirteen orchestral accompaniments for RCM elementary and intermediate solo piano works. Students auditioned for the wonderful opportunity to perform with a symphony orchestra!. The sold out concert was on October 9 at Centennial Theatre in North Vancouver. The students and symphony playing in the first half that

ended in a standing ovation and pianist Ian Parker inspired everyone with the Tchaikovsky Piano Concerto No. 1 in the second half. The response to this project was overwhelming. A superb example of the power of collaboration!

In B.C. we love to get together for workshops, performances and fun and Convention 2010 – "Be a Quay Player" was an amazing event. September was the perfect time to renew, recommit and reconnect and the waterfront setting at New Westminster was dazzling. A full slate of workshops included a "Sing-along Session" with Kinza Tyrell (much coaching and laughter!), a Rhythm Workshop by Sal Ferreras (I was Cowbell #3), "Injury Prevention" by Dr. Robert Cannon (we are all sitting taller), and "Jazz/Pop Chording" with Peter Friesen (our student are now "Rock stars"). Over the weekend, the B.C. Piano Competition was hosting some of the finest young talent in B.C. and many students and teachers were attending Masterclasses with Kinza Tyrell. All in all, it left us encouraged and enriched, and excited for the next convention. As President of BCMRTA, it is my privilege to represent the teachers of BCMRTA, a group that truly understands that teaching is a living art! Have a restful and restorative summer.



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Alberta

submitted by Joan Milton

ARMTA membership and programs continue to develop and flourish. A database has been established for the provincial website. Thanks to the Edmonton branch which spearheaded the development. This spring the new interactive database worked well throughout the membership renewal process. Along with previously redone bylaws, ARMTA now has revised Policies and Procedures in place.

Alberta is pleased to announce a new branch in Grande Prairie, and Fort McMurray has become active again. ARMTA branches are now located in Fort McMurray, Edmonton, Calgary, Lethbridge, Red Deer, Grand Prairie, Lloydminster, Medicine Hat.

Our current President, Judith Ammann, has been visiting the Alberta branches. This has been a positive experience for all, learning first-hand how ARMTA is working on their behalf.

ARMTA had its AGM and Conference on a November 4 - 6th 2010, in Red Deer. The conference was under the AMEF umbrella and ran concurrently with MCA (Music Conference Alberta). Angela Cheng gave a wonderful recital on the Thursday evening and then conducted 4 different master classes the next day. All in attendance had the privilege of hearing a variety of selections from piano students, students of band programs, choirs, strings, and a series of workshops In November,

Edmonton branch organized the RCM Silver Medal Ceremony which attracted about 300 people from across Alberta.

The branches participate in a wide variety of programs to enhance the musical growth of all concerned. Canada Music Week[®] was no exception. The 50th Anniversary of Canada Music Week was celebrated by the branches, with CFMTA/FCAPM donating \$50.00 to each for an Anniversary Cake celebration.

Edmonton had the annual Contemporary Showcase, featuring performances of Canadian composers and original compositions of Edmonton's Young Composers.

Calgary Contemporary Showcase was pleased to announce that performer, Quinn Gomez tied for first place for the national Mary Gardiner award. Quinn has been a recipient of many scholarships at the local level over the years and was recommended for the Mary Gardiner Award at the 2010 Calgary Contemporary Showcase Festival for his playing of the piece, *Butterflies and Bobcats* by David McIntyre. Quinn is a student of Linda Kundert-Stoll.

Fort McMurray celebrated with their annual Scholarship and Awards ceremony, as well as a city wide music Writing Competition, co-sponsored by a radio station and Music store. Cash prizes were awarded to the winners at a recital.

Lethbridge had a Canada Music Week[®] Recital at which awards were presented to students with highest first class honors marks in theory and practical.

In Red Deer the Canadian Showcase Recital awarded cash prizes to students for highest examination marks. Those accepting awards performed at the recital, along with the adjudicator's choices from the Contemporary Showcase Festival. A history of CMW was given by MC Chantal Boos. Annette Bradley the Red Deer President gave a history of CMW in the Red Deer Branch. Three local composers were honoured – Dr. Cheryl Cooney, Vernon Murgatroyd, and Malcolm Bell.

The ARMTA Recognition Fund established by Sue Wilson served to augment the prizes offered at the Provincial Round of the CFMTA/FCAPM National Piano Competition. The Fund has been an opportunity to thank or celebrate a colleague, or remember anyone for any number of reasons. The Provincial Round took place in Red Deer, on March 19th, 2011, with Quinn Gomez of Calgary winning the Competition. Quinn will represent Alberta at the CFMTA/FCAPM National Competition in July. As well he will take part in the Young Artist Tour this spring at several communities throughout Alberta.

The 2010 Provincial winner of the CFMTA/FCAPM Student Composer Competition, category B, class 1, for 15 years and under was Jackson Moore. Nationally he received 'Honourable Mention'. Jackson is a student of Linda Kundert-Stoll and has been invited to participate in a special 'Canadian Composer's Day' at the Conference in Regina, in July.

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– Olivia Riddell, President and International Director, Music for Young Children



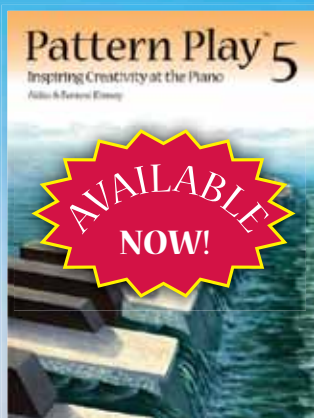
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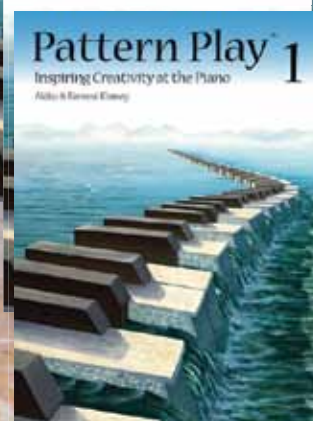
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Alberta - cont.

Professional development activities for our members continue, – study groups, workshops, university and college offerings, and recitals, and there are many opportunities for awards and prizes throughout the province.

We enjoy hearing from our CFMTA/FCAPM colleagues and invite you to visit our website www.armta.ca



Saskatchewan
submitted by
Sandra Kerr

In spite of snow storm after snow storm this winter, members of SRMTA continue to engage with their students and each other, through recitals, competitions, preparations for exams and festivals, workshops, and special events. One project co-ordinated by Peggy L'Hoir and nearing completion is the publication of *From Prairie to Pine Volume 2*, a compilation of piano works by Saskatchewan composers. Its release will coincide with the CFMTA/FCAPM Convention in July.

A few highlights from around our province:

Battleford Branch honoured long-time member Junice Headley with a celebration last November, held in conjunction with Canada Music Week®.

The latest project held March 12 in Humboldt, of the East Central Branch, was a “Vocal Pre-Festival Challenge” where voice students gathered to be adjudicated by three of their teachers. Future plans include an ECRMTA Retreat in June when they will get together at one of their colleague’s family’s cabin at Barrier Lake.

Yorkton Branch hosted their annual non-competitive music festival featuring Canadian music, which was adjudicated by Janet Gieck. Janet also presented a concert featuring her own piano compositions. The Branch will be celebrating their 25th anniversary on June 11, with a gala featuring past teachers and students. SRMTA’s Provincial Convention/AGM will be hosted by Yorkton in October 2011. This will feature Dr. Michael Kim and Dr. Kyung Kim, who will present a two-piano concert and workshop over the weekend.

Saskatoon Branch is already gearing up for 2012, which marks its 80th Anniversary, with plans for concerts and workshops to celebrate, beginning with a concert by Jan Lisiecki this fall.

Regina Branch hosted two concerts last fall – Young Artist Chelsea Mahan, accompanied by Kathleen Lohrenz Gable, in September and Toronto-based Trio Strega in October – and in February and March held two Baroque Dance sessions, which were well attended and enjoyed by all. Plans for the 2012 Convention/AGM are in the beginning stages.

SRMTA looks forward to welcoming you to Regina in July for the 2011 CFMTA/FCAPM National Convention and Piano Competition. The planning

committee has been working non-stop for almost two years. Many and varied sessions await you along with a Saskatchewan-themed Silent Auction, numerous Trade Fair and Piano Displays, musical treats, food, and fellowship!



Manitoba
submitted by Dorothy Lothar

It is a pleasure for me to write a report on Manitoba RMTA’s activities over the last year. We began the fall season with a workshop in connection with our AGM on Sunday, Sept. 26/10. Jenny Regehr was our knowledgeable clinician; she gave a very fine lecture followed by a question period. Jenny, whose professional life began in Winnipeg, now resides in Ottawa. She is a busy performer, teacher, and accompanist; her suggestions were not only for pianists, but for other musicians and teachers as well. The day continued with our well-attended AGM followed by dinner in the Carleton Room at the Victoria Inn. Dinner entertainment was coloratura soprano Tracy Dahl, accompanied by collaborative artist Laura Loewen.

Manitoba - cont.

A major undertaking this fall was the Survey conducted by our Registrar, Cathy Dueck. The membership responded well, and made its wishes for the future known. We know that many of the ideas put forth will help us now that the Winnipeg Branch has amalgamated with the Provincial MRMTA. Manitoba also has branches in Brandon – Westman area and Southern Manitoba area.

On October 17, 2010 the Young Artist Recital featured soprano Chelsea Mahan, accompanied by pianist Kathleen Lohrenz Gable. Chelsea has a lovely voice and personality, which captured the audience. Her program was varied, and her technique was up to the demands of the music.

With Chelsea's many musical interpretations and Kathleen's extensive artistry, this was truly an amazing concert.

On the same day in October, another event was held in Brandon, Manitoba. I am referring to the Lorne Watson Tribute. *"Lorne's contributions to the musical life of Brandon – and Canada – indeed the world – were such that a celebration of those accomplishments was due following his death last January"*. (Lawrence Jones) One of the many speakers that day was Thelma Wilson, who continues to make contributions to the MRMTA! And there was, in addition to many spoken tributes, a recital by the Gryphon Trio. Two of the trio's members, violinist Annalee Patipatanakoon and pianist James Parker, were winners of the Eckhardt – Gramatte Competition. Lorne Watson was a founding member of that competition; it will continue as part of his legacy.

The 50th Anniversary of Canada Music[®] Week was celebrated in Winnipeg with a recital on November 21, 2010. Works by Canadian composers: Boris Berlin, Clifford Poole, Alexina Louie, Oscar Peterson, Harry Freedman, and Chester Duncan were presented. Nancy Nowosad arranged the afternoon, but she gave me the honour of opening the program and welcoming the performers and guests. I was able to read a portion of the CMW Proclamation and to remind those present 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. Thank you to Kerrine Wilson for arranging the refreshments, which included a 50th Anniversary cake! Once again, we are grateful to Ian Fennell and J.J.H. McLean's for the wonderful venue.

The 2010 Silver Medal Awards Ceremony, sponsored by RCM, was held in Manitoba on November 28, 2010. It began with a recital by eight medal-winning performers. After the awards presentations, a reception was held in the foyer at Sturgeon Creek United Church. Thanks to our organizer, Caron Whitlaw-Hiebert, this event was well-attended. Kerrine Wilson did a fine job as Master of Ceremonies, and Lisa Doerksen was the Marshall, who was responsible for the march-in of the winners. Piped in by George Morrison, it gave these students a real feeling of accomplishment, and parents and friends in the audience felt the glow of achievement.

On January 23, 2011, MRMTA held a Holiday Get-Together – formerly celebrated in December. Because

most musicians are extremely busy in December, the move to January was made. In spite of the cold weather, the magnificent dinner was a success! Our guest speaker was Richard Lee, the dynamic young Resident Conductor of the Winnipeg Symphony Orchestra! He endeared himself to the dinner guests by directing us to his musical background. He had high praise for those who teach music in the community!

MRMTA Scholarship auditions were held in early February 2011. The winners of this prestigious competition will be presented in concert at Westworth United Church on Sunday, April 17, 2011 at 2:30 pm. At this time, the monetary awards will be given out.

As I write this news, the Winnipeg Music Festival, which runs for three weeks, is in progress. Many MRMTA members have students entered into the classes, or are acting as accompanists, or are volunteering their services in some way!

For three days, February 11 – 13, 2011, Glory St. Germain and several MRMTA members – volunteers, along with the Variety volunteers presented the 21st MRMTA Pianothon at the Assiniboine Park Conservatory. Thanks to all the students and teachers for their fund-raising efforts and performances. An astounding \$8200 was raised for charity. I'm sure that Marge Lebrun, who founded the Pianothon, was happy to know of its success.

Our year will continue with a workshop in May and a wind-up luncheon in June. MRMTA is alive and well.....





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Ontario

submitted by Charline Farrell

Our ORMTA Provincial Convention was held at the Hilton Hotel in London, Ontario, July 25th to July 28th, 2010. Co-Chairs were Victoria Warwick, Past President of ORMTA and CFMTA, and Leslie Linton, Past President of London Branch of ORMTA. *Bridging the Gap* was our theme, which explored, through various workshops, ways to bridge the gap between Ensemble Members (James Anagnoson and Leslie Kinton), between Collaborative Artists (John Hess), between Teacher, Student and Parent (Paul Coates), between Classical and Contemporary Music (Jennifer Moir), and Bridging the Gap for a Broader Audience and Wider Participation (Jill Ball). We were honoured to have CFMTA President Darlene Brigadear in attendance.

Our ORMTA Provincial Student Competitions and Young Artist Competitions were held during Convention. In the Student Instrumental Competitions, there were eight competitors, and in the Student Vocal Competitions, there were three competitors. In the Young Artist Competitions, there were four competitors. The Young Artist Winner, Lesley Bouza, toured Ontario during the autumn months with her amazing Vocal program.

Our ORMTA Workshop Program sponsored eleven workshops for our

Branches in 2010-2011. Thirteen members were honoured with "Special Teacher" Certificates at our ORMTA Annual Awards Luncheon. There were sixty-six entries in our Provincial Composition Competition. Thirteen Branches participated in the CFMTA 50 Year CMW Celebration.

We gathered teaching tips from members all over the province, and organized them into a book called *Wisdom of the Ages* to be sold to members, with all profits going towards our Workshop Video Project. This Video, to be used as a Visual Workshop for members to view in place of a live workshop, will be completed in the fall of 2011.

A new Membership Portfolio was created to explore the needs, wishes and opinions of our members, and is presently exploring possibilities for the future of ORMTA membership with musicians/teachers outside of our present membership. Since our Affiliate memberships have grown to nearly fifty, an Affiliate Teacher Portfolio has recently been created to inform, encourage and mentor these newer members as they work to achieve their musical goals.

We continue to hold our winter Provincial Council meetings as e-meetings, which save several thousand dollars each year, and also saves risky travel for our Council members during unpredictable winter weather.

Preparations have now begun for our Annual AGM, Awards Luncheon and Competitions, to be held in July 2011 at Stage West in Toronto.

Sue Jones and I look forward with great anticipation to the CFMTA Convention in Regina in July. It promises to be an outstanding musical event for all of us.



Quebec

submitted by Yolande Gaudreau

Voici le compte-rendu succinct des activités de l'APMQ.

La semaine de musique canadienne a toujours beaucoup de succès. Le dimanche 21 novembre 2010, près de 100 jeunes musiciens provenant d'une vingtaine de professeurs ont participé à 5 récitals répartis dans la journée. Mme Francine Chabot a entendu tous ces jeunes et en a choisi trente qui ont interprété des'uvres canadiennes au récital gala du samedi 27 novembre. Plusieurs récompenses ont été remises à ces jeunes musiciens. Merci à Méлина Claude pour son implication.

Au mois de décembre, le *club des petits* a reçu la visite du Père Noël et les *clubs des adultes* se sont réunis. Bravo à Marie-Hélène Rondot, Heather Robertson et Élisabeth Bertrand pour leur dévouement.

Dimanche 16 janvier, nous avons organisé un mini-colloque avec des invités prestigieux et des sujets variés :

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En février a eu lieu le *Performathon musical*. Cette activité organisée par la *Fondation Québécoise pour l'Éducation Musicale* (FQÉM) en collaboration avec l'*Association des des Professeurs de Musique du Québec* (APMQ) a permis d'amasser plus de 2000\$. Félicitation à Frédéric Issid, coordonateur de l'évènement ainsi que Christiane Claude pour son dévouement.

Le dimanche 27 mars, M. Douglas Nehmish, pianiste réputé et professeur d'expérience, a écouté les candidats pour le concours National de piano. Mlle Lysandre Ménard a été choisie pour représenter le Québec au Congrès National et M. Antoine Rivard-Landry a été désigné comme substitut.

Plusieurs activités se dérouleront dans les semaines à venir :

- Les récitals du printemps organisés par Mme Lynne Gagné le 1^{er} mai.
- Le Festival de Musique Classique de Montréal, qui accueillera plus de 150 jeunes musiciens, sera organisé par M. David Côté et Mme Yolande Gaudreau.

Encore une fois merci à tous nos bénévoles qui font de nos activités un succès.

Here is the summary report on the activities of the APMQ.

Canadian Music Week is always successful. Sunday, November 21, 2010, nearly 100 young musicians from twenty teachers participated in five recitals throughout the day. Ms. Francine Chabot heard all these young people and chose thirty Canadian works for the recital gala on Saturday, November 27. Several awards were given to these young musicians. Thanks to Melina Claude for her involvement.

In December, the small club received the visit of Santa Claus and adult clubs gathered. Bravo Marie-Hélène Rondot, Heather Robertson and Elizabeth Bertrand for their dedication.

Sunday 16 January, we organized a mini-Colloquium with prestigious guests and a variety of topics: Mireille Gagné, Director of the Canadian Music Centre; Denis Gougeon, composer; Danielle Langevin, author of how to organize your studio; Julie Lamontagne, specialist in jazz piano. David Côté, Director of the cooperative Vincent-d'Indy. All these musicians have offered us courtesy of the dynamic and rewarding workshops.

In February the musical Performathon took place. This activity organized by the Quebec Foundation for music education (FQÉM) in collaboration with the Association of professors of music of Quebec (APMQ) helped raise over \$ 2000. Congratulations to Frédéric Issid, Coordinator of the event and Christiane Claude for her dedication.

On Sunday 27 March, Mr. Douglas Nehmish, renowned pianist and teacher experience, listened to the candidates for the National piano competition. Miss Lysandre Ménard was chosen to represent Quebec at the National Congress and Mr. Antoine Rivard-Landry has been designated as a substitute.

Several activities will take place in the coming weeks:

Spring recitals, organized by Ms. Gagné Lynne on May 1.

The Festival of music classic de Montréal, which will host more than 150 young musicians, will be organised by Mr. David Côté and Ms. Yolande Gaudreau.

Once again, thank you to all our volunteers that make our business a success.



New Brunswick
submitted by
Lynn Johnson

New Brunswick Registered Music Teachers have once again been very active this past year.

Fredericton started off the year with a kick-start presentation from Dr. Stephen Runge (RMT) on the topic "From Behind the Examiner's Table: What to Listen to for in the Performances of Young Pianists." This was followed with a weekend in October with Christopher Norton. He conducted Improv classes for students aged eight years to sixty something. The highlight of the weekend was a recital with students chosen from the masterclasses with Christopher Norton playing along on another keyboard with them. The sold-out concert to finish the weekend not only thrilled the participants and audience, but, was also a fabulous fund-raising event for the Fredericton Music Teachers.

Moncton continues to offer their students multiple opportunities for performance through the many recitals presented throughout the year. In November they hosted a performance of Frank Horvat in his "Green Keys Tour". He also conducted a workshop on composing. What a great combination of music combined with environmental concerns.

Sackville's new year was launched with a very successful recital by the Atlantic Young Artist Pierre-André Doucet. After a year's hiatus for committee restructuring, the Sackville Music Festival will be operating again in April 2011. Sackville is a small community but hosts a very vital and active music festival. We are thrilled to see the revitalization of this very important music event.

Saint John celebrated the 50th Anniversary of Canada Music Week[®] by hosting their 2nd Contemporary Showcase Festival. Forty performers took part in this festival which was adjudicated by Heather Dunham (RMT). This festival is enjoyed by students and parents alike. Thanks to Rita Raymond-Mallet for organizing this festival.

Although there is not a registered branch in the Carleton-Victoria area, RMTs Barbara Long and Sharon Dyer hosted performance classes in their studios to celebrate CMW with performances by Canadian composers. Many of Barbara's students wrote an original composition which she compiled into a book.

Works by Canadian composers were presented at branches throughout the province to celebrate Canada Music Week[®] in November. The events were enhanced by the contribution from the CFMTA/FCAMP towards a cake and other CMW items to add to the festivities.

Many of our registered teachers are also very active as performers. Last October Sackville audiences were treated to a solo piano recital by David Rogosin (RMT). Also, in October a Symposium on the Life and Music of Robert Schumann was presented at Mount Allison University. This three-day event was organized by Stephen Runge (RMT). Runge also collaborated with vocalists Monette Gould, Peter Groom (both RMTs) and Brooke Dufton as well as presenting a



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solo piano recital of Schumann's piano works. Wesley Ferreira (RMT), Copper Ferreira, Danise Ferguson (RMT) and Lynn Johnson (RMT) participated in a program of Schumann's chamber works. David Rogosin and the Cecilia String Quarter treated audiences to a performance of Schumann's Piano Quintet. Gayle Martin conducted the Elliot Chorale with choral works of Schumann.

Janet Hammock (RMT) presented a recital featuring *Five Tango Etudes* by composer, Martin Kutnowski (RMT). Karin Aurell dazzled the audience with Kutnowski's *Twelve Etudes* for solo flute. In January, Edmund Dawe (formerly from New Brunswick) and Lynn Johnson gave a concert of two-piano works in Sackville. *Dialogues*, a CD of these works, will soon be released. Flutist, Sally Wright (RMT) and Stephen Peacock have recently released a wonderful CD of flute and guitar works titled *the green bushes*.

New Brunswick adopted the "Music Community Service Award" this year. Based on the model presented by British Columbia, this promises to be a wonderful opportunity for our young students to receive recognition for sharing their music with the greater community. Thanks to British Columbia for their innovation in this area.

NBRMTA is losing three valued members from their council this year. After more than 35 years of service as registrar, Dr. Mabel Doak will be retiring from this position in June. Jane Bowden has ably handled the job of treasurer for many years, but, will be handing this major task over to someone else in June. Our Archivist, Peter Groom, will not only be leaving his position, but, will also be leaving the province. He will be returning to Ontario. This is a great loss for New Brunswick - we are losing a marvelous singer, teacher and valued council

member. We wish to thank all three for their dedication and commitment to NBRMTA.

Members in New Brunswick look forward to the CF Convention coming up in July in Regina. Best of luck to their organizing committee.



Nova Scotia submitted by Lorna Wanzel

Greetings from Nova Scotia.

Another busy year of work and camaraderie began in September with our four Chapters including Halifax, Dartmouth, Annapolis Valley and Cape Breton organizing meetings, recitals, Canada Music Week® events and preparing students for festivals and examinations.

In September the Valley Chapter met at Long & McQuade where Rebekah Maxner gave a special presentation of two of her recent publications. This year they held their Canada Music Week® celebration at the Wolfville Farmers' Market which made it a real community event. In November Heather Pineo Regan, President of the Valley Chapter, launched her new CD and gave a concert at the Acadia University's Garden Room

Claire Rogers continues as President of the Cape Breton Chapter. They organized group student recitals in connection with Canada Music Week® and in preparation for the Cape Breton Kiwanis Festival. They gave a prize to the recipient of the highest mark in an

RCM practical exam, Grade six and up over the past year. This was presented to Lynn Morris of Sydney, a pupil of Katherine Fraser.

The Dartmouth Chapter under the capable leadership of Peggy Harrison organized a recital followed by a teacher workshop on Progressive Theory Teaching which was part of Frank Horvat's Green Keys Tour. In early 2011 they held a meeting which included a discussion on performance preparation and anxiety. The lively exchange that followed concerned a topic sent across Canada from a SRMTA Chapter concerning professional development and whether it should be simply expected or required for RMTs. There were some individual initiatives that featured their teachers or students that were of value. They have a member who continues to work with the NSRMTA Research Group. One of their members, who is an artist as well as a musician, was chosen as one of 100 women artists from around the world to exhibit a work with a focus on women in a global sense. One of their voice students won a scholarship that allowed her to perform in a Broadway production. Another student was asked to go to Ottawa to be Master of Ceremonies at a national event. All these are further proof that music and the arts open doors for people of all ages.

The Halifax Chapter led by President Susan Diepeveen conducted a workshop with physiotherapist Barbara Morrison who instructed members on the cause and prevention of repetitive stress injuries from instrument practice. They held a varied program for their Canada Music Week® recital which included student performances and midway through the program, pianist Simon Docking spoke on his passion and specialty: New Music. He performed examples of works which spanned the last century and provided much of

Nova Scotia - cont.

the audience with a very new musical experience. In January they held a coffee house fundraiser, which gave students an opportunity to perform in a light-hearted, informal setting. The Chapter raised close to \$600 for events such as recitals, master classes and lectures.

The NSRMTA Scholarship Competition will be held on May 6th and 7th at the Dalhousie Arts Centre with pianist Simon Docking and cellist Ifan Williams as adjudicators.

Special congratulations goes to Elizabeth Shearouse for winning the RCME gold medal for attaining the highest mark in Canada for her ARCT Piano Pedagogy examination.

The NSRMTA Research Group continues to flourish. They will be giving a paper presentation at the CFMTA convention in Regina. They have agreed to collaborate with Dr. Jan McMillan, Senior lecturer in Piano pedagogy and performance from the Universiti Pendidikan Sultan Idris in Malaysia on a project which aims to develop piano performance skills in adult learners. The goal of this project is to provide proactive opportunities for mature learners in life long learning. They hope to present their findings at the ISME world conference in 2012. We welcomed Dr. Jane Gordon as an Honorary Affiliate Member. She is Emeritus Professor at Mount Saint Vincent University and an excellent mentor to our research group.

The NSRMTA has introduced a new International Membership and looks forward to welcoming our first international members.

We are currently working hard to organize the 2013 CFMTA Convention

which will be held in Halifax. We are excited about holding both a piano and voice competition and inviting excellent performers as judges for these. We will be providing a DVD with highlights of this convention for the delegates to take home to their provinces from the Regina Convention.

We look forward to seeing many of you at the Regina convention.



Newfoundland
submitted by
Barbara Clarke

Greetings to all our colleagues across the country, and special good wishes from friends in NL to members in Saskatchewan who are preparing for the CFMTA/FCAPM National Convention!

This year the NLRMTA executive has been investigating ways to recognize and give further support to our young musicians, and to establish a higher profile in the community through connections in the arts and services areas.

Our students have benefited from appearances on CBC radio, where they have performed in the studio setting and have been heard in discussion with our NL composer, Michael Snelgrove. These students were performing selections of Michael's music, compositions of other Canadian composers, and some were enjoying the chance to display their own

compositional talents. A further contact with Mr. Snelgrove was provided when he traveled from Grand Falls to St. John's and discussed some of his work at the Canada Music Week[®] concert. Young NL musicians experienced other performance opportunities in a number of concerts at Christmas and again in a winter recital where the pieces were chosen from a broad repertoire. Master classes with faculty members of MUN School of Music were given as part of Tuckamore Festival in August and a series of classes was held throughout the winter months. Students were very pleased to receive helpful insights from these teachers. In preparation for the CFMTA/FCAPM Special Projects competition, the NLRMTA held a concert to determine which of four participants would travel to Regina in July. Lindsey Wareham was chosen by adjudicator Clark Bryan to be the NL representative. At the time this report was prepared, plans were being confirmed for the annual May 14 Scholarship Recital, to be adjudicated by musician- teacher Gary Graham from Corner Brook. The executive of NLRMTA is pleased to announce that all scholarships for this event have been increased, thereby acknowledging the students' efforts with substantial prizes. NLRMTA has for many years recognized the importance of making contributions to our community. Teachers often organize musical events for those unable to attend regular recitals. For many years our series of Christmas concerts, founded and so ably managed by Margaret Murray Reed, have been the source of an impressive donation to the food bank, as was the case again this year. ►



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Newfoundland - cont.

A number of our teachers are involved as volunteers or board members with other arts organizations in St. John's, and with our recent membership in Music NL, we look forward to making even more connections with other musicians and musical groups.

While we have often given scholarships to festivals in the province, our executive decided it would be fitting to award a large scholarship to a deserving young musician. The NLRMTA Award for Performance Excellence will be offered to a participant in the Provincial Music Festival, and will be chosen by a panel of three adjudicators. Our new scholarship therefore recognizes the merit of a student from any part of the province, whose teacher may or may not be a member of the NLRMTA. We are pleased to congratulate and support the endeavors of a successful young Newfoundland and Labradorian, and to be the first organization to contribute in this way to the Provincial Festival.



Prince Edward Island
submitted by Suzanne Campbell

Greetings from Prince Edward Island! What a busy year we are having! We currently have 32 members - our highest membership ever and continue to be an active presence in our arts community. While we're still growing, we can no

longer say that we are the youngest member of CFMTA. Welcome to the new members from Yukon Territory!

Our year started with our 15th Anniversary Concert and what a beautiful way to start the year! We had some great performances by members and their students, both current and former. A (surprisingly!) large audience brought food and cash donations for the local food bank. The reception after the recital featured a beautiful cake with our PEIRMTA logo decorated by one of our members.

Things really picked up after that with our application for the Bill Andrews Award and plans for our 50th Canada Music Week[®] celebration which included the commissioning of five piano pieces by Island composer Monica Clorey. We were thrilled to be the recipient of one of the Bill Andrews Awards and as you may have read in the CMW issue of the CMT, our events were very successful and received a great deal of media coverage.

Another exciting event this year was the news that a student of one of our members won two prizes in the CFMTA Student Composer Competition, including the Helen Dahlstrom Award for best overall composition. This was a first for the student and a first for the PEIRMTA! This year's PEIRMTA Composition Competition, held in January, resulted in four compositions being forwarded to the national competition.

Our Young Musicians' Recital Series continues to be a success with seven recitals held throughout the year. An additional eighth performance

opportunity is held every spring with our fundraising Perform-a-thon. Over fifty students participate in this ten hour concert as they perform their music festival and exam repertoire for friends, family and peers. The money raised by the students helps provide scholarships at the local and provincial music festivals. We continue to provide performance opportunities for our adult students with several very popular potluck performance get-togethers.

Social events for members this year included a celebration of the new teaching year with "Teachers on the Town" in August and our AGM -with-lunch will be held in June. A small group of teachers meets every month for pedagogy meetings.

Several workshops were held throughout the year. Our Baroque Dance workshops have become a yearly favourite and a workshop planned for our AGM in June with Dr. Carla DiGiorgio will continue to explore "Teaching Children with Special Needs".

Thank you to all the members of the executive for their efforts to promote and organize events in our community. We are currently without a president which, although not an ideal situation, has certainly shown how well we work together as a team.



WHY TAKE PIANO LESSONS?

by Clark Bryan - Ontario

In March 2011, I was invited to give a TED talk for the University of Western Ontario. The topic chosen by the event organizers was:*

“Why take piano lessons?”

I was given 18 minutes and half the time was taken by the playing of repertoire; so that left me nine minutes to “sell” this thesis. Here is a synopsis of the talk.

The great clinical psychologist Sheldon Kopp wrote a book entitled All God's Children are Lost, But Only a Few Can Play the Piano. The book's subtitle is “finding a Life that is truly your own”. This book encourages people to look “within” for significance and value of “self”; instead of relying on a guru to “teach” us about ourselves. It is from this standpoint of self-discovery and evolution that I first look at the question “Why take piano lessons?”

In today's world of instant gratification and shorter attention spans, why would anyone want to take piano lessons? The great jazz pianist Bill Evans once said “*When you play music, you discover a part of yourself you never knew existed*”. I'm going to add to this “When you play music, you invent a part of yourself which never *before* existed”.

Why undertake piano lessons in today's world? Our world is filled with distractions, a fast pace and long work week. Ultimately, we all want joy in our lives and undertake activities and the resultant thought patterns which cause us to feel good and experience joy. However, we have two choices as far as choosing “activities” or “pursuits” in life. We can engage in either “self-actuated” or “prescribed” activities. In other words, we can *drive* the bus or be a *passenger* during our life-journey. If we are driving, we can choose to create ourselves by choosing our route and the stops along the way. If we abdicate to being a passenger, we have to follow the route taken by another driver and get off the bus at the stops chosen for us.

Driving the bus requires many qualifications. They include Education, Patience, Goal setting, Self-Discipline and Perseverance. A driver also needs to create passionate reasons to take the wheel of that bus -- reasons which motivate the driver to set a course and continue to want to drive. By taking control of the wheel, we have the means by which we can create our lives, including the type of person that we want to be.

Creativity is the act of living! Most people sleepwalk through life. They are caught in a triangle of work, the mall and the basement computer. Unhappy with their work, materialistic about their possessions and trying to escape into a fantasy world, they have chosen to be passengers on the bus often without even realizing it! When we create, we push energy out of our body. When we reflect upon and celebrate what we create, we can experience personal growth and joy. We learn about and add new dimensions to ourselves and shape our personal development.

Music is one of the most amazing mediums of creativity. If we play someone else's music, we “put on” that composer's life experience and it changes us forever. When we make up new music and share it with others, we communicate this unique language and it transforms both us and our audience. Piano lessons afford us the opportunity to play and enjoy music of almost every style. Many composers were pianists - from Bach, Beethoven, Mozart, Chopin, Brahms, Rachmaninoff, Debussy, Ravel to Gershwin, Elton John, Chick

Corea, Herbie Hancock and even Lady Gaga. We can enjoy so many amazing compositions written by these composers. One can play almost every musical style on the piano and we are able to create the full parts of bands, choirs and orchestras.

Einstein once said: *If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music. I get most joy in life out of music.* What an incredible testimonial for the advocacy of studying and playing music.

In early February of 2011, I was in Newfoundland adjudicating some very talented pianists at Memorial University. I asked them the question: Why do you study the piano? They all spontaneously replied in a similar vein: *It takes us away from the stresses of the world and gets us to focus on beauty and creativity.*

Living in a time when the Arts and Arts Education are being devalued, we all need to advocate for undertakings such as piano lessons. We need to convince all people, including our educators and government, that this is not a superfluous commodity but an intrinsic core necessity. It's an area of our being that needs to be fed and nurtured.

Besides the philosophical reasons for taking piano lessons, here is a list of some of the concrete benefits that are derived from studying music:

- Social connectivity with another human beings is provided with one-on-one private lessons and groups enjoying a common experience.
- Brain functions such as spatial reasoning, attention span, and perception are heightened during music study and music performance
- Increased attention span and focus through the study of music helps prepare students for other types of learning

- More of the human brain is engaged during musical study than in any other linguistic experience
- Clinical studies have concluded that the study of music often increase IQ scores, cognitive processing, cognitive development, social skills, creativity, a sense of belonging to a community and collaboration with one another.
- Learning to play a musical instrument trains our physical motor abilities in a highly refined way, and prepares us for activities such as keyboarding, surgery and sports.

Here is some recent research on this topic:

- A recent study at McMaster University in Ontario has concluded that music study could lead to improvements in literacy, verbal memory, Visio-spatial processing, mathematics and IQ (<http://www.cbc.ca/news/health/story/2006/09/20/music-brain.html>)
- Researchers at Northwestern University have concluded that musical training leads to learning that spills over to skills including language, speech and memory
- *"The schools that produced the highest academic achievement in the United States today are spending 20% to 30% of the day on the arts, with special emphasis on music."* International Association for the Evaluation of Educational Achievement (IAEEA) Test (1988)
- *Students who were exposed to music-based lessons scored a full 100% higher on fractions tests than those who learned in the conventional manner."* *Neurological Research* (March 15, 1999)

- *"High school music students have been shown to hold higher grade point averages (GPA) than non-musicians in the same school."* National Educational Longitudinal Study (1988)
- *"Students of lower socioeconomic status who took music lessons in grades 8-12 increased their math scores significantly as compared to non-music students. But just as important, reading, history, geography and even social skills soared by 40%."* Gardiner, Fox, Jeffrey and Knowles (Nature; May 23, 1996)
- *"A study of 237 second-grade children involved with both piano keyboard training and innovative math software scored 27% higher on proportional math and fractions tests than students only using the math software."* Amy Graziano, Matthew Peterson, and Gordon Shaw (Neurological Research Vol. 21, March 1999)

Playing the piano engages our "whole being" including our mind, body and spirit. It requires multi-tasking and integration of skills and information in a natural, flowing way. Ultimately, the decision to take piano lessons is based upon our outlook and sense of life-purpose. It is about the formation of being and the pursuit of joy.

Dr. Shinichi Suzuki once said: *Every single human being's personality -- his ability, his way of thinking and feeling-- is carved and chiselled by training and environment. If a child develops sensitivity, discipline and endurance, he gets a beautiful heart. Man's ultimate direction in life is to look for love, truth, virtue and beauty.*

I'll add to Suzuki's list: passion and joy!
Go out and spread the good word!

WHY TAKE PIANO LESSONS - cont.

*TED (Technology Entertainment Design) www.ted.com is a non-profit organization devoted to Ideas Worth Spreading. Started as a four-day conference in California 25 years ago, TED has grown to support those world-changing ideas with multiple initiatives.

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Being born into a musical family inspired Clark Bryan to choose a path of music as a profession. He began formal studies at age four and wrote his first compositions at age six.

He formally trained at The University of Western Ontario, where he studied solo piano with John Paul Bracey and Sonja Behrens as well as chamber music with Ronald Turini and Peter Smith. In 1992, he graduated with both a Bachelor and a Masters Degrees in piano performance.

Mr. Bryan has worked with many world-renowned pianists including Eugene List, Shura Cherkasky, Ronald Turini, and Cécile Ousset, with whom he refined much of his pianistic and interpretive abilities in France. Clark's performance career has taken him to Europe, Mexico, the United States and throughout Canada. He has performed for CBC radio and television, adjudicated music festivals from St. John's to Vancouver, and extensively edited music repertoire for Conservatory Canada. Mr. Bryan has also recorded nine albums of solo piano music.

In 2004, Mr. Bryan was invited by London's City Council to serve as a member of the Creative Cities Task Force, an initiative designed to promote culture in London, Ontario. In January 2005, he was named Musical Personality of the Year by the London Free Press and three years later, his nomination was accepted for a Premier's Award for Excellence in the Arts.

In 2004, Mr. Bryan purchased the Aeolian Performing Arts Centre and School of Music, a magnificent acoustic marvel in London, Ontario. Built in 1883 as the Town Hall for East London, it has a rich musical history. Mr. Bryan is highly involved in presenting and promoting music and the arts through this venue.



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PROFESSEUR DE PIANO, OP. 1 NO. 1

by Michel Fournier - Quebec

En cherchant une façon intelligente de commencer cet article, ma pensée s'est mise à errer et s'est dirigée naturellement vers mes premières expériences d'enseignement du piano.

Mon premier souvenir : mon étonnement devant le fait qu'il ne suffisait pas de demander quelque chose pour que cela se produise automatiquement... Que le fait de donner une explication ne garantissait pas la compréhension immédiat.

Et que tout n'était pas aussi simple que je le croyais. À la naïveté du débutant a succédé le plaisir du défi et de la découverte. Je dois dire que les élèves qui avaient le moins de facilité ont été ceux qui m'ont le plus fait progresser comme professeur, parce qu'ils ont stimulé au maximum ma capacité à trouver des solutions originales et à développer des stratégies d'enseignement auxquelles je n'aurais jamais pensé spontanément...

Et que finalement tout n'était pas si compliqué!

C'est à ce moment que mon téléphone a sonné et qu'un jeune professeur de piano (aux nerfs pas très solides) m'a demandé quelques conseils pour l'aider à surmonter ses angoisses de néophyte...

« Je suis un jeune professeur de piano qui débute dans le métier. J'ai perdu le sommeil parce que je suis terrifié par le premier contact avec un élève. »

Le premier contact est important...

Tout comme pour une entrevue d'embauche, les premières secondes sont déterminantes! (Je sais, ce n'est pas ça qui va vous redonner le sommeil.)

Mais voici tout de même quelques sujets de méditation pédagogique qui calmeront à coup sûr votre anxiété.

Avant même le premier cours, il est important que vos nouveaux élèves aient une idée de ce qui les attend : votre approche de l'enseignement, vos attentes quant à la pratique quotidienne, le degré de participation requis, l'importance de la régularité et la constance... (dans le cas d'un enfant ou un jeune ado, il sera bon d'avoir discuté avec les parents avant la première rencontre). Et il est important qu'*eux* vous fassent part de leurs objectifs, histoire de voir si vous êtes sur la même longueur d'onde. Bref, important de se connaître un peu et d'établir une concordance quant aux objectifs visés, et d'expliquer sommairement en quoi consiste l'apprentissage de la musique, parce que beaucoup de néophytes (tant adultes qu'enfants) n'ont aucune idée de ce que ça exige. (Je me souviens avoir discuté avec le parent d'un élève potentiel qui me demandait de lui « garantir » que son petit chouchou débutant puisse jouer *Casse-Noisette* pour décembre... Je me suis toujours demandé si ce parent aurait exigé un remboursement).

Il est souhaitable qu'un parent soit présent lors des quelques premiers cours d'un enfant. Cela lui permet de comprendre ce qui se passe, crée un lien de confiance et favorise un plus grand engagement dans la pratique quotidienne. Faites part, idéalement par écrit (les paroles s'envolent, les écrits restent)... de vos tarifs, de vos exigences quant à la présence aux cours, au temps requis de pratique quotidienne, etc. Cela vous aidera vous-même à clarifier et à structurer vos cours.

« Le premier cours avec un élève me stresse. J'ai perdu l'appétit. Que faire ? »

Avant de plonger directement dans l'action du cours (que ce soit avec un enfant, un ado ou un adulte), parlez avec l'élève, faites connaissance avec lui, faites-le parler et s'exprimer, vous aurez une idée du style d'intervention et d'interaction les plus gagnants et efficaces... Essayez de cerner ses points forts et ses points faibles avec quelques exercices de rythme, de reconnaissance de hauteurs de sons... Utilisez ses forces comme point de départ pour stimuler l'intérêt et la motivation. Une facilité en lecture? Nourrissez-le de nouveau matériel! Une souplesse hors-norme? Créez des exercices et des jeux mettant en valeur cette particularité. Une imagination débordante? Faites-le composer de courtes mélodies! Pas d'imagination du tout? Faites-le composer de courtes mélodies!

Le premier cours doit d'abord et avant tout stimuler la curiosité, le goût de la découverte de la musique. Faites en sorte qu'il ait envie de revenir! Les apprentissages plus ardues passeront plus facilement si votre élève prend confiance à travers une mise en valeur de ses points forts.

« Je n'ai jamais le temps de tout voir en un cours... Je suis au bord de l'épuisement nerveux... J'ai l'impression de ne pas être efficace et ça me fait paniquer! »

Un cours, ça se prépare. Planifiez, planifiez, planifiez. L'**organisation** et la **structure** sont de fidèles alliés de la réussite, de la motivation et du succès.

Un manque de rigueur et des objectifs nébuleux entraînent un résultat non moins nébuleux.

a. Donnez-vous un cadre de travail. Si vous suivez un programme reconnu, référez-vous aux exigences de ce programme. Fragmentez-le en objectifs à court et à moyen termes (par blocs de trois ou quatre semaines par exemple).

b. Voyez plus loin qu'un cours à la fois. Un cours n'est pas une entité isolée, c'est un élément qui s'intègre dans une démarche globale.

L'erreur la plus courante est d'organiser les cours de façon linéaire, sans avoir une vue d'ensemble.

c. Faites-vous une « carte géographique » de l'année, et déterminez vos objectifs. Élaborez un plan d'action pour chacun de vos élèves, selon les objectifs à atteindre. Une démarche pédagogique *organisée* et *structurée* aura de plus grandes chances de succès.

d. Établissez pour chaque élève (ou groupe d'élèves) un échéancier et des projets à court, moyen et long termes. Un récital, un concours ou un examen à la fin de l'année, c'est très bien et très stimulant, mais il faut des objectifs concrets plus rapprochés dans le temps. Divisez l'année scolaire en blocs de trois ou quatre semaines (encore), et faites votre plan en conséquence. Par exemple, si l'objectif principal est de présenter quatre pièces dans un délai de huit mois, commencez par la pièce la plus difficile, prévoyez à quel moment vous voudriez que les quatre pièces soient mémorisées et « présentables » pour un exercice public, par exemple.

e. Organisez, dans la mesure du possible, des petits récitals ou des classes de groupe à chaque mois, pour avoir des objectifs plus rapprochés dans le temps (encore) et des occasions pour vos élèves d'acquérir progressivement plus d'aisance à jouer en public.

f. Pour chaque cours, tenez un journal de bord, en ayant à l'esprit les paramètres suivants :

- *Ai-je une vision claire des progrès à accomplir avec mon élève?*
- *Suis-je satisfait de son rendement?*
- *Y a-t-il eu un progrès notable par rapport au cours précédent?*
- *Puis-je préciser la nature exacte de ce progrès?*
- *Ai-je déterminé de façon claire des objectifs précis pour le cours suivant, et lui en ai-je fait part clairement?*
- *Ai-je donné à mon élève une appréciation claire de son rendement, à la fin du cours?*

Cela vous aidera à garder le cap. Ou à changer de cap.

« Mes élèves manquent de motivation pour travailler leur programme de technique. Cela me bouleverse. Puis-je faire travailler la technique uniquement dans les pièces? »

À la seconde où on pose ses mains sur le clavier (même le seul fait de s'asseoir au piano...), il s'agit de travail technique. Musique et technique sont indissociables. Travailler la qualité du son, le modelé d'un phrasé, s'appuie sur une démarche technique. On travaille *toujours* la technique.

Cependant, une technique solide requiert une connaissance rigoureuse du clavier et un entraînement spécifique. La musique occidentale étant en grande partie constituée de traits de gammes, d'arpèges, d'accords brisés, d'octaves, il est souhaitable de travailler ceux-ci en dehors du répertoire, pour que la main et les doigts se placent naturellement selon le relief particulier de chaque tonalité. On gagnera ainsi un temps énorme, et on y gagnera sur le plan de l'aisance, la recherche de doigts, et même la lecture s'améliorera grandement!

« Je suis découragé à un point tel que je songe à consulter. J'ai fait travailler tout le répertoire de mes élèves mains séparées, et je n'ai pas vu beaucoup d'amélioration. Ai-je perdu mon temps? »

On n'apprend pas à marcher une jambe à la fois et on ne peut danser que du côté gauche!

Les réflexes acquis par un travail « mains séparées » sont totalement différents des réflexes et de la gestuelle de la même pièce « mains ensemble »! Cela équivaut en en quelque sorte à apprendre trois pièces différentes! Il peut sembler plus ardu de commencer « mains ensemble » au début, mais il suffit d'aller plus lentement et d'augmenter la vitesse très progressivement. Les bénéfices seront plus grands!

L'acquisition d'un geste technique requiert parfois d'isoler un *court* passage difficile en le travaillant une main à la fois. *Si ça s'apprend mieux comme ça, on le fait!*

Question de logique et de jugement.

Le travail des mains séparées a davantage une fonction de clarification des textures polyphoniques (inventions à deux ou trois voix, fugues...), et s'avère utile et nécessaire pour mieux entendre l'énoncé de chaque voix. De plus, une bonne lecture à vue s'acquiert en lisant beaucoup de matériel... mains ensemble!

« Je suis anéanti. J'ai oublié quel est le moment idéal pour commencer la mémorisation des pièces. »

Un processus de mémorisation *passive* est déjà amorcé avant même que vous ne vous en préoccupiez! C'est pourquoi il est essentiel d'apporter beaucoup de soin à la première lecture d'une œuvre... C'est la première impression qui est la plus forte (comme l'entrevue d'embauche...) Les failles de mémoires surgiront principalement aux endroits

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où le premier apprentissage aura été déficient.

À preuve certaines erreurs de lecture que vous corrigez à répétition (par exemple : le fa dièse du *Menuet en sol* de Bach, 3^e mesure!!!)

La mémorisation active devrait commencer très tôt dans l'apprentissage de la pièce, aussitôt la lecture complétée. N'attendez pas que la pièce soit *a tempo* avant de commencer à mémoriser. Et souvenez-vous que la mémorisation inclut les nuances, l'accentuation, les changements de tempi, les indications expressives...

Idéalement, la mémoire doit être solide longtemps avant la performance prévue. (N'oubliez pas la date!)

« **Une question m'obsède : quelle serait la plus grande qualité d'un professeur?** »

La curiosité.

Explorez, essayez, tentez, fouillez, questionnez... et soyez sceptique par rapport à tout ce que j'ai écrit. Essayez-le pour voir!

Soyez vous-même, faites-vous confiance, développez votre style unique d'enseignement... N'oubliez jamais que la vie est un apprentissage perpétuel... Tout comme vos élèves, et quel que soit votre niveau, vous êtes en évolution constante. On peut toujours faire mieux la fois suivante...

Détendez-vous.

Michel Fournier

Hi Everyone,
I will have a translation of
this article in the next issue.
Thanks - Dina



À travers tournées internationales et enregistrements prestigieux, le pianiste Michel Fournier séduit les auditoires les plus exigeants par sa palette sonore unique et sa vision artistique novatrice. Il s'attire la ferveur de son public par un rare alliage de poésie et de puissance évocatrice, qu'il

a hérité de sa formation auprès de légendes telles Yvonne Hubert et Menahem Pressler.

Reconnu comme un maître de la musique impressionniste, salué par la critique pour ses interprétations exceptionnelles des *Préludes* de Debussy, Michel Fournier possède de surcroît une rare flexibilité qui lui permet d'exceller dans les styles les plus diversifiés. Que ce soit avec l'ensemble *Quartango* avec qui il s'est mérité le *Prix Opus* du meilleur concert en 2005 au Centre d'arts d'Orford, ou par ses incursions dans le répertoire jazz, ou encore par ses arrangements originaux de folklore qu'il fusionne avec les grands classiques, Michel Fournier est un pianiste qui ne cesse de nous étonner.

Décrié par la critique comme « un grand conteur et un épicurien du son », Michel Fournier se distingue par sa capacité à communiquer sa passion et son art. Docteur en musique, pédagogue, conférencier et concertiste, son charisme reverse et touche son public dans toutes les dimensions de son art.

Son dernier CD 17 :05, sous étiquette MYR, a été salué par ses auditeurs comme étant « l'une des expériences musicales les plus bouleversantes par la beauté et la profondeur du toucher et par la perfection de ses interprétations », et « le meilleur CD de l'année 2008 ». La critique québécoise l'a déclaré « Coup de cœur » à sa sortie, et a souligné « la cohérence, le souffle intérieur et le climat invitant ostensiblement à la rêverie ». Un extrait de l'album 17:05 (*Gnossienne no 2 d'Erik Satie*), se retrouve sur l'audioguide accompagnant l'exposition "Van Dongen, un fauve en ville", présentée par le Musée des Beaux-Arts de Montréal.

Musicien engagé dans sa communauté, tant sur le plan de la diffusion des arts que dans les programmes éducatifs, cet artiste exceptionnel continue également de rayonner sur la scène canadienne et internationale.



USING SKYPE TO TEACH MUSIC THEORY

by David Powell - British Columbia

I am a music theory teacher who has been teaching in the Vancouver area since 1995. The idea of using video-conferencing software as a teaching tool occurred to me after a friend of mine took a trip to Colombia and we stayed in touch using Skype. It amazed me how immediate the connection felt and I thought, "Hey! Why not use this for teaching?" I thought it might enable more students' access to theory lessons.

My first encounter began just before Christmas. A parent contacted me about lessons for his son, and even though they lived fairly close, the family didn't want yet another outing. The idea of online lessons appealed to them and I was keen to try this new experiment. The situation was ideal for a first experience, as the student was old enough (15) to be completely comfortable with computers. I figured that if it didn't work for some reason we could always just arrange to meet in person.

We had our first lesson face-to-face, but since then we have about six hours of online lesson time. The first few lessons were History only and have been extremely straightforward. We agreed on a lesson time via email, and then both signed into our Skype accounts at the same time and I rang the student. We both have webcams built in to our computers and we can see each other and, of course, hear each other. We both also have high-speed internet connections; without which this venture would be nearly impossible. Some of the lesson is spent reading through the material in the textbook, and some we spend listening to the musical examples. I have found that most of the musical selections in the course can be viewed on YouTube. Before the lesson, I find the video clip that I want him to see

and send him the link during the lesson using Skype's 'chat' window. You can have the 'chat' window open at the same time as the video link window. I have also sent online scores that I found on websites such as The Choral Public Domain Library and The International Music Score Library Project. While he is watching the video clip with the score, I can also hear it because his computer's microphone is picking it up. I am able to comment on things as I hear them (I imagine there is some delay, but he always seems to understand what I am referring to).

If I want to send him other files, I upload them to the server that hosts my website before the session and just send him the link via the chat window, or send him files as attachments via email. He emails me his homework. Our connection quality is very satisfactory. We can see and hear each other well and I don't notice any time delay.

Our last two sessions have been longer since we have added Intermediate Harmony. Teaching harmony is a little bit more complicated than History, because it is necessary to be able to write music on 'virtual' manuscript paper. I have done this by combining notation software with Skype's screen-sharing feature. I had my student download MakeMusic's Finale Notepad program. This is a scaled-down version of the full-featured Finale notation software, and you can use it for basic notation tasks such as a four-part chorale exercise.

The software is available for a free 30-day trial download after which the save and print features are disabled. It costs around ten dollars. The software is fairly easy to use for both student and teacher. First, I opened a file, and asked Skype to share that portion of my

screen with my student, so he could see what I was doing. I wrote a soprano line then emailed him the file and watched (he shared his screen with me) while he added the other voices himself. It is not yet clear whether or not Skype will allow us to work on the file simultaneously. For example, it would be ideal if I was able to edit a file on his computer while he has it open and shared in his Skype window. The notation file could be used very much like a piece of physical manuscript paper being passed back and forth between student and teacher.

Overall I am very pleased with how the lessons are going. The Harmony portion of our lessons are obviously more cumbersome than a face to face lesson, but I have confidence that as my student and I become more fluent in the use of the software, things will begin to feel more natural and the flow of the lesson will improve.



David has a Bachelor of Music degree from the University of Montreal and has been teaching music theory in Vancouver for 16 years. He is an active choral singer and plays cello with a string quartet. He also dabbles in conducting, jazz singing, blues guitar,

and is a part-time librarian. Other interests include skiing, hiking, and taking road trips on his motorcycle.

Please feel free to contact me at: d2gp@telus.net



ONLINE LEARNING IN MUSIC: MYTHS, REALITIES AND POSSIBILITIES

by Alicia Romero - Alberta

More and more individuals are using the internet as their preferred resource for almost everything. Through the internet, people are able to locate a variety of information such as; movie times, product recalls, purchasing airline tickets, and earning university degrees. With the rapid development of internet applications, education specialists are designing instruction to be delivered through this platform as well. This form of instruction is commonly referred to as 'online learning' or 'e-learning'. Its rapid development has also brought to surface some myths about distance education that need to be dispelled.

In the following paragraphs an attempt is made to shed some light with regards to four common myths of e-learning (online learning), and to awaken curiosity about the benefits and drawbacks of online music learning for the Studio teacher.

Myth 1: Online learning does not provide the same quality education than the traditional face-to-face classroom environment.

Scholars in the field of Distance Education have conducted extensive research on the effectiveness of this mode of delivering instruction. There is an extensive body of evidence that dispels this myth and suggests that there is no significant difference in effectiveness between Distance Education and the Traditional face-to-face environment. In his *Distance Education: A Systems View* Michael Moore asserts that, "the environment in which learning occurs and the technology of communication between teacher and learner, are not in themselves predictors of (p. 242)". He further asserts that further research on the effectiveness of instruction needs to be dependent on its design, whether in a distance environment (e-learning, computer assisted instruction, correspondence, etc.) or in a traditional classroom environment.

One of the drawbacks about distance education is the lack of communication among peers and teacher. Such communication is considered paramount in the learning process as the means to provide feedback and reinforce new knowledge. However, with the advent of the World Wide Web and the internet, instant or real-time (synchronous) communication has emerged. E-mail, internet calling (Skype, Yahoo, Microsoft Net meeting), internet messaging (chat rooms/instant messaging), video and audio conference streamed through the internet (Skype, Elluminate, Adobe Connect) are some of the tools that allow individuals to communicate in real-time or

within very short waiting times (asynchronous). Such technologies have not escaped the eyes of education specialists. By using chat rooms, internet calls and web conferencing tools, students and instructors now have the opportunity to be involved in discussions that allow for new learning.

Myth 2: E-learning tuition is far more expensive than traditional face-to-face education.

Designing e-learning is usually a collaborative effort. Instructional designers, subject matter experts and web designers are involved when developing online courses. Careful preparation needs to take place as it would not be practical and almost impossible for the instructor to adjust or make additions to a course as it unfolds. Hence a considerable amount of time spent making sure the course will be effective.

If we compare the tuition of online continuing education courses with their traditional classroom counterparts, one can see that there is no significant difference. Participants in online courses may even save some money as they can access their course wherever they are (home, work, even at Starbucks!). Another factor to account for is time. Many students will spend a considerable amount of time driving to and from their courses, let alone the cost of gas and parking. The online format allows students to have the opportunity to manage the time they spend accessing the e-classroom in almost infinite possibilities: during the day, at night, at lunch time, one full day, two hours a day, weekends, etc.

Myth 3: One needs sophisticated and expensive equipment to take online courses.

The computer market has come a long way over the last 10 years. One can purchase a desktop or laptop computer for home and study purposes, from \$650 (Based on a desktop HP Pavilion AMD Athlon II 445 Desktop Computer with 21.5" LCD Monitor at Future Shop <http://www.futureshop.ca/en-CA/category/computer-packages/24013.aspx?path=3e0a34feb406a6b6df40dd356380ceaen01>)

The most important factor in online learning is to have access to the internet through a fast connection. The 2007 Canadian Internet Use Survey (CIUS) data indicate that 88% of Canadian individuals who used the Internet at home had a high speed connection. Hence, for someone needing to upgrade their old computer (8 to 10 years old) an initial investment of about \$650 and an upgrade to high speed internet connection (\$40 per month) would be sufficient for online learning.

Myth 4: One needs to be a computer savvy.

Online learning is web based. This means that one needs to access or visit a web site where the course web page is located. Current web browser software and online search engines are very user-friendly. This enables an easy transition for novice distance education students to take online courses. Also, most institutions offer excellent technical support and tutorials. One drawback is the possibility of access interruption to the course web page or a poor connection when joining web conference rooms (real time course delivery). There is also a learning curve for the novice online student on the communication tools and software. However the benefits in this case outweigh such drawbacks. This is illustrated by the fact that nine

universities in the U.S. offer a Master in Music Education fully online, Berklee College of Music offers online courses in music theory, music production, bass, guitar, and voice, and a variety of applied instrumental lesson via Skype can be found on the internet.

Finally, three direct benefits of online learning for the Studio teacher can be pointed out:

1. Students can be directed to take online courses in theory, history or other subjects without having a long drive to their lessons. Travel costs could be reduced for many students as they would be able to enroll in online courses that are not offered in their communities. In addition, students could take lessons via web conferencing due to extremely bad weather.
2. Studio teachers could get acquainted with new trends in various areas of music instruction either by taking online courses or webinars (two hour workshops delivered online). Teachers in all areas could access Continuing Education programs normally not available. Online professional development would enable teachers in both rural and urban settings to take courses without having to lose income or reschedule lessons.
3. The online forum could give the more shy or introverted student an opportunity to express their opinion. Also, it would allow more time for the class to reflect on each others' point of view. This is sometimes not possible in a traditional environment as the class is restricted to one or two hours. (Imagine having a discussion forum in music history where everybody posts their thoughts about how Beethoven's music initiated a new paradigm in compositional style.)

It is my hope that you are now curious to explore the online learning environment and its potential benefits for you and your students. Here are some web sites to get you started:

British Council:

<http://www.britishcouncil.org/turkey-english-teacher-training-online-what-is-online-learning.htm>. This page provides more information about what online learning is.

BBC:

<http://www.bbc.co.uk/learning/subjects/music.shtml>. This web site offers online courses in various music disciplines.

Manhattan School of Music:

<http://www.dl.msmnyc.edu/>. This is the web site of the distance learning department at this prestigious school. Interesting and exciting events and workshops are scheduled regularly via video conference.

<http://searchcio.techtarget.com/definition/learning-management-system>. This web site provides a useful definition of Learning Management Systems (MOODLE, Blackboard, Wimba, Desire2learn). That is the technical name one uses when referring to an online course web page.

References:

Moore, M., & Kearsley, G. (2005). *Distance Education: A Systems View* (2nd ed.). Belmont, CA, USA: Wadsworth.



Ms. Romero provides services as a Distance Education specialist, and teaches piano and theory at her private Studio in Calgary.

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ACHIEVING BALANCE

by Andrew Harbridge - Ontario

We have the internet, e-mail, e-shopping, e-banking, call waiting, call answer, call forward, Facebook, MSN, Twitter, MySpace, and cell phones, all in the name of making our lives simpler.

Today, I picked up the Globe and Mail (October 30, 2010) and the headline “How Stress is Killing Us” caught my eye. The article discussed our “overstuffed” and “out of balance” modern lives, and the hazard it is to our health. We have the internet, e-mail, e-shopping, e-banking, call waiting, call answer, call forward, Facebook, MSN, Twitter, MySpace, and cell phones – all in the name of making our lives simpler. In addition to school and homework, our children are in dance, horseback riding, rowing, pottery, painting, hockey, soccer, baseball, basketball, volleyball, badminton, football --and the list goes on. Then there are all of the forms of entertainment such as: TV, iPods, iPads, YouTube, movies, video games and computer games that compete for our children’s time. These activities are all good in themselves but are they *too much* of a good thing?

Just a few days prior to reading this article, one of my students (who was half way through her grade 8 piano) quit because ‘there just isn’t any time for practice’. I have students who have very little time in which to schedule a piano lesson. Often they are just too tired

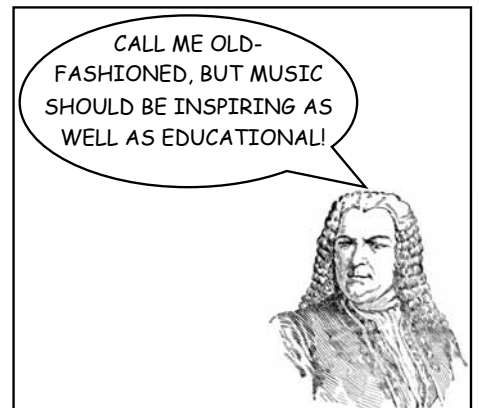
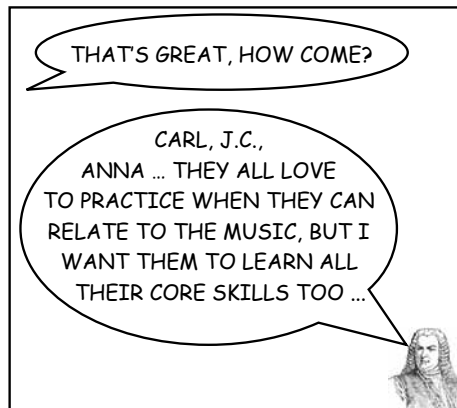
from their full schedules. I had a student drop out of her piano exam because her dance studio scheduled extra, mandatory rehearsals and often there are “surprise” games scheduled for a team sport that create havoc with a schedule. I do seriously wonder how students have any time to practice. I’m sure that this is a ‘bone of contention’ among many music teachers. It does seem that for a music studio to thrive these days we are going to have to compete for the students’ time.

Society as a whole is experiencing major shifts and I don’t believe that we are immune to them. However, I do have these words of encouragement – there will always be those who are ‘hooked’ on music and will excel at their art. At a very early age, I dreamed of playing the pipe organ at church. I think my life in the arts was inevitable. If you are a music teacher, it was probably inevitable for you, too. There are many distractions out there, but still there will be students who are drawn to the music world.

This all appears to be an issue of choices and balance. What does a healthy balanced life look like? I believe that it is a life balanced between these areas:

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physical health, mental health, spiritual health and social health. If you neglect any one of these areas you will not function as a productive artist. Consider how your life will be if you ignore your physical health. If your relationships are in a shambles, how will you perform? A broken heart may make a bit of fine art but how can you sustain yourself if you are stuck there? You can be an athlete physically, but anaemic spiritually. If you are stressed in your work or angry with your colleagues what will your health eventually be like? Entire books have been written about living in balance but I am not aware of any that specifically speak to the artist/teacher.

Being a music teacher probably means you have a very strong work ethic. How is your balance between teaching music and making it? Are you just as busy as your students? Are you living an “overstuffed” and “out of balance” life? Do you read about music, talk about music, go to workshops about music and yet never make any music? I thought that I was rather well-aligned in my life but after thinking about this topic and writing this article I realize that I still have a long way to go when it comes to balancing my work, my family and my art. (If you are living a balanced life and giving time to your art, then you can skip down to the second half of this article for ways to help your over-scheduled students!)

Here are a few tips for over-scheduled teachers:

Take stock of your life. Perhaps keep a journal for a week to see where your time is being spent. I came across an exercise in a book by Walt Larimore, M.D. entitled “God’s Design for the Highly Healthy Person”. It was very helpful to me to see where my life needed adjustment. The author suggested drawing a wagon wheel of the different areas of your life. Your activities are represented by the spokes. You rate the activity on a scale by placing a dot along each spoke. You connect the dots and you can see how balanced that area of your life is by how round the wheel is.

Make changes and set your priorities. Drop that draining pupil or activity. Make one of the top priorities your art. Make a point of doing your art every day by scheduling a practice time.

Unencumber yourself. Do a therapeutic studio cleaning and give away extra music scores to students in need. The more possessions we have, the more time it consumes to look after them. Refuse to be a slave to your email or your telephone – let the machine answer the call and keep practicing.

Regularly re-evaluate your activities. Question each activity in your life. Ask yourself if it is really helping you maintain a balance and whether it serves

in accomplishing your goals. However, don’t exclude some volunteer work as it is important for balance in your life. “What goes around comes around.” We live in a community and we all need help at one time or another. How can we be productive artists enclosed in our own little world? Share your time with your colleagues for a fundraiser or hold your recitals at a care home.

Set definite goals. Perhaps it is learning that Beethoven sonata that you’ve always wanted to play. Perhaps you’ve wondered if there is a composer inside you? Whatever your goals are, write them down. Put your note where you will see it every day as a reminder. Make yourself accountable to a friend if that helps keep you ‘on track’

Helping your **students** to achieve a balance and adequate practice time is a much more difficult task. We cannot practice for our students - I’m sure that many of us have tried. The responsibility is theirs and they have to decide on their priorities. Raising your blood pressure by getting frustrated won’t help. Our goal is to “provide an education” and we need to keep this as our priority.

Here are a few tips for helping over-scheduled students:

Educate your students about the time commitment right from the beginning of study. Remind everyone at the

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ACHIEVING BALANCE - cont.

beginning of each year. Post practice expectations for each grade on your waiting area wall and frame it! Include it with your newsletters.

Set your policy and stick to it. I've even included in my studio policy "...please do not ask Andrew to reschedule for extracurricular activities. Choose your lesson time carefully." Music practice has to be a priority to be successful. (The hockey coaches threaten to kick students off the team if they miss.) You are providing a valuable service that will improve and change the life of your student forever. By being a little less flexible you may be able to discourage students from packing too much into their lives.

Track your student's weekly practice. I have my students write down the amount of time they practice their instrument in a series of 7 boxes and then give out stickers depending on the amount of practice accomplished. (When the student gets 20 stickers on

their page, they get a trip to my gumball machine!) This method motivates many of my younger students to practice (even on Christmas Day!)

Select a consistent practice time, chosen by the student and parents right at the first interview. Give helpful advice about the best times to practice. It shouldn't be at the very end of the day, and it should be at the same time every day – to promote the habit of practicing.

Reinforce the importance of all aspects of your students' lives: school work, social life, games, exercise and music practice are all important and enrich the student's life. The number of benefits is huge – everything from enjoyment, to self-discipline, to improved memory, to a healthy brain in old age!

Post articles on your studio message board that concern living a balanced life. Send encouraging notes out with your newsletters that will make people

think about the ill effects of the 'rat race'. Perhaps some of the overly busy families will allow their children more time to play their music, realizing that they can't learn when they are too tired.

I hope that you will find these ideas helpful. This article is more of a starting point and I have in no way adequately covered this subject. Life does not appear to be slowing down, but remember the best teaching is by example. I wish you the very best with this!



Andrew Harbridge is a teacher, a composer, a music director and an examiner for Conservatory Canada. He maintains an active teaching studio in Peterborough, Ontario.



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PIANO

Songs of the Voyageurs by Emily-Jane Hill Orford Baico Publishing Inc.

This book is a splendid mix of Canadian history and the early music of the voyageurs. The first song introduced is *Alouette*. Ms. Orford has provided the history of the song, the French lyrics, and a simple piano version of the melody. A Canon *d'Alouette* for the piano follows. At the back of the book she has written a three part choir arrangement for this song. I enjoyed reading the story *In the Company of Men* and the postscript on Isobel Gunn that follows this song. *En Roulant Ma Boule*, *A La Claire Fontaine*, and *A Saint Malo* also have great descriptive explanations of their origin and piano arrangements that follow the simple melodies. A 4 part choir arrangement of *En Roulant Ma Boule* completes this book.

I think this book would be an excellent resource for a group class where you could explore the origins of some of our early French Canadian songs. An excellent way to get our students to sing and realize the unifying element that music is!

Jean Ritter
British Columbia

Canadian Reflections By Georgina Craig, Mary Gardiner, Martha Hill Duncan, Roberta Stephen Alberta Keys Music Publishing

The Calgary Chapter of the National Association of Teachers of Singing initiated a song-writing competition in 2009 to showcase Canadian talent. The project inspired Canadian and landed immigrant composers to create

new material for junior level singers. There were four winners: *My Shadow* by Georgina Craig, *The Spider's Story* by Mary Gardiner, *Night Lights* by Martha Hill Duncan, and *Can You See the Wind?* a song cycle of three short songs by Roberta Stephen. Each winning entry was an art song for solo voice and piano accompaniment. Alberta Keys Music Publishing published the winning entries in this collection entitled, *Canadian Reflections*.

The composers chose poems by both well-known poets, like Robert Louis Stevenson, and not so well-known, like Canadian poet Janet Windeler Ryan. Each selection is a playful, thought-provoking verse that is set to music using a wide range of decorative techniques, from chromaticism in Craig's *My Shadow* and Gardiner's *The Spider's Story*, to shivering glissandos in the second song in Craig's *Can You See the Wind?*, called *Who Pushes the Tumbleweed?* and multiple key changes as in Duncan's *Night Lights*. The timing of each song relates to the verse itself, using dotted rhythms, some syncopation, changing meters and lilting compound time. Each composition is an expression of the verse, with moods ranging from humor in *My Shadow* and *The Spider's Story* to word painting as in *Can You See the Wind?* to just plain fun as in *The Spider's Story*, *My Shadow* and *Night Lights*.

Canadian Reflections provides another dimension to music that defines the Canadian landscape, the Canadian psyche. These songs are a wonderful addition to a young vocalist's Canadian repertoire. Although the verses were well chosen, and the works of Robert Louis Stevenson are universally admired, this collection is supposed to be representative of what Canada

is. Perhaps it would have been more appropriate to choose only verses by Canadian poets, as in the poem by Janet Windeler Ryan which Gardiner used in her composition, *The Spider's Story*.
Emily-Jane Hills Orford
Ontario

Melody's Choice Book 4 (late intermediate) by Melody Bober The FJH Music Co.

It is a rare thing for me to play through an entire piano repertoire album and enjoy each and every selection. This is the case however with Melody Bober's, 44 page, late intermediate book, *Melody's Choice*. The book is filled with lyrical melodic lines that have immediate appeal. I was pleasantly surprised a number of times by unexpected turns melodically and harmonically. I don't believe that most students of piano studies are all that interested in pushing the boundaries of dissonance. Melody Bober has proven that there is still a lot to say in the realm of fine music that is appealing to performer and listener alike.

Many of these piano works sound more advanced than they actually are. Most are wonderful show pieces that would be sure impress an audience at a studio recital. Having said that, there are a few numbers that I believe would require the technical skill of a grade 9 conservatory student. *Moonlight Fantasy*, bravura in style, contains a significant amount of octave playing, right hand four note common chords, a 32nd note passage, large leaps, and poly-rhythms. I believe that there are a few numbers in this collection that are within the grasp of a grade 6

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REVIEW OF PUBLICATIONS - cont.

student that has some sense of good taste in rubato playing. I hesitate to compare composers, but perhaps this next description would be the quickest way for the reader to grasp the style of Melody Bober's compositions in this particular volume. If you like Martha Mier's style, I would be very surprised if you didn't like Bober's. I want to emphasize that the two composers are not copies of each other. They are both original, yet if you are attracted to one composer's style of composition, I think that you would like the other's. I'm using this comparison meaning it to be what I think is a high compliment.

It is so important for students to explore repertoire beyond the conservatory list pieces. This book would be an excellent addition to any late intermediate pianist's library. All in all, this is a fine collection where all of the 11 pieces are in a lyrical and expressive style. I know that I will enjoy playing and teaching these compositions.

Andrew Harbridge
Ontario

SHEET MUSIC

Winter Play

Early Elementary - Piano Solo

by Elizabeth W. Greenleaf

The FJH Music Co.

This delightful solo in $\frac{3}{4}$ time is divided between the hands, in the Middle C position and uses quarter, half and dotted half notes. There are words and a teacher duet.

Johann the Cat

Elementary Piano Solo

by Mary Leaf

The FJH Music Co.

The amusing story about a musical cat that likes to listen and watch his master practice, adds to the fun of this solo in $\frac{4}{4}$ time. Written in Middle C position with an accidental B^b, this piece is in Binary form and provides an opportunity to play hands together with the left hand being mostly in whole notes. A teacher duet is provided.

Outplanet – The Final Battle Early Intermediate Piano Solo by Edwin McLean

The FJH Music Co.

This solo in ABA form explores some unconventional sounds suiting the title. The A section has a staccato bass ostinato in quarter notes with chromatic triads above it. The B section calls for pedaling. The melody is in the left hand whole and half notes in the bass clef, then crossing to the treble clef. Meanwhile the right hand plays broken triads in eighth notes. In the return of A, a higher register is explored.

Saturday Sonata

Later Elementary Piano Solo

by Peggy O'Dell

The FJH Music Co.

This is a great piece for introducing Sonata form to young students. The titles of the individual movements help to capture the varying style and moods. Whole, half, quarter and eighth notes are used throughout. Movement one, Sunny Saturday is written in Sonata-allegro form in the key of C Major. ▶



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Different registers are used and the left hand crosses over the right in places. *Sleepy Saturday (II)* is a slow and dreamy piece in $\frac{3}{4}$ time that requires both hands to play expressively in the treble clef, with some legato pedaling. *Saturday Soccer* is an energetic piece in $\frac{4}{4}$ time with running legato eighth notes and staccato quarter notes. There is quite a bit of movement between registers, requiring both hands to play in the bass clef, then treble clef in addition to usual notation.

Barbara Long
New Brunswick

THEORY

Keyboard Theory - Part 2

Grace Vandendool

The Frederick Harris Music Co. Ltd.

This review serves as a continuation from the December 2010 review of the Grace Vandendool Preparatory-level theory books, now aimed specifically at young learners. The current focus is the more mature Basic, Intermediate, and Senior Rudiments books, which are comparable to the former Level 1 and Level 2 books of the pre-updated series. Basic and Intermediate Rudiments roughly correspond to Level 1 and Senior Rudiments contains the majority of lessons from Level 2. All three volumes are available from Frederick Harris Music.

Compared to the Preparatory series, the lessons in the books for older students progress more quickly—an intelligent choice. Unfortunately, this series suffers from the same overall issues of pacing as the child-friendly Preparatory books. While Lesson Six on minor scales in the Basic Rudiments book (and the continuation in Lesson Three in Intermediate Rudiments) progresses at a reasonable rate, providing ample exercises for practice, the series' sections

on rhythm are highly concept-dense. For example, the Basic Rudiments chapter teaches simple duple, simple triple, and simple quadruple time, as well as the proper writing of rests, beat patterns, upbeats, and triplets, and contains a review of dotted notes and rests, as well as the formal introduction of sixteenth notes and combinations with eighth notes. In addition, this section provides comparatively few practice exercises. To remedy potential confusion, teachers may wish to supplement this chapter and similarly fast-paced ones with their own exercises (the Intermediate-level lesson on inversion of triads and the Senior-level chapter on ornamentation are a few chapters where additional practice may be required)

In addition to the uneven pacing, there are some odd choices in lesson sequencing. The chapter on semitones is placed after the one on accidentals, though the term “semitone” is used throughout. By Lesson Nine in Basic Rudiments, every technical degree name has been introduced, but the formal lesson for this concept does not occur until Lesson Four in Intermediate Rudiments.

However, in certain cases, the lesson sequencing has been changed for the better. The section on 20th-century music has been expanded into two lessons in Intermediate and Senior Rudiments, and the more easily understood scales (whole tone, pentatonic, blues, and octatonic) are introduced first, with more difficult scales (for example, modal and twelve-tone) retained at the Senior level. While in general, the Grace Vandendool series errs on the side of providing more exercises than many students need—which is greatly preferable to the alternative—on occasion, these exercises are too simple to be of educational value. For example, in the lessons on scales in the Basic and Intermediate Rudiments books, students are frequently quizzed on the number of

flats or sharps in a scale in increasing, as opposed to random, order. The book will also frequently indicate the total number of flats or sharps in a scale, thereby making it considerably simpler for students to simply guess at the answer.

With the update to reflect changing examination requirements, this series has broadened its scope to include a greater range of music than simply that of the Romantic period and earlier. It has expanded its section on 20th-century music (which now includes blues scales), and introduced a brief chapter on transposing for orchestral instruments; both are improvements of significant value to future band teachers as well as private teachers and performers. However, the majority of illustrative examples in all three books of the series are still drawn from no later than the end of the Romantic era. A more complete integration of the new elements would be preferable, as this would greatly improve student comprehension of these concepts. Overall, while the series has undergone a number of changes, such as the inclusion of theory pertinent to music composed after the Romantic period, these changes are not fully integrated into the body of the lessons. There are also issues of pacing, particularly in each volume's section on rhythm. However, there are numerous exercises and comprehensive reviews included in each chapter, and so these books would be useful to teachers who are willing to augment certain sections with their own material.

Katherine Murley
Prince Edward Island

Elementary Music Rudiments 2nd Edition

by Mark Sarnecki

The Frederick Harris Music Co. Ltd.

The *Elementary Music Rudiments* by Marc Sarnecki is available in one complete volume or in a series of 3

REVIEW OF PUBLICATIONS - cont.

volumes that correspond to the Royal Conservatory's Basic, Intermediate and Advanced Rudiment exams. Answer books are available in both series for the teacher's convenience.

The layout of these books is very clean with a fairly large font for ease of reading and student writing. Explanations are clearly set apart with a box frame. Each chapter has a review following it. Generally the review is of the chapter's content, rather than a cumulative review of what has been covered so far. In addition to a listing of terms and signs required for the level at the end of the book, they are spread throughout the book, again set apart in a box frame, and tested in the chapter reviews.

The presentation of material and explanations provide students with a natural learning curve, so that they learn the content naturally and easily. That being said, shorter "topical" chapters would give students a better sense of progress as well as the opportunity to write more frequent, and preferably cumulative reviews.

Basic:

Chapter 1 - Music notation and time values.

Chapter 2 - Semitones, Whole Tones, and Accidentals, Major Scales.

Chapter 3 - Intervals, Minor Scales.

Chapter 4 - Simple Time, Chords.

Chapter 5 - Finding the Key of a Melody, Transposition at the Octave.

Chapter 6 - Music analysis.

Intermediate:

Several pages are dedicated to a review of concepts covered in the Basic level, which is a helpful resource.

Chapter 1 - Accidentals, Scales -Major, Minor, Chromatic, Whole-Tone, Blues, Pentatonic and Octatonic, Intervals.

The Circle of Fifths is presented as an explanation but no exercises are provided to reinforce the concepts. The explanation of Chromatic scales is improved in this edition.

The explanation of the pentatonic scale now includes both the major and minor pentatonic scales.

More practice is provided for writing and identifying these "less familiar" scales in this edition.

Chapter 2 - Time.

Chapter 3 - Chords, Cadences.

Some additional practice in identifying broken chords in scores is provided in this edition. V⁷ chords are now included in the perfect cadence explanation and exercises. Chorale style cadences are not demonstrated.

Chapter 4 - Finding the Key of a Melody, Transposition.

Chapter 5 - Music Analysis.

Advanced:

Chapter 1 - C Clefs, Scales, Modes, Intervals, Triads.

A review of the "less familiar" scales from the Intermediate level is included with some practice to identify scales.

Modes are explained as starting on various degrees of a major scale. My observation over the years is that students find this explanation of modes more confusing than using the method that determines them from their alteration of a major or minor scale.

There is only limited practice in writing and identifying modes.

Chapter 2

Cadences, Dominant 7th Chord,

Diminished 7th Chord

Finding a Scale from a Given Group of Chords.

Although V⁷ chords are used in perfect cadences in the intermediate level, there is no mention of them in the advanced level. Additional practice at

adding cadences to a melodic fragment is provided. Chorale style cadences are not demonstrated or asked for in the exercises.

Chapter 3 - Rhythm, Transposition, Transposition for Orchestra, Instruments.

A good explanation of hybrid time and irregular groupings of notes is provided. The explanation on transposition for orchestral instruments could be a little clearer.

Chapter 4 - Short Score and Open Score, Melody Writing, Music Analysis.

Overall I really like this series of rudiment workbooks and have used them very successfully in my studio.

Barbara Long
New Brunswick

Musical Overview (2nd Edition)

by Linda Sheppard

Longbow Publishing

As a musical overview of the four time periods that correspond to the List A, B, C and D in an upper level piano course, this is an amazingly complete and thorough resource. Beginning with basic musical terms and identification of musical instruments in an orchestra, moving through Baroque, Classical, Romantic and 20th Century eras, this book examines each era in terms of its outlook and characteristics and moves on to examine it in more depth through focus on the lives, careers and musical styles of three or four composers together with a representative work from each of those composers.

The Baroque era covers Vivaldi's life and career with *Spring from The Four Seasons* as his representative work, J.S. Bach's

life and career with *Prelude and Fugue in c- WTC Bk. 1 #2* as his representative work, and Handel's life and career with selections from *Messiah* as his representative work.

The Classical era focuses on the lives and careers of the 'big three' – Haydn, Mozart and Beethoven with *Quinten String Quartet op. 76 #2, 4th movt, Eine kleine Nachtmusik and Symphony #5 in c-* as the representative works.

The Romantic era is represented by song through Schubert's lied *Der Erlkonig*, by programmatic orchestral works through Berlioz' *Symphonie fantastique*, by piano music through Chopin's *Polonaise in A^b+* and by opera through Bizet's *Carmen*.

In the 20th century the resumes of Debussy, Stravinsky, Bernstein and Alexina Louie are enhanced through the works of *Prelude to L'apres-midi d'un faune, Petrushka, West Side Story and Distant Memories*.

Throughout the book, the author has used symbols and icons to highlight specific features such as different languages, titles, genres, forms and principal works.

163 pages of specifically detailed information in a coil binding is preceded by a table of contents and followed by an index. The information is concise, organized and easy to follow. In addition the book comes with a

CD-Rom with a wealth of information – hyperlinks to websites on composers, listening guides and recordings, score excerpts for most of the representative works, and a review quiz with answers. Lastly, the book and CD-Rom come with on-line links and a password to listen to recordings of the representative works through the Naxos Music Library.

As a comprehensive overview of four eras of history, this is a wonderful resource. It corresponds well to the requirements of RCM History 1 and would be suitable as a great asset in preparing for that exam.

Joyce Janzen
BC



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