



THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

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WELLNESS
SYMPOSIUM
June 27-29, 2012
New York City

**EMPOWERING
THE WHOLE
MUSICIAN**

*MIND
AND BODY*

MTNA
Music Teachers National Association

 CANADIAN FEDERATION
OF MUSIC TEACHERS ASSOCIATION
FÉDÉRATION CANADIENNE
DES PROFESSEURS DE MUSIQUE

For more information
visit www.mtna.org

So - what are
YOU
doing this summer?

Looking for ideas?
see page 12 & 16

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PUBLICATION INFORMATION

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TEACHERS' ASSOCIATIONS / FÉDÉRATION CANADIENNE
DES PROFESSEURS DE MUSIQUE

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- Submission Deadline: April 1, 2013

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The official journal of the Canadian Federation Music Teachers' Associations/Fédération Canadienne des Professeurs de Musique is published three times a year. Its purpose is to inform music teachers about the Association's activities, provide a forum for discussion and supply information of topical interest.

Inclusion of items in this journal does not imply endorsement or approval by the CFMTA/FCAPM.

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

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

The fee for Canadian residents is \$ 20.00 per year,
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Make cheque payable to CFMTA/FCAPM.



GREETINGS FROM CFMTA/FCAPM PRESIDENT

Dr. Lorna Wanzel

Happy Spring!

I would like to take this opportunity to thank each of you, who has been working so hard over the winter, in your various capacities as Chairs of Committees. Ever since we found out that in spite of revisions to our By Laws we are able to move forward with our different mandates, lots of work has been happening.

Most recently, Barbara Long and her Advertising sub-committee have started to work with a graphic designer to create branding for CFMTA/FCAPM. This will include templates for the CFMTA/FCAPM website, posters, letterhead and further expansion to our website.

In March I accompanied Pat Frehlich to the MTNA conference in New York City. It was amazing to see Pat in action, she seemed to know everyone and everyone seemed to know her, no doubt the result of many years of partnership building. Many folk asked Pat and I when there would be another collaborative conference. Preliminary discussions took place with both the Royal Conservatory of Music and MTNA Officers. They would like to see something happen in 2017, Canada's 150th birthday. I assured them that we would take their suggestions to our delegates in June for discussion.

There was a tremendous interest in the 2013 Halifax Convention and ALL the CF promotional display materials disappeared. CFMTA/FCAPM has acquired some wonderful international partners and friends over the past few

years and the MTNA conference is certainly the place to connect with them and make new ones.

As I write this message to you, I am preparing to visit our newest members in the Yukon and am really looking forward to see how our colleagues celebrate music making and teaching there.

Each CFMTA/FCAPM member is part of the great music teaching community and in this regard each is actively engaged in the music teachers' unique role to serve and commit to guide families, strengthen our communities and help build our great Canadian nation. Together we are CFMTA/FCAPM.

Warmest best wishes to each of you for a successful and enjoyable close to your teaching year.

Bon printemps!

J'aimerais d'abord profiter de cette occasion pour remercier chacun d'entre ceux et celles qui se sont impliqués si énergiquement, tout au long de l'hiver, dans leurs fonctions de responsables de comités. Beaucoup de travail a été accompli depuis que nous avons découvert que nous pouvions continuer d'aller de l'avant dans la mise en œuvre de nos mandats respectifs, et ce, en dépit des amendements apportés à nos règlements généraux.

Récemment, Barbara Long et son sous-comité de publicité ont travaillé conjointement avec un graphiste pour

mettre en branle la conception d'une stratégie de marque pour la CFMTA/FCAPM qui comprendra des modèles de sites Web, des affiches, des en-têtes de lettres, et le parachèvement de notre site Web.

En mars, j'ai accompagné Pat Frehlich au congrès de la MTNA à New York. C'était vraiment impressionnant de voir la quantité de personnes qu'elle connaît et sa notoriété dans ce milieu, sans doute le résultat de plusieurs années passées à bâtir des relations auprès de ses pairs et dans la communauté. Plusieurs assistants nous ont demandé quand un autre congrès collaboratif serait organisé. À la suite de quelques discussions préliminaires avec le Conservatoire royal de musique (RCM) et quelques membres de la direction à la MTNA, nous avons avancé la date de 2017, l'année du 150^e anniversaire du Canada. Je leur ai promis que leurs suggestions seraient examinées par leurs délégués dès le mois de juin.

Tout le matériel promotionnel de la Fédération a disparu comme par enchantement, preuve de l'intérêt considérable des assistants pour le congrès de 2013 à Halifax. Nous nous sommes rendu compte du nombre d'amis et de partenaires que la CFMTA/FCAPM a acquis au cours de ces dernières années, et nous pouvons dire que congrès de la MTNA a été une occasion inestimable de faire plus ample connaissance avec eux ainsi qu'avec d'autres.

HELLO FROM THE EDITOR

Dina Pollock



Au moment où je vous écris ces mots, je me prépare à rendre visite à nos nouveaux membres au Yukon et j'ai vraiment hâte de voir comment nos collègues célèbrent l'enseignement de la musique dans cette région.

Chacun des membres de la CFMTA/FCAPM fait partie d'une importante communauté enseignante qui à cet égard s'est engagée dans la mission exceptionnelle de servir et de guider les familles, enrichir nos communautés, et ainsi aider à bâtir notre grande nation canadienne. Ensemble, nous sommes la CFMTA/FCAPM.

Je souhaite chaleureusement à chacun d'entre vous une fin d'année d'enseignement remplie de bonheur et de succès.

Hello Everyone,

Back from our Arctic Trip which was amazing, a bit cold but a great adventure - now back to real life.

I hope you enjoy the magazine. We have some great articles for you this time. We are also trying something new in this issue. I have received some research papers which are a great read but are very long, which is impossible to include in the magazine - so, what to do!

The solution we have come up with is to include an abstract in the magazine and you can find the entire paper on the website, if you have any issues with downloading the file, please let me know and I can e-mail you the complete paper in a PDF format. Please let me know if this idea works for you.

Another request was for a "Letter to the Editor" section, which I have now included on page 8, so please send me your ideas, anything you would like to open up for discussion.

A 'thank you' to all the members that have helped in preparing this issue, with the reports you have sent in, the reviews you have helped with and the articles I have received.

I wish you all the best as we prepare our students for festivals, exams and final recitals.

Thanks,

Dina 



ANNOUNCEMENT OF ANNUAL GENERAL MEETING 2012

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

Toronto - on Tuesday June 26th from 9:00 am to 12:00 pm

Pearson A Room at the Homewood Suites & Hampton Inn by Hilton Toronto Airport Corporate Centre
Business to be conducted includes:

Complete the business of the current year
Transact business as it is brought before the meeting
Appoint Auditors.

The Annual Executive Committee Meeting will be held on Monday June 25th from 9:00 am to 5:00 pm

Pearson A Room at the Homewood Suites & Hampton Inn by Hilton Toronto Airport Corporate Centre

By order of Lorna Wanzel, President - Bernadette Bullock, Secretary-Treasurer

Dated at London, Ontario, this 15th day of August, 2011

Letters to the Editor:

Hi Everyone,
I believe this is something that was needed in the magazine - so please send me what is on your mind.....

Letter from Chopin to a friend
Domaszewski:

“I have five lessons to give to-day. You will imagine that I shall be making a fortune...”

Karasowski, Maurycy. Frederic Chopin His Life and Letters. Trans. Emily Hill. London: William Reeves, 1906. 265.

Kenneth Nichols, Ph.D
Life Member, MRMTA

Article by Dr.McMillan - Thank you for publishing this informative article in the Music Teacher magazine. It should provide food for thought to every music teacher in Canada. Would it be possible to open a letter to the editor section in the magazine to let teachers weigh in on important topics such as the one above?

Here it is Kenneth - please start a topic that you would like to open for debate

Joyce Janzen - BCRMTA

I would like to suggest an open invitation to any conservatory/exam system which is willing to advertise in the CFMTA/FCAPM magazine to have a member of their group write an article explaining their exam system, its benefits to students and teachers and unique or special facets of their organization. These articles could be prefaced by an editorial explanatory note setting out the intent of the series and then proceed - first come first served? alphabetically? issue by issue.

I think this would be a great idea for our members - what would be the best choice for our students - give us options. Feedback....



THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

*We are a national organization that provides leadership in music education across Canada.
We promote and support high standards of teaching among our provincial and territorial members.*

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 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.

CFMTA/FCAPM MEMORIAL PEDAGOGY AWARD 2012

APPLICATION FORM

MISSION

This award has been established to honour teachers who have been recognized for their contributions to the profession.

As a tribute to these teachers, the Pedagogy Award is being offered to a deserving candidate who has recently qualified in this field.

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

WHO CAN APPLY

CFMTA/FCAPM is pleased to offer the Memorial Pedagogy Award to the candidate who receives the highest mark in the Teacher's Written Examination of either the Royal Conservatory of Music Advanced or Conservatory Canada.

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

HOW TO APPLY

Along with an official transcript of the Pedagogy Examination mark, the applicant will be required to submit a summary of musical training and interim teaching, which will be considered in the case of a tie.

The Memorial Pedagogy Award will be presented biannually during an even numbered year and will be governed by the Awards/Competitions Chairperson.

The closing date for applications to be received by the Chairperson will be June 1st. Anyone who has completed the requirements during January 2010 to January 2012 will be eligible to apply.

1. Applicant's information

NAME _____

Address _____

City _____

Province _____ Postal Code _____

Telephone _____ Fax _____

E-mail _____

2. Eligibility

Date of Teacher's Written Exam _____

Institution (RCM or CC) _____

Name of Teacher _____

Teacher's Signature _____

RMT Branch _____

Address _____

City _____

Province _____ Postal Code _____

Telephone _____ Fax _____

E-mail _____

Please include:

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

NOTE - The applicant must have completed the requirements between January 2010 and January 2012. Applications must be received by the Awards/Competitions Chairperson on or before June 1, 2012.

Please send the application to:

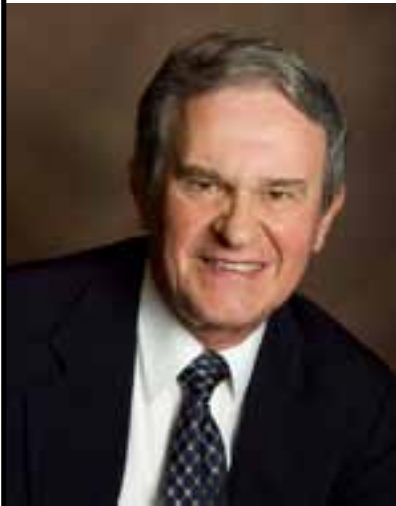
Heather Blakley
Awards/Competitions Chairperson
611 Addie Cres. Saskatoon, Sk
S7K 3K6
Telephone - 1.306.249.3717
E-mail: hblakley@sasktel.net

PLEASE CUT HERE ✂

CFMFTA 2013 Convention - Halifax

Keynote Address • Saturday, July 6th

Marvin Blickenstaff



MARVIN BLICKENSTAFF is known throughout North America as a master teacher, lecturer, and performer. As a faculty member of International Workshops for fifteen years, he lectured and performed in Canada and Europe. With Louise Bianchi and Lynn Freeman Olson, he co-authored a series for beginning piano students entitled *Music Pathways*. He has served on the editorial board of the *American Music Teacher* and as an Associate Editor of *Keyboard Companion*. He is President of the Board of Trustees of the Frances Clark Center for Keyboard Pedagogy and serves on the Executive Planning Committee for the National Conference on Keyboard Pedagogy.

Marvin Blickenstaff's teaching career is associated with the University of North Carolina at Chapel Hill, where he taught for nine years, and with Goshen College, Indiana, where he taught for over twenty years. He now resides in the greater Philadelphia area and teaches at The New School for Music Study and in his home studio. He has been recognized by The Royal Conservatory with an Honorary Fellowship (2007) and by the Music Teachers National Association with its highest honor, the Achievement Award (2009).

**The Royal Conservatory's publishing division,
The Frederick Harris Music Co., Limited is pleased to support
the CFMFTA 2013 Convention
by sponsoring renowned pedagogue, Marvin Blickenstaff.**



Music Inspires

CFMTA 2013 - Halifax

Invitation to Submit Proposals

The Canadian Federation of Music Teachers' Associations is holding its biennial convention in Halifax come July of 2013 and the Convention Committee is currently accepting proposals for workshops, paper presentations and poster displays.

One of the aims of this convention is to gather together teachers, researchers and practitioners to share and discuss all aspects of teaching and learning in music: musical development; perception and understanding; creativity, learning theory, pedagogy, curriculum design; music for special needs; technologies; instrumental teaching; teacher education; music and lifelong learning; gender and culture.

Papers will be allocated twenty minutes for presentation followed by 10 minutes for questions. Posters will be allocated a space of 36 X 48 inches maximum. Workshop sessions will be scheduled one hour in total.

All successful papers may be given the opportunity to have abstracts published in the 'Canadian Music Teacher' magazine and full papers published on the CFMTA website.

To submit a proposal, please visit <http://www.cfmta2013halifax.ca> and select "Proposals" from the top menu. All proposals will be subject to review by a panel of judges. Please note that hardcopy submissions will not be accepted.

Electronic Submission Deadline: 31st October, 2012

Notification of the status of papers, posters and workshop proposals will be made via email by November 30th 2012. Please note, conference registration fees are compulsory for everyone presenting.

Should you have any questions regarding the submission of proposals, please contact me via email at editor@nsrmta.ca

Rémi Lefebvre, RMT.
Chair, 2013 Convention Committee
President, NSRMTA
<http://www.cfmta2013halifax.ca>

**Don't Forget Our Artists:
They will be judging our competitions,
performing in concert and
offering masterclasses.**



• André Laplante

• Katherine Chi



• Janina Fialkowska



• Richard Margison

• Isabel Bayrakdarian



• Mary Lou Fallis



***N'oublier pas nos artistes!
Ils vont juger nos compétitions,
executer une piece en concert et
offrir des cours maitres!***



***Welcome To Halifax, Nova Scotia
For CFMTA 2013 “MUSIC INSPIRES” CONVENTION***

Stay awhile and enjoy ATLANTIC CANADA’S history, scenery and hospitality!

HISTORIC & UNESCO WORLD HERITAGE ESCORTED AFTERNOON TOUR

July 6th, 2013, 12 Noon - 5:30 PM

- *Fully Escorted Afternoon Tour with Box Lunch*
- *Luxury Coach to Lunenburg, A UNESCO WORLD HERITAGE TOWN to visit the waterfront where Schooner Bluenose was built. Continue to Peggy’s Cove, in Mother Nature’s playground, to see the famous Lighthouse. The last stop will be Mahone Bay with the spectacular view across the Bay of The Three Churches.*
 - *Return to the hotel to enjoy CFMTA Evening Ceremonies*

5 DAY ATLANTIC CANADA ADVENTURE POST TOUR

July 7th - 11th, 2013

This 5 day escorted tour will depart your downtown Hotel.

Visit Peggy’s Cove, Lunenburg, Digby on the Bay of Fundy, Grand Pre, Moncton, cross the Confederation Bridge to P.E.I., Charlottetown, Prince Edward Island National Park and The Home of “Green Gables”. A truly memorable Atlantic Canada Experience!

All Meals, Including a Lobster Supper, Accommodation and Luxury Coach Transportation Will Be Included. Fly Home From Charlottetown or Extend Your Stay.

***Rates for these and other possible Pre and Post Tours will be available in
September 2012 - Call or e-mail for complete details!***

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416-928-3113 Ext. 224 / 1-800-463-1512

william@newwavetravel.net www.newwavetravel.net



EMPOWERING THE WHOLE MUSICIAN MIND and BODY

New York City - June 27 - 29, 2012 Symposium Co-Chairs - Gail Berenson, NCTM - Patricia Frehlich, RMT, NCTM

Join your colleagues from Canada and the United States for a three-day wellness symposium. Hosted by Music Teachers National Association and the Canadian Federation of Music Teachers' Associations, this event will offer insight into wellness issues facing musicians.

The corporate sponsor for the event will be the Yamaha Corporation of America and the symposium will take place at its Artist Services Facility, located at 689 Fifth Avenue, in the historic Aeolian Building in midtown Manhattan.

Three internationally acclaimed wellness experts will offer daily workshops from 9:00 A.M. – 12:30 P.M. The remainder of each day will be free to explore all New York City has to offer.

To maintain an intimate learning setting, only 150 registrants will be accepted, so register early to ensure you don't miss this exciting educational opportunity.

Schedule

Wednesday, June 27, 2012

Vanessa Cornett-Murtada
9:00–10:30 A.M. Lecture #1
10:30–11:00 A.M. Break
11:00–12:30 P.M. Lecture #2

Thursday, June 28, 2012

Kathleen Riley
9:00–10:30 A.M. Lecture #1
10:30–11:00 A.M. Break
11:00–12:30 P.M. Lecture #2
6:30 - 7:30 P.M. Complimentary
Reception hosted by Steinway
and Sons at Steinway Hall
109 West 57th Street

Friday, June 29, 2012

Julie Jaffee Nagel
9:00–10:30 A.M. Lecture #1
10:30–11:00 A.M. Break
11:00–12:30 P.M. Lecture #2



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www.randybuhlerart.ca



Presenters:

Registration Information

- Registration for the event will be \$150 U.S.
- Advanced registration is now available **online** or via **PDF** at www.cfmta.org.
- Onsite registration will be available at Artist Services Facility, located at 689 Fifth Avenue, in the historic Aeolian Building, New York, New York during the Symposium, providing it's not sold out.

Refunds

- Any refund requests must be submitted in writing to MTNA and post marked, faxed or e-mailed no later than June 10, 2012. A \$50 processing fee will be assessed for all refunds.

Share a room?

- If you are interested in sharing a room while attending the symposium, please contact Pat Frehlich at frehlich@shaw.ca and she will be to try to facilitate that by connecting those interested!

Travel Information

Attendees are responsible for their own travel. However the Symposium is partnering with Bill Andrews at New Wave Travel to assist with the following:

- Hotel Reservations (for accommodations within walking distance of the event)
- Airline tickets
- Transfers
- Travel insurance

For all your travel needs, please contact Bill directly at (800) 463-1512, ext.224 or e-mail william@newwavetravel.net.

Vanessa Cornett-Murtada is



the director of keyboard studies at the University of St. Thomas in St. Paul, Minnesota, where she teaches piano and piano pedagogy. An international clinician, she has lectured throughout the United States and in the United Kingdom, Ireland, Italy, Serbia, Croatia and Taiwan. She has published papers in the Journal of Undergraduate Neuroscience Education and Cultural Politics and book chapters in the fourth edition of Creative Piano Teaching. A certified hypnotherapist, she specializes in the treatment of performance anxiety for musicians. Her current research focuses on mindfulness and the nature of human consciousness in the performing arts.

Kathleen Riley, Ph.D., is known



nationally as a lecturer and clinician on musicians' technique and injury prevention. She has more than 30 years of piano teaching experience, training in biofeedback techniques, and research in biofeedback and music performance with musicians. Riley has worked with specialists in different retraining therapies and has developed her own method.

She is the music performance and rehabilitation specialist for the Yamaha Music and Wellness Institute and clinical director of ProformaVision. She has been invited to join the first comprehensive, interdisciplinary, medically based, world-wide performance enhancement and treatment network for musicians. She is a widely published author.

Julie Jaffee Nagel is a graduate of the



Juilliard School, the University of Michigan and the Michigan Psychoanalytic Institute. Her work on performance anxiety, music as a point of entry into emotion and unconscious processes, and music as an instrument of social change and mental health outreach has been published in peer-reviewed journals. She is the recipient of several prestigious awards and is co-chair of the American Psychoanalytic Association's Committee on Psychoanalysis and the Arts and chair of Psychoanalytic Perspectives on Music. Nagel is on the faculties of Michigan Psychoanalytic Institute and the University Of Michigan Department Of Psychiatry, and is in private practice.



BILL ANDREWS - CANADA MUSIC WEEK® AWARDS

APPLICATION FORM

DOES YOUR BRANCH HAVE AN INNOVATIVE CANADA MUSIC WEEK® EVENT?

CFMTA/FCAPM is presenting two awards of \$250 each to the two entries judged as the most worthy by a panel of judges from across Canada. All branches in Canada are eligible to submit an application.

These awards are made possible by the generous annual donation of Bill Andrews of Toronto, ON. Bill Andrews is an excellent musician and is supportive of young musicians. In addition to his financial support for CFMTA/FCAPM, he is our travel agent for delegate travel and special events.

Application guidelines:

- Send a detailed written proposal of the Canada Music Week project or event that your branch is planning for 2012. Describe your goals, objectives, plan of action and proposed timeline. Include a budget and plans for promoting the event.
- The focus should be on Canadian music and composers. The grant does not cover scholarships, hospitality, or operating expenses for Contemporary Showcase Festivals. Proceeds from the event may not be donated to another charitable organization.
- It is recommended that applicants consider including outreach activities, marketing and media initiatives, and audience development aspects in their proposal.
- On a separate page, write down the name of the branch and the contact information (address, phone and email) for the chairman of the project.
- Past grant recipients are eligible to apply again for a different project.
- All proposals must be postmarked by September 30, 2012.
- The branches who receive the awards will be asked to submit a report that will be featured in the Canada Music Week edition of the Canadian Music Teacher magazine.

Mail proposals to:

Po Yeh
18 Strathlea Cres SW
Calgary AB T3H 5A8



HAVE YOU MOVED???

To ensure your *Canadian Music Teacher Magazine* is delivered, please update your address with your Provincial Registrar

Thank you!





Music without borders

Conservatory Canada has pushed the frontiers of innovation and is employing a unique technology that enables us to reach out to music students in remote parts of Canada. In cooperation with E-Exam project partners Roland Canada and TimeWarp Technologies, we are able to use a combination of laptop computers, specialized software, Conservatory Canada-approved digital pianos and the Internet to connect students in remote communities with the best musicians and music programs available. Come and take a look at this revolutionary process.



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TECHNOLOGIES

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 **Roland**

1-800-461-5367 | www.conservatorycanada.ca | parentinfo@conservatorycanada.ca

CFMTA/FCAPM STUDENT COMPOSER COMPETITION

- deadline June 1, 2012

CFMTA/FCAPM MEMORIAL PEDAGOGY AWARD APPLICATION FORM

- deadline June 1, 2012

MUSIC FOR YOUNG CHILDREN

- MYC Level 1 Seminar (teacher training):
 - June 6: Calgary, Alberta
 - June 7: BC (online)
 - June 8: Kanata, Ontario
 - June 11: Elmira, Ontario
 - June 15: Kanata, Ontario
 - June 18: Whitby, Ontario
 - June 19: Grande Pointe, Manitoba
 - June 19: Halifax, Nova Scotia
 - June 19: Woodlawn, ON
 - June 25: St. John's, NL
 - June 26: Moncton, NB
 - June 26: Montreal, QC
 - June 27: Calgary, AB
 - July 3: Charlottetown, PEI
 - July 6: Toronto, ON
 - July 26 – 29: Regina SK

EMPOWERING THE WHOLE MUSICIAN MIND and BODY - NEW YORK CITY - June 27 - 29, 2012

- see page 12 for more information

RCM - COLLABORATIVE SUMMIT 2012

TORONTO: July 7 & 8 - VANCOUVER: July 28 & 29

- Visit rcmusic.ca/tpd

Contact: teachereducation@rcmusic.ca

Phone 1.800.461.6058 x350 for more information.

SUMMER SIZZLE 2012 ONTARIO

- Summer Sizzle is a growing piano pedagogy symposium for teachers and students.
 - July 15, 16, 17, 2012 - Mount Forest, Ontario
- Summer Sizzle helps bring music and culture to rural educators and musicians while offering urban professionals a chance to further learning in a relaxed environment. Over 200 participants attend this annual event, which offers several specialized workshops led by international experts, launches new Canadian pieces with composers in attendance, hosts public concerts showcasing visiting composers, guest experts, teachers and students and boasts a full music trade show.
- For more information: www.cncm.ca/summer-sizzle.html

MUSIC FOR YOUNG CHILDREN INTERNATIONAL CONFERENCE - OTTAWA, ONTARIO

- Saturday July 14th – Tuesday July 17th
- For more information:
www.myc.com/Teachers/Seminars.htm
Email: seminars@myc.com
For general inquiries: myc@myc.com
Phone 1.800.561.1MYC

The Novus Via

CN/SMS



ULTIMATE MUSIC THEORY

Workshops for Ultimate Music Theory

- MYC Conference OTTAWA, ONTARIO
July 15 - 3:45 pm
- ORMTA Conference in Burlington Ontario
July 22 - 25
- August 1, 2, & 3 (Ultimate Music Theory Certification)
Course for Teachers in Winnipeg

ALFRED PIANO WORKSHOPS

- Monday, July 30 VANCOUVER, BC
9:30 am - 1:00 pm
Sponsored by: Long & McQuade - 368 Terminal Ave.
Vancouver, BC
Clinician: Gayle Kowalchuk

CALGARY ARTS SUMMER SCHOOL (CASS)

- CASS Recital - Dr. Thomas Wu
Tuesday August 7 - 7:00 pm
Irene Besse Concert Hall, 6999 - 11 Street SE, Calgary
Admission: \$20 for adults, \$15 for seniors/students
- Piano Pedagogy Workshop - This is a full-day workshop
appropriate for piano teachers and advanced students.
August 7
Clinicians: TBA, in collaboration with RCM
Irene Besse Concert Hall, 6999 - 11 Street SE, Calgary

For more information for these and other classes:

Linda Kundert-Stoll - 403-271-0418

cassal@telus.net www.calgaryartssummer.com

ALFRED PIANO WORKSHOPS

- Monday, August 20 TORONTO, ONTARIO
9:00 am - 12:30 pm
Sponsored by: Steve's Music - TBA, Toronto, ON
Clinician: Nancy Bachus

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YUKON

Another busy year in the life of YRMTA members. Our participation in the October Event involved managing an information booth, teaching music classes for children, and volunteering in the Instrument Petting Zoo for the Western Canadian Music Awards Mini Break Out West Kids Fair. November included a weekend workshop with Dalcroze specialist from Toronto, Cheng-Feng Lin, who gave us many new ideas for teaching music concepts.

YRMTA members collaborated in different combinations, from guitar trio to jazz quartet, to present our annual recital at the end of January, and February had a visiting teacher from Winnipeg, Dr. Edmund Dawe, to give both an evening talk to teachers, and three days of lessons to our senior students.

March had performing pianists, Bax

and Chung, presented by Whitehorse Concerts, available to work with piano duets and quartets, and April contains our annual Rotary Music Festival, which highlights senior piano adjudicator Ian Parker, who will also be performing an evening concert.

The Yukon Chapter is delighted to have a visit from CFMTA/FCAPM President Lorna Wanzel during our Festival, and in May has plans to be hosting Dr. Jennifer Snow from the Royal Conservatory.

Like all chapters, we have regular meetings, an AGM, executive planning sessions, and we are such a small group that most members wear several arts association hats.

We are fortunate to access monies from the Yukon Arts Fund to assist with professional development opportunities, and in our small and seemingly isolated community, we are able to feel less insular when visitors come to share their ideas. As always, being a positive influence in the life of a child is a great privilege, honour, and responsibility, and we are blessed to have that opportunity.

Annie Avery - YRMTA President



BRITISH COLUMBIA

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

BCRMTA has had an exciting and productive year. With more than 1000 members and student auxiliary, in twenty one branches across the province, we represent many musical perspectives.

Our Branches hosted Canada Music Week® activities that included more than 500 young Canadian students. Performances of Canadian works by instrumentalists, vocalists and choirs delighted audiences across B.C. and many branches included commissioned works and student compositions. Many branches also sponsor yearly Music Festivals, and provide scholarships for promising performers highlighting the important part we play in musical education. Professional Development

continues to be a priority for us and all our Branches have stepped up in 2012 with master classes and workshops with subjects such as (to name only a very few)-technology, musical games, composition, jazz performance and studio business. Provincial bursaries help smaller branches finance clinicians so that professional development is available for all communities.

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BRITISH COLUMBIA - cont.

Many branches took advantage of the CFMTA/FCAPM “Branching Out” initiative and planned special events that promoted strengthening branch connections, reaching out to new members or increasing visibility within their communities. Thank you CFMTA/FCAPM for recognizing that the strength of our organization lies with our membership and that nurturing those ties is very important.

BCRMTA continues to work on branding and growing our organization. Recently, we ratified changes to our bylaws that would allow the addition of International Members to our rosters. We welcome teachers from outside the country who want to stay in touch with what is happening in Canada. Our “Grow BCRMTA” committee is at work on a plan that includes website changes, outreach to other organizations and disciplines and gathering perks to make membership in BCRMTA even more attractive.

New, eye catching, “peel off” membership cards have just gone out and they are a pleasure to show. These use the signature look for BCRMTA that brands our website, brochures, and magazines. Thank you to Susan Olsen, our energetic and exceedingly efficient registrar, for taking on this project.

“BC Vibes” (Convention 2012), presented by the Abbotsford branch, will be an amazing event. We love to get together and September is the perfect time for our members to recommit and reconnect with workshops, performances and fun. The clinicians, Christine Donkin and Janet Scott Hoyt are outstanding, the BC Piano Competition is always exciting, and the opportunity to share our ideas keeps us professionally sharp.

BC is proud and excited to be hosting the 2015 CFMTA/FCAPM National convention and it can only be spectacular with Joanne Lougheed and

her team at the helm. We look forward to seeing teachers from all parts of the country come and share BC’s special brand of hospitality.

It is my privilege to represent the dedicated and talented members of BCRMTA. From all of us on the West Coast, we wish you a relaxing and rejuvenating summer.

Carol Schlosar - BCRMTA President



ALBERTA

On an Alberta blue sky day last September, ARMTA held its Provincial Board meeting and AGM in Canmore, surrounded by the beauty of the mountains; we spent too much time indoors. For our banquet, we attended the musical performance “**O Canada, eh?**” at the Cornerstone dinner theatre. If you are in the Canmore/Banff area, it is wonderful fun musical event for the whole family.



In February, our “northern branch” representatives participated in our Provincial budget/board meeting via teleconference rather than flying down from Fort McMurray and Grande Prairie. This saves time and money, but we hope to have everyone present – in person – at our 2012 AGM in **Calgary**. ARMTA members will attend the semi-finals of Honens International Piano Competition.

A Premiere was held in **Edmonton** in February. Michael Massey, the director of the Edmonton Youth Orchestra has transcribed the 2nd piano parts of several Clementi Sonatinas for string ensemble. On February 5, 2012, 10 members of the Edmonton Youth Orchestra accompanied students of ARMTA teachers as they played the 1st Piano Part of the Sonatinas. It was a fabulous experience for the pianists, for Michael as he directed, and the audience was absolutely thrilled! It must happen again.

We thank ARMTA members for giving Masterclasses, workshops and concerts around the province.



Dale Wheeler and Angela Krenz in Lloydminster



Milton Schlosser working with Ana Marcu in Edmonton



Joseph Fridman and Nathan Eisentraut in Edmonton



Bianca Baciu in Ft. McMurray

Judith Anmann - ARMTA President ►



SASKATCHEWAN

It has been a busy year in all of our branches.

In November the **Regina Branch** offered 'Contemporary Showcase' for piano students. In December, Greg & Jackie Chase hosted a lovely Christmas party. In February, Greg Chase presented his workshop, 'Cracking the Boy Code'. In March, we presented a 'Mall Recital' with piano students performing throughout the day. In May, we will participate in Regina's 'Cathedral Village Arts Festival', by having voice and piano students perform in Westminster United Church, and their performances piped out into the street. Our branch presents about eight student recitals through the year.

The big upcoming event is the Provincial Convention in Regina, on Oct. 19 and 20, 2012. It will feature two stellar guest artists: internationally-renowned coloratura soprano Tracy Dahl in recital; and pianist Jacques Despres, who will give a lecture-recital on the Debussy Preludes. There will be 10 workshop sessions in two streams: one for voice; one for piano. More information can be found at www.srmta.com.

North Battleford Branch will be hosting the province wide Jean

McCullough Piano Competition in May. This competition is for piano students Grades 3 - 8.

Yorkton Branch

February 4 and 5 saw our teachers taking part in Pedagogy and Coaching workshops with Debra Wanless. Our annual student Music Writing Competition was judged on February 17. We were pleased to have eleven entries in total. On May 4 & 5 we are sponsoring a Weekend Contemporary Keyboard Workshop with clinician Wes Froese. In May we are planning our Boys Recital and Duet Recital.

Swift Current Branch

Swift Current Branch Meetings have included performances by teachers, music festival scholarship winners, a presentation on business practices and a teacher's inspiring story of musical highlights in her life. The branch participated in the Branching Out initiative sponsored by CFMTA by displaying brochures and posters and also performing during Culture Days in Swift Current. Several students and one teacher performed their own compositions at the Canada Music Week® recital held in November at the Art Gallery. The branch will be sponsoring a teachers' recital featuring piano, violin and vocal performances at the Swift Current Art Gallery on May 27.

West Central Branch continues making music and musicians in over ten communities. We have increased our profile through press releases and new member information packages.

Nine of our twelve members attended the CFMTA Convention and were an integral part of the book launch of SRMTA's "From Prairie to Pine – Piano

Solos by Saskatchewan Composers – Volume 2"

Professional development activities highlight each of our meetings. We are fortunate to be inspired by performances by Marylou Dawes, Christina Bakanec, Katy Finch and Helen Barclay's percussionists.

Activities of note for students and teachers include our annual Contemporary Showcase as well as a pre-festival master class with Kathleen Gable.

Saskatoon Branch

This season has been a success on many fronts. Several workshops were provided by fellow RMTs. We thank Wes Froese for his workshop, "Teaching chart playing for piano", Peggy L'Hoir for taking us through the new *Prairie to Pine* collection and Bonnie Nicholson for her presentation "Contemporary Classical Music for the Reluctant Student". Thanks also to Darcia Evans, who joined us in January to talk about "Strategies for Teaching ADHD Students".

This year our branch is celebrating its 80th anniversary. Celebrations for this special year were launched with an unforgettable performance by pianist, Jan Lisiecki. In February, we convened at the historic Gustin House, where Walter Thiessen spoke about the early days of our branch, and the Lyell Gustin Studio. Our Anniversary celebrations will culminate in a High Tea event at the Delta Bessborough and will also afford us the opportunity to recognize long standing service of several of our members.

Audrey Watson - SRMTA President



MANITOBA

The past year has been a very busy one for the MRMTA. It began with our AGM, which was held at the Viscount Gort Hotel on October 2nd, 2011. There was a lively discussion re the fee structure for the Province of Manitoba – we appreciate all the input by members who were present. Understandably, there were some concerns, and the Executive is working very hard to alleviate those concerns.

In the fall of 2011, we did a close examination of our by-laws, which resulted in a new set of by-laws (to meet the needs of our recently-amalgamated Winnipeg Branch with the Provincial Branch). The by-laws were revised in a draft form by Cathy Dueck, our former Registrar. Some input was presented by a small group of members after the Panel on Leading Students to Excellence, which was held on October 30/11. In addition, a by-law revision meeting was held on November 24/11 at St. Paul's Anglican Church in Fort Garry. A good turnout of members

voted in favour of the new rules. But most people had sent in e-votes, with their approval. Let's hope the changes made will take us into the future with confidence for a stronger-than-ever organization. We know that there was much discussion and rumination, but such a huge undertaking requires a lot of thought.

In the area of Professional Development, an interesting workshop was held at St. Andrew's River Heights United Church on October 30/11. The panel consisted of three of our own members, who are also on staff at the University of Manitoba Marcel A. Desautels Faculty of Music: Caron Whitlaw-Hiebert (piano), Dr. Oleg Pokhanovski (violin), and Dr. Karen Jensen (voice). The teachers present had an opportunity to ask questions pertaining to their own studio environments – problems they might have with students of different age levels and economic backgrounds, etc. It was an enjoyable and enlightening experience.

In November of 2011 Brandon and Westman Branch represented the Province of Manitoba during Canada Music Week®. They had a concert plus Master Classes and a Workshop, which featured eminent Canadian pianist/composer David McIntyre. According

to Ann Germani, President of the Brandon and Westman Branch, the week-end was a resounding success.

In Winnipeg, we celebrated the “branching out” project by donating our \$50. given by CFMTA/FCAPM to the Siloam Mission. We also collected non-perishable food items for the Mission. It seemed the right thing to do as we approached the Holiday Season. In addition, sharing with those less fortunate often brings the people involved closer together.

As I write this report, Scholarship Auditions have been completed, and winners have been selected to perform on April 15/12. This Gala Concert will take place at Westworth United Church in Winnipeg. Naturally, we are hoping for a good turnout! Those young performers worked long hours to prepare for the monetary awards, which will be presented during this concert. It seems that the level of ability is increasing each year!

The Gold Medal Ceremony was held at the Winnipeg Art Gallery on January 8, 2012. This event was sponsored by the Royal Conservatory, and it was very well attended. The concert was delightful and awards were handed out quickly and efficiently! A big thanks to Lisa Doerksen for all her work on



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MANITOBA - cont.

the occasion. On January 22, 2012 we held a holiday dinner party at St. Luke's Anglican Church in the Osborne Village Area. Kerrine Wilson arranged this event and our entertainers were Steve Kirby and his wife, Anna-Lisa Kirby, a jazz duo "par excellence". Teachers and their guests were most impressed with this gifted couple, who now reside in Winnipeg (and they are both on staff at the U. of M.) after living and performing in New York for several years. And the dinner was delicious.

The Winnipeg Music Festival ran for three weeks – from February 26 – March 18, 2012. Many of our teachers had students entered in the classes, and also found time to volunteer their services to the festival. Several teachers act as accompanists in the solo classes for all disciplines.

For three days February 10th – 12th Glory St. Germain and several MRMTA member-volunteers – along with the Variety Club Children's Charity volunteers, presented the 22nd MRMTA Pianothon at Loewen Piano House on Portage Ave. Thank you to all the students and teachers for their fund-raising efforts and performances! Almost \$6000 was raised this year.

Our calendar year continued on March 18, 2012 with a Workshop at the home of Glory St. Germain. She gave an interesting presentation/discussion on the teaching of theory, using her own books and audio-visual aids, and, of course, her own lively dialogue.

We are presently looking into having our June 3/12 wind-up meeting combined with the Annual General Meeting – another new move by our

Executive. Peter Van Ginkel is the Chairperson for this event, and we are eagerly looking forward to a great afternoon at the Viscount Gort Hotel.

MRMTA Executive representatives, Glory St. Germain and myself, look forward to the CFMTA/FCAPM meetings to be held in Toronto – June 25th and 26nd. A good summer to everyone!

Dorothy Lothar - President MRMTA



ONTARIO

ORMTA Provincial Meetings, AGM, Special Teacher Luncheon and Competitions were held at Stage West Hotel in Toronto on July 23rd, 2011.

Anita Pari, from Ottawa, was the winner of the Young Artist Competition. Ms. Pari, at thirteen years of age, was a mature and graceful performing artist, travelling to six Ontario cities during September and October 2011. ORMTA is grateful for the ongoing support of CFMTA/FCAPM with our Annual Young Artist Tour.

On July 22nd, a Strategic Planning Session was held at Stage West with Provincial Executive, Provincial Council and several Branch Presidents. The topic was our present membership policies and methods of increasing membership.

ORMTA continues to update its

Workshop Program in order to provide excellent Professional Development to our members. In September, we created a Workshop Video with Clinician Maria Case from the Royal Conservatory of Music. This is posted in Chapter form on our Provincial Web Site. We will monitor the number of hits to help us decide if this would be a wise use of funds for our members to have easier access to Workshops.

Our Affiliate Teacher Level is in the process of being evaluated and updated. A Committee researching this Qualification level will be reporting their findings at our April 22nd Provincial Meeting in Toronto.

We continue to make one of our four yearly Provincial Council Meetings an e-meeting, which saves our members several thousand dollars a year, and ensures that our Council members are not driving or flying in January inclement weather to Toronto.

We have had a Technology Committee working all of this year exploring new possibilities for Website Communication for our members. This will be an ongoing process during the next few months.

"From Synapse to Symphony-Molding the Musical Mind", our Provincial Convention, will be held at the Holiday Inn Hotel and Conference Centre, in Burlington, Ontario, July 22-25, 2012, hosted by the Hamilton-Halton Branch. Branch President Warren Nicholson and Convention Convenor Andrea Battista have an exciting Convention planned for our members.

Charline Farrell - First Delegate
Sue Jones - Second Delegate



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PROVINCIAL REPORTS - *Coast to Coast - cont.*

ONTARIO - cont.

A few *Canada Music Week*® reports were missed in the last issue.



The **Kingston** branch of ORMTA and the Queen's Conservatory of Music (who donated the space) co-sponsored a *Canada Music Week*® event from November 25-27, 2011. The event ran Friday evening and all day Saturday, with a final recital on Sunday afternoon

and was a great success, with over fifty performers, including performances by vocalists, string players, flautists and lots of pianists. There were five very impressive compositions written by some very talented students, and the overall level of playing was very high. Composer Dr. John Burge from Queen's University adjudicated the performances and ORMTA member Kristen Rae did a super job organizing everything. It was a fun, informative, and rewarding learning experience for the students and parents alike. Before a lovely final concert, MP Ted Hsu gave some inspiring opening remarks and posed for some group photos with the performers, 17 pianists along with one violinist and one vocalist.



The **Newmarket and Area** Branch takes pride in celebrating *Canada Music Week*®. A big thank you to the teachers and students who support this wonderful event!

Our annual recital, "A Celebration of Canadian Composers and Their Music" was held on November 12th, at Trinity Anglican Church in Aurora. The programme included the music of Stephen Chatman, Christine Donkin,

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ONTARIO - cont.

Debra Wanless, Michael Danna, and Alexina Louie, to name a few.

It was also great to hear some of our young vocalists perform. *She's Like The Swallow* by Godfrey Ridout, *My Dreams* by Ruth Watson Henderson, and Burton Kurth's *A Cookie for Snip* delighted the audience!

In keeping with our Canadian theme, Tim Horton's Timbits and punch were enjoyed by all!



QUEBEC

Cette année encore, les activités de l'AMPQ ont fait partie de la vie de plusieurs jeunes musiciens. D'ailleurs, au moment d'écrire ces lignes, nos activités se poursuivent jusqu'à la mi-juin.

Tout d'abord la semaine de la musique canadienne a ouvert notre année d'activités. Une centaine de jeunes musiciens ont participé à cette journée composée de cinq récitals soit le 20 novembre. Des jeunes entre cinq et dix-sept ans se sont inscrits à cet événement. Le concert gala (le 26 novembre 2011) nous a offert des œuvres de quinze compositeurs différents. Grâce au centre de musique canadienne à Montréal, les musiciens sont retournés à la maison avec une nouvelle partition canadienne de musique canadienne. Mentionnons aussi les nombreuses récompenses dédiées aux participants comme des bourses offertes par l'APMQ et par notre juge invité Matt Herskowitz.

Le Père Noël était de retour parmi nous cette année lors du « club des petits » au début décembre. Ces petits récitals (3 en tout cette année) s'adressent aux jeunes musiciens entre quatre et dix

ans. Pour le grand plaisir des enfants, le Père Noël a écouté puis récompensé les jeunes musiciens en leur offrant des cadeaux à chacun d'entre eux.

L'automne s'est terminé avec quelques « club des adultes » qui ont eu lieu chez des professeurs ou des bénévoles. Des musiciens de niveaux débutants intermédiaires et avancés ont performé lors de ces récitals. Le tout a été suivi d'un agréable petit goûter.

En juin prochain, nous aurons les clubs de performance des adultes de niveaux débutant et avancé.

Le récital du printemps est de retour cette année et il bénéficiera d'une journée de récitals qui aura lieu dimanche le 29 avril en après-midi.

Enfin, le festival de musique classique de Montréal (FMCM) est dans la préparation de sa grande fin de semaine de présentation. Les inscriptions sont en cours et l'horaire sera publié dans un mois environ. Nous avons tous hâte à cet événement qui clôturera notre année à l'APMQ par le concert gala du concours le 2 juin 2012.

En terminant, j'aimerais souligner le travail constant de nos membres et la participation de ceux-ci lors de nos activités. Un merci particulier aux membres du conseil d'administration ainsi que tous les bénévoles qui s'impliquent grandement à faire de nos activités un grand succès à chaque fois. Merci à tous ceux qui participent de près ou de loin à toutes ces expressions de la vie musicale chez nous.

Again this year, the QMTA activities have been a part of the young musician's life. As this paper is being written, activities are still taking place and this will continue until till the middle of June.

Our year of activities started with the Canada Music Week®. Over a hundred young musicians have taken part in

this day of music, which took place on November 20th. Young students from 5-17 years of age signed up for the event. The official concert (November 26 2011) offered us works of fifteen different composers. Due to the Canadian musical center in Montreal, the musicians went home with new pieces of Canadian music. Let me mention also the many rewards given to the participants, like awards offered by QMTA and by our judge Matt Herskowitz.

In December, Santa Claus was again with us at the Kinder Club. Those small concerts (three this year) are for young musicians between 4-10 years old. Santa Claus offered gifts to each and every one of these young musicians.

During the fall season, the adult performance club took place at the teacher's or volunteer's homes. Musicians from different levels, beginners, intermediates or adults performed at these recitals. These concerts were followed by much appreciated lunches. In June, we will have the higher level adult performances.

The "spring recital" is back this year and will be composed of recitals on April 29 in the afternoon. Finally the Montreal classical music festival (FMCM) is preparing for a grand weekend festival. Registrations are going on and all the schedule will be known in a month. A concert-gala will be on June 2th, 2012.

In conclusion, I would like to mention the constant work of our members and their implication in our activities. Special thanks to members of the board of directors as well as all the volunteers who help make these activities a success. Warm thanks to all who participate on different levels in all of these expressions of our musical life.

*Lynne Gagné - Co-President
APMQ-QMTA*



NEW BRUNSWICK

NBRMTs have been busy over the last few months! Here is some of what we have been up to:

NBRMTA Music Competition

The third biennial NBRMTA Music Competition was held on February 18, 2012 at the Charlotte Street Arts Centre in Fredericton. There were forty-eight competitors entered, thirty-two in piano and sixteen in voice, with thirteen teachers entering students. It was a long, but, successful day for all.

Due to the increased entries received, Round Two of the competition was eliminated. With the largest number of entrants being in Division One, this category was divided by grade. There were prizes awarded for each grade level. As in previous NBRMTA Music Competitions, the entry fees received went to the prize money awarded to the competitors.

Thanks go to the teachers for acting as adjudicators for the competition, and in other capacities throughout the day. February 18th was a fabulous day of music making in Fredericton provided by our students. Congratulations to all who participated. We hope to see the numbers continue to increase in future competitions. The next competition will take place in February 2014.

NBRMTA has adopted a provincial version of the new CFMTA/FCAPM Mission Statement.

From Fredericton ...

In October, the Fredericton Music Teachers' Association, along with St. Thomas University had the honour of hosting Dr. Ana Maria Bottazzi. A native of Argentina, Ms. Bottazzi began playing the piano at age 2. While in Fredericton, she performed a recital at St. Thomas University, taught private lessons, taught masterclasses, and held an informal talk with FMTA teachers. Having re-learned to play the piano as an adult after the tragedy of a near-fatal accident, Ana Maria has a great understanding of piano technique and how to teach technique. She has an ability to clearly articulate to students what she is asking and to obtain immediate results. Having overcome such great obstacles in her own life, Ana Maria refuses to believe anything is impossible. She encouraged each student to never give up and to do something with their lives. Ana Maria's love for performing, passion for teaching, and energy for life inspired all those who had the privilege of meeting her.

At the November general meeting, we had Nicholas Larade talk to us on Sports Psychology as it pertains to preparing for musical performances. He discussed visualization, positive self-talk and relaxation techniques. We also enjoyed a performance by one of our members, Chris Freeman, and the Barbershop Quartet, "Meadowlarks," who performed at the Ladies' International Barbershop Convention for Harmony, Inc. in Hersey, Pennsylvania in November.

From Council ...

a new brochure has been prepared to be distributed to prospective new members, as well as parents and students. We've also been reviewing and updating the By-laws. The proposed changes will be discussed at our AGM in June. The Sackville Branch will host the annual convention and AGM on Saturday, June 16 on the campus of Mount Allison University.

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 ARTS BOARD

NEW BRUNSWICK - cont.

The Fredericton Music Teachers' Association recently presented awards for 'Original Composition' to sixteen area music Students. The Competition, adjudicated this year by RMT Jennifer Mok (*B. Music and M.* in Music Composition, City University of New York), is held yearly to celebrate and encourage music composition. The Student prize-winners receive an individual adjudication, a certificate of merit and a cash award. However, this year, those who finished first and second in their age categories have been invited to perform their works at the FMTA-sponsored "ENCORE LUDMILA" concert, to be held on Friday, March 30th, 7:30 p.m. at the Charlotte Street Arts Centre in Fredericton. 'ENCORE LUDMILA' features LUDMILA KNEZKOVA HUSSEY, (Order of NB; Hon. Doc. Of Letters, UNB Saint John), internationally acclaimed pianist, composer, music pedagogue and founder and Director of the 'LUDMILA KNEZKOVA HUSSEY INTERNATIONAL PIANO COMPETITION' which has brought brilliant pianists from more than fifty countries of the world to compete here in New Brunswick.

From Carleton-Victoria Counties ...

RMT Irma Mulherin, and her husband, Scott of *Broadway Productions* in Grand Falls are celebrating their 10th anniversary. They began with a benefit concert for the local food bank in 2001 and continue the tradition annually. The company offers a summer theatre camp for children, a dinner theatre which now tours over 5 locations each November, and a private music studio specializing in voice and piano. Over the past few years Broadway Productions has been expanded to boast the Music for Young Children program, and three outstanding choirs, all under the direction of Irma Mulherin. Most unique to the company are the original dinner theatre scripts which have won

them acclaim as far away as Banff and Fort McMurray, Alberta. Irma's music students are frequent medal winners for the MTA Local Examination Centre, and represent the Victoria County Music Festival at the provincial festival each year.

RMTs Barbara Long and Sharon Dyer joined studios for their 2nd annual collaborative music celebration. Each student prepared and performed a piano ensemble piece. Following the performances, students worked in groups with boomwhackers and percussion/rhythm band instruments to prepare an impromptu presentation. RMTs Barbara Long and Tracy Anderson are piloting an after-school MusIQ Club program in Hartland and Woodstock elementary schools. The program features *Adventus* software and combines features of traditional and new approaches to learning music in a group setting.

Barbara Long - President NBRMTA



NOVA SCOTIA

The 2011/12 teaching year is proving to be a happy and productive one for Nova Scotia! We have welcomed new members, we have had hundreds of students participate in Canada Music Week® Activities and our members have enjoyed numerous pot-lucks and concerts.

March and April are very much dedicated to Kiwanis, with students performing in pre-festival recitals and practising diligently to prepare for those oh so important performances.

We also have a March master class with NSRMTA Member Tietje Zonneveld. Tietje frequently gives master classes to advanced piano students and the list of students waiting to work with her is ever growing. Her insight and musical guidance is positively amazing and the students benefit enormously.

The Scholarship Committee is being hosted and organized by our Dartmouth Chapter this year and Peggy Harrison (Dartmouth Chapter President and co-chair of the Scholarship Committee, along with Michal King) reports that we have numerous entries. The competition will be taking place on May 25th and 26th. Our Provincial Convention is being hosted by our Valley Chapter this year and members are looking forward to a wonderful day of socializing and professional development at Acadia University in Wolfville. Valley Chapter President Heather Pineo Regan is hard at work with her committee to make this day the very best it can be!

Immediately following our Provincial Convention and Provincial AGM, the Nova Scotia Delegates will be making their way to Toronto for the CFTMA/FCAPM Executive meetings. With such interesting initiatives and progress going on at the National level, we are very much looking forward to some much needed discussion with other CFMTA/FCAPM Delegates!

In addition to all this "business as usual" stuff, Nova Scotia is busy planning for the 2013 CFMTA/FCAPM Convention. There has been much development and things are coming along very nicely. Venues are booked, artists are contracted and sponsors have also been secured. To keep up to date with all this convention business, please visit www.cfmta2013halifax.ca and sign up for our mailing list. If anyone ever has any questions, please do give us a shout!
Rémi Lefebvre - President NSRMTA



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NEWFOUNDLAND and LABRADOR

Greetings to all our colleagues across the country! While spring has arrived, some of us are still awaiting its pleasures as this article goes to print.

Since our successful CMW® activities, featuring the music of Dean Burry, the NLRMTA has been busy with several projects. In December a series of recitals involving many teachers and their students was presented at MUN School of Music. These performances took place on the weekend prior to Christmas and featured seasonal as well as traditional repertoire. The special focus of these concerts was the contribution made to the Community Food Sharing Association through the

donations of food and money collected as an admission to each recital. The benefits arising from this activity were multiple – students polished and performed their music; they experienced the gift of giving to others; the season was celebrated through music with friends and family; and the Food Bank's resources were enhanced to the value of \$6000.00! The NLRMTA is grateful to Margie Murray-Reed for her continued involvement in this most worthwhile project.

Each year from December to the end of February master classes are given by the faculty of MUN School of Music, and this is coordinated by the NLRMTA. The venue and master teachers are provided free, and the entry fee charged to each performer is donated to the scholarship fund of the NLRMTA. Students at a conservatory level of Grade Eight and above are eligible to partake. Again this year there was interest from students of Association members, as well as those studying with

other teachers. Young performers found the classes very beneficial, especially because they were held prior to the Kiwanis Music Festival and music school auditions. Through these classes teachers from the NLRMTA were able to meet colleagues who are not members of the Association.

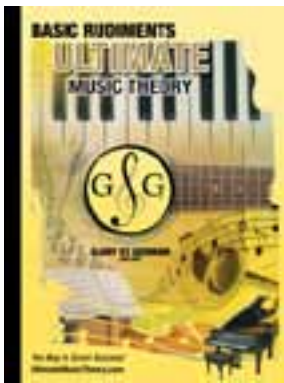
Our Winter Recital featured piano and vocal students, some of whom were performing for the first time. Others entertained the audience with selections they were preparing for concert group performances in the Festival. The NLRMTA Scholarship Recital, to be held on May 5, will be the culmination of our activities for students of registered teachers. Heather Hillier-Snow will adjudicate the event and will award scholarships and prizes which total over \$750.00. Again this year our organization is pleased to be presenting the winner of The Provincial Music Festival a \$500.00 scholarship.

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NEWFOUNDLAND and LABRADOR - cont.

May 6. Following the election of officers and committee reports, a pot-luck supper will be held. The small group of members who have so diligently served the Association will then be able to enjoy a carefree summer!

Barbara Clarke - President NLRMTA



PRINCE EDWARD ISLAND

Hello from PEI on this beautiful, sunny, April day!

I am very happy to report that our membership has grown to 36 members this year, an all-time high. It has been a busy year, as usual, for our organization and we continue to play an active role in the arts community on PEI.

Our year began with the RCM Professional Development Seminar soon followed by our Branching Out event, a tea held at our new President Sue Irvine's house, where we met two prospective members. Our Canada Music Week celebration was small but mighty good! Thirty students representing six studios performed Canadian repertoire for solo voice, piano and violin. Also in November, four PEI students received RCM Gold Medals in the ceremony held in Halifax, Nova Scotia. Three of these recipients were students of PEIRMTA members. We congratulate the students and their teachers.

In January we held our awards concert for the Student Composer Competition. Our adjudicator, PEI composer Kathy Campbell, was very enthusiastic about the compositions and has recommended five entries move on to the CFMTA/FCAPM competition.

Our Young Musicians' Recital Series continues to be a success with seven performance opportunities throughout

the year. Three adult student and teacher get-togethers take place with performances and a pot-luck meal.

Our piano pedagogy group meets on a monthly basis.

As I write this report, entries are coming to my inbox for our seventh annual Perform-a-thon in which students will perform in an all-day concert for pledges. This event is our main fundraiser and provides students the perfect opportunity to perform their repertoire for an audience prior to the upcoming music festivals on PEI.

We are currently awaiting word that the PEI Department of Education has approved RCM accreditation, a process that has been underway for many years. Thank you to the many music teachers who have devoted their time and energy to this worthwhile project over the years.

*Suzanne Campbell - 1st Delegate
PEIRMTA*



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 Trust.

Guide to Performing Successfully in Public for the Advanced Music Student and for Career Musicians

by Margaret Macpherson

Members,
this is the 'sequel'
to the article
published in
September 2011

Serious music students and professional musicians often have to confront the same issues of preparation and attitude towards performance as their younger colleagues. The following discussion is designed to help musicians who are studying at the college/university level, or who are advanced enough to find themselves playing in public, either as accompanists or chamber musicians, or in bands or orchestras. Many of the ideas dealing with preparation for performance and stage fright can apply across the board to other instrumentalists and singers as well as keyboard specialists.

Remember that playing in public is merely a function of time. It is all about preparation. We can all too easily engineer our own failure by preparing hastily and not thoroughly. Even at the very beginning stages of planning, the musician can make good or bad decisions. For instance, in the choice of music it is wise to choose material within your grasp – a piece above your reach or capacity, even if you love it, is for wood shedding alone, not for airing

in public. People are not generally aware of how long it may take to properly prepare a concert program. A beginning student may learn one new piece a week, but an advanced student may take a year to prepare a one hour recital. Great masterpieces of music take time to prepare.

PRACTICAL SUGGESTIONS FOR PREPARATION FOR PERFORMANCE

In performance, there are only two kinds of mistakes. One is a slip. The finger slips off a note that we know absolutely well. Or for a violinist, a note sounds wrong that has never been out of tune in rehearsal. This is an accident, and it may never recur. The other kind of mistake is a “practiced mistake” – a habitual mistake – one that occurs over and over in practice. This type of mistake demands serious eradication, because such errors have a strong tendency to show up in performance. To combat this type of mistake, draw a stop sign on the music right before the trouble spot. In practicing, remember to stop there every time and then play through the tricky place *however slowly it takes for it to be correct*. Always play in correct rhythm, even at the slow tempo. The slow, correct repetitions will eventually replace the former practiced mistake. It takes a lot of time and determination to do this, but it works.

This is the kind of practice that Canadian figure skater Elvis Stojko was talking about when he said, “It’s not practice makes perfect, it’s perfect practice makes perfect.” After noticing how annoying it is to have to fix a practiced, engrained mistake, it is

worthwhile to resolve to avoid this the next time a fresh new work is begun. If you treat every new piece of music with respect, like a newborn baby, or unploughed field, then the difficult parts get the slow correct treatment before a problem occurs. ..

The serious musician needs to know where the potential fault lines in his music are. Those are the places where a problem has occurred in practice, or where you *suspect* that one could occur. Most pieces of music, virtually all of them at the advanced level, have parts which are truly difficult. I like to think of those places as being where the canoe hits the rapids. I have friends who are white water canoe enthusiasts. I saw their video. I innocently enquired as to why they did not take the portage around that nightmare, and was greeted with polite smiles. What did I think they had dragged the white water canoe up to the Nahanni River for? As musicians, we cannot portage around the hard part. We prepare for the trip. We practice slowly, and then we grab the paddle for the ride. The hard part is actually the exciting part. The audience can be given a special thrill here – the musician is skirting the edge of disaster with style. You must treat these parts of the music the same in rehearsal as the easier bits. Use slow correct repetitions, and go on to fast correct repetitions. Now practice a deliberate mistake, and recover quickly – your crash helmet is on. It’s all in how you recover.

Let us say that there are three kinds of preparation for playing music in public. There is over preparation, adequate preparation and under preparation. Let us think about each in turn. ►

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OVER PREPARATION

This is not too bad a situation. The music is known, but it may be kind of stale. It needs only to be revitalized by using the imagination. It may be difficult to remember what excited you about this music in the early stages of learning. Perhaps a challenge to go faster, or slower, or with more dynamics and expression could serve as a spark. The good news is that you can *trust* the physical training you have done. Consider how physical repetitions work. An eleven month old baby practices for months to take a few steps on his or her own. A few weeks later the baby remembers this skill and executes it perfectly, and reliably. The baby also trusts his or her audience – the parents – to be wildly supportive of this effort. An audience at a music concert is in fact also encouraging and supportive of success in the case of a performer. Given this truth, you can play virtually without problem. Physical repetition and trust are the keys. And what an opportunity to communicate to your listeners and play really beautifully!

ADEQUATE PREPARATION

You have done some disciplined work. You have had a steady training regime – say there were no big gaps in daily practice for some time. You can trust your preparation. Now you do not want to “over practice.” Rather than repeating the music when it is almost always well done, try silently reading the score, imagining your ideal sound and looking for missed details. With adequate preparation the odds are that you will be OK if you shut down the mental chatter. What mental chatter? For example, “Someone is looking at me,” or “What if I mess up big time?”

Or how about, “That player is more advanced than me.” “My hands are cold”; “I hate this instrument...” If this kind of chatter starts the week before a performance, try an under tempo “walk through” instead of a “run through.” Pianists can actually try a slow, *silent* play through, touching the surface of the keys while making no sound, a very reassuring and calming exercise. The truth is that with adequate preparation, you are well placed to play well. It is at this point that the attitude of the performer becomes extremely important. You can sabotage your own good preparation by getting overly nervous. (More on that below - in the section which deals with solutions to stage fright).

UNDER PREPARATION

Sometimes despite our best intentions, we run out of time preparing the music. If you suspect there is an under-prepared place, believe me, there probably is. So say to yourself, “This part could crash. What will I do if it does?” Here is what to do:

1. One week before the performance, check if there are places that never go well on the first try. Consider leaving out notes permanently so that you can play without breaking the rhythm. For keyboard players, keep at least the melody notes and essential bass notes. These are the bare bones of a musical line. Practice the changes you have made and stick to your decision. This is the kind of necessary executive decision that is so important to accompanists, who are often asked to work for soloists at the last minute. This is not a defeat, but a great tool involving the skill of music arrangement.
2. In underprepared work especially, you may make mistakes or miss something in an actual performance. It is, in fact, likely to happen. When this happens, show nothing in your face. Relax, breathe out and let your shoulders down. Say to yourself, “Well that is enough of that, I am going to play better now.” It is all in how you recover from errors. Go on, don’t panic, and don’t lose your temper. Do not judge yourself harshly.
3. Consider for a moment the expectations you have of yourself in a recital versus the expectations of an audience. To expect to do under stress the highest you have ever achieved in rehearsal is unrealistic. Expect, rather, an average of your best attempts. In fact you can usually deliver only 80% of your preparation while playing under pressure. That is what the professionals often settle for.
4. There is a double standard operating in public performing. The public expects that the notes will *sound* right with no obvious faults. (For the general public, the faults have to be quite obvious to get noticed.) They also expect the rhythm to cook along steadily, so that they could tap their toes and not feel an obvious break. The artist, (the musician that is) is hoping that in addition to perfect notes and timing, there will also be sincere, artistic expression with a creative, beautiful sound that communicates- and the list could go on. There can be quite a gap here in mind set, which can work to the advantage of the musician

pressed for preparation time. If you cannot deliver your ultimate, at least you can aim to meet the expectations of the general audience. If you are underprepared, be willing to compromise between your aspirations as a musician and the expectations of the audience. Sometimes you just have to fake it – and in so doing you won't let down the audience.

5. Your program of pieces must be solidly memorized two weeks before the event. If it is not, be willing to change the program, cut numbers, or play with the music. You can't expect your performance to be solid if your preparation is shaky, but you can avoid disaster. Look for solutions. Study your score away from your instrument, and be sure to know all the details at every point in the music - what section, what page, what repeat, what harmony, what key changes, etc. If you need more practice days than you actually have left, you can double your effective practice sessions. Just practice twice a day, separated by enough time for the body and brain to recover and process the previous learning.

MUSIC PSYCHOLOGY: NERVES – AND SOLUTIONS TO STAGE FRIGHT

In the previous section we considered the work involved in **preparing** music for public performance. Shaping our **attitude** to performance involves equally demanding work. Combating nerves involves work. It involves shaping our attitudes and outlook. It helps to practice some visualization exercises. The following ideas may be useful.

1. Think about performances you have attended yourself. Sometimes you have really enjoyed watching and listening to the musician,

sometimes not. A lot of it has to do with the attitude of the performer. Imagine watching yourself as you play. Are you communicating active listening with your body language? Do you have a serene face? Do you give the impression that you are including the audience in this experience? Are you making it all look easy? If so, the audience reaction will be positive. They will think that the sound is dancing,

flowing, and that the music is effortlessly pouring out and is incredibly beautiful. Now think of the image you do not want to project. See a closed face that is thinking, "I've got to be perfect or else." The face and body are communicating worry and fear. There is no invitation to share an experience, no attempt to connect with the audience. The audience reaction will be, "That looks hard; I am worried for the performer."



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2. Even if you are performing alone, it often helps to think that you are part of a show. Think of how a good actor performs on stage. If the actor forgets his or her lines in a play, of muffs them, he or she lets nothing show. The actor does not dwell on the mistake, but thinks ahead. The others cover up and the show goes on. Try to remember experiences where you were part of a performance featuring a series of musical offerings. Say to yourself, "It is not all me, there is music before I play, and after I play, and I am merely part of it all."
3. Give to your audience. Remember that it is not all about how YOU feel. Performing involves a lack of selfishness – in particular a lack of self consciousness. Try this exercise. Think of yourself as a transparent window. You are an interpreter, of translator of the music. It passes through you from the composer to your listener, and you personally are invisible.
4. The ultimate goal in playing music is communication - personal communication - so make an effort to be authentic. The audience will not be fooled, or entertained, if they perceive that you are copying another artist's look or sound without expressing your own understanding and personal feeling for the music.
5. Keep your attention on what you are doing. Listen to yourself always. Tell yourself that you have too many musical goals - notes, rhythm, speed, accents, crescendos, phrasing, expressive intentions- to allow for any outside mental chatter to enter your head. Concentrate until the very last note is played.
6. Every performance should have a practiced choreography. Look where you always look. As a keyboard player, keep your eyes on the notes, or on your hands. The eyes and whole body should have a rehearsed routine, right from the walk onto the stage to the final bow.
7. It can be helpful for musicians to think of themselves as professional athletes. In the book, "The Inner Game of Music" by Barry Green we learn about a pro tennis player facing an opponent across the net. You are to imagine being this player. The opponent either drills the ball past you, or you return the ball and get into the game. The author describes for us how fear and negative mental chatter can make us think that we cannot return the ball. He goes on to say that in music, negative mental chatter IS the opponent. You can interfere with your own training. You can sabotage your own preparation with negative thoughts.
8. Accept that you will probably not feel totally comfortable on stage or during a music exam, competition, or performance. Accept that there will be 'artist's butterflies' in the tummy. Actors have them. Olympic skiers have them. Say hi to those butterflies. Value them as an artist's prerogative. And tell them to stay in their tummy jar with the lid on. NO going up to the brain to create mental chatter. No going to the fingertips or legs to create tremors." Barry Green advises us in his book to aim for *relaxed concentration*.

Breathe slowly before playing, and tell yourself that once you start, everything will be OK.
9. Even if you have a really disappointing experience and do not play particularly well, it's not the end of the world. Everyone knows that it is valuable to learn from mistakes or failures. Even student drivers are sometimes advised that a fender bender in the learning stages can make you a better driver in the end.
10. Now imagine yourself as a professional musician. Forget being a student. Perhaps you are being paid to perform, and if not, pretend that you are. Like lots of people, you have a stressful job. Remember that stress makes diamonds out of coal.

AS THE PERFORMANCE DAY DRAWS NEAR

By this time you will have tested your music out by performing it for a friendly audience as a practice run. Your preparation will have been done, so all you can alter now is your attitude. Now consider this: you cannot be better than you are, so why stress about it? You cannot play better than you can. So relax. The way you are is good enough. Why are you doing this at all? Because you believe in the music! It is beautiful and you intend to share it. It is important to say this to yourself even if you temporarily do not believe it. Also, be honest in your own self assessment—neither over-estimate nor underestimate your abilities. Another tip - if you are entered in a festival or competition,

avoid other musicians' backstage gossip and chatter as it can sometimes be malicious. Never let anything or anyone bully you into doing less than your own best. On the day of the concert, say to yourself, "This is the most important thing that happens today, but it will not be devastating in the long term." Keep things in perspective. After all, remember that 8 year olds do this, so we all need to take heart!

LAST THOUGHTS BEFORE GOING ON STAGE.

Take only useful baggage with you, your good preparation and your positive attitude. Remember that what you have prepared is good enough, and trust the training. Arm yourself with a visualization that works for you, perhaps "the professional," "the transparent window," "the well rehearsed musical athlete," "the communicator" or "the actor." Right before going on stage, commit yourself to making it work. Be positive that all this effort in the name of music is worth it. And now wish yourself good luck!

Source:

Green, Barry, Gallway, W. Timothy (1986). *The Inner Game of Music*, first edition, New York, Avalon press, Doubleday.



Margaret Macpherson, (nee Turner), is a piano and music theory teacher, and an accompanist, currently teaching and playing in Ottawa Ontario. She holds degrees in Music: ARCT, (performer and teacher), LMM, and a M.A. in English literature. Professional development has included piano studies with Dorothy Johnson, Alma Brock-Smith, and John McKay, and violin with Vic Pomer and John Gomez. She has taught as a member of both the Manitoba and the Ontario Registered Music Teachers Associations. For

the last five years she was on the faculty of the Bermuda School of Music, in Hamilton, Bermuda, teaching piano and music theory. She has performed with chamber groups in Canada and Bermuda, and has played as an accompanist for the School of the Royal Winnipeg Ballet, Ottawa's The School of Dance and the Bermuda School of Russian Ballet. She plays second violin with the Strings of Saint John's, Ottawa.

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WHAT'S THIS BUSINESS ABOUT MUSIC?

by Robert DeFazio

When a teacher unveils a stunningly talented protégé, it is frequently assumed that he must be successful. That assumption begs the question as to what success is for the private music teacher. After all, it is possible to produce the next Yo-Yo Ma and still operate a nearly bankrupt business. Like the local grocery store, health club, or service station, private music teaching is a business. It has to produce revenue that is capable of sustaining its employees, paying its incidental expenses, advertising for new customers, and paying taxes. If it cannot do these things, it will eventually fail.

WHY STUDY MUSIC?

Music teachers are frequently so busy working *in* their businesses that they have no time to think *about* their businesses. They devote endless hours giving lessons, preparing students for competitions and recitals, and the like; but in the case of the music teachers I know, they don't spend a lot of time ruminating on the rationale for a musical education. The study of music is assumed to be a good goal, and it doesn't go much beyond that. When, however, one does not develop a clearly articulated value proposition for musical training, it becomes easy to accept that a music teacher's value can be expressed in terms of dollars per hour. When such a theorem is postulated and remains unchallenged, it opens the door for a more insidious corollary that there is an equation which expresses the relationship between dollars spent versus musical prowess achieved. So, if one accepts these two premises as the basis for a logical syllogism, it becomes reasonable to ask how much it would cost to take little Johnnie from the point of not knowing the difference between an amphibian and the frog of a violin bow to being able to play Bach's Chaconne in d minor.

These assumptions damage the value proposition for a musical education and make creating a prosperous business difficult by demeaning the value of the teacher. If he fails to transform a child into a star performer quickly enough, he risks being readily dropped in favor of another. The teacher is commoditized, and his value is defined either by his success in making a musical silk purse out of a sow's ear or by his bargain-priced fee. The defect of this view is that it absolutely ignores the value imparted to the student's life.

MUSICAL EDUCATION'S VALUE PROPOSITION

Teachers speak fluently about scales, repertoire, and instruments, but they either say nothing or speak unconvincingly about what music brings to other dimensions of a student's life. Music teachers should follow St. Peter's advice to be prepared to give a good defense of what they believe to their critics. This means stripping away platitudes and replacing them with real evidence of the benefits of musical training. I would suggest spending some time reading books by Anthony Storr (*Music and the Mind*), Oliver Sacks (*Musicophilia*), and Eric P. Jenson (*Music with the Brain in Mind*). They offer sound explanations of how music affects the development of the brain. They should consider subscribing to scholarly publications such as *Nature Neuroscience* which presents new research with regard to the brain and how it develops. On the Internet, I would suggest visiting websites, such as that of Northwestern University's Auditory Neuroscience Labs (www.brainvolts.northwestern.edu), which are yielding unambiguously clear findings that show the long lasting impact that musical training has on persons well into their old age. This new body of knowledge goes far beyond the so-called Mozart effect discussed by Dr. Alfred A. Tomatis in his book *Pourquoi Mozart?*, published two decades ago. Musical devotees have clung to the idea that listening to Mozart could somehow raise one's IQ on a permanent basis, but subsequent research has shown that the impact on spatial intelligence by listening to music is temporary. Rather, it is the playing and memorizing of music that produces

long lasting results, hence the need for music teachers. Regrettably, I cannot delve into this area any deeper than this since it would merit an entire series of articles on its own, but suffice it to say that the reasons for learning to play and to memorize music go far beyond being culturally enriched or having something to show on a college application form.

THE “KNOW YOUR CUSTOMER” RULE OF PRIVATE MUSIC INSTRUCTION

Who is the customer of a music teacher? It is the one who pays the bill. If one is to retain clientele, he must understand how to sell to and to please that person. In the case of young students, that means the client is the *parent*, not the student. Setting expectations with respect to achievable results is important, so if the teacher is advocating mental improvement as part of the benefits package of musical training, putting the student onto a treadmill of competitions and recitals may not provide the evidence that those benefits have been attained. Worse yet, if the focus on the extended benefits of musical training is lost, the client will gauge the success of those lessons based on the rate at which new skills emerge and become observable. Since

elementary skills are learned much more rapidly than complex ones, the advanced student with a few years of lessons under his belt will likely be seen as showing slower progress than a tyro. As the pages of the calendar turn and as the client tallies the amount having been spent, signs of slowing progress may color his sense of satisfaction with those lessons.

One of the sources of client dissatisfaction with private lessons is the absence of socialization with one's peers. Competitions and recitals are not social events; they are competitive in nature, pitting one student against the other. They come at the end of a long path of isolated preparation. Given the need of students to rub elbows with their peers regularly, it is reasonable to ask if competitions and recitals increase a student's enjoyment of music and enhance the likelihood that he will continue to play it long after the lessons stop. If the answer to that question is, “No,” is it reasonable to assume student longevity in a studio focused on such events?

PUT YOUR BEST PROFESSIONAL FOOT FORWARD

Teachers must take advantage of the best business practices to make the most of musical training's value proposition.

Articulating the benefits of musical training, not just the possibility of creating the next star of the stage, should come first, and *the fee one charges should be based on the value that is delivered*, not based on the number of hours one teaches. This may be hard to accept if one has always charged based on dollars per hour, but make no mistake, music teaching is not the artistic equivalent of working on an assembly line; it is using music to help students grow mentally and artistically.

Here is my short checklist of prerequisites and behaviors for any music teacher who wishes to succeed:

1. **Incorporate.** Through incorporation you can separate your personal financial and legal affairs from those of your teaching business. You can limit your liability, have greater access to capital, and reduce your taxes. In Canada, the best choice for a music teacher is a provincially or territorially incorporated Canadian-controlled private corporation (“CCPC”). There are higher startup costs associated with incorporation, but the protection and financial advantages almost always outweigh them.

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2. **Get insurance.** My minimum list of policies includes disability, liability, property, life, and umbrella. Some of these should be obtained by your corporation, and some you should obtain personally. Check with your accountant for the details, but make sure you have them.

3. **Get a second telephone line with voice mail.** Keep your private life private by requiring your students and business associates to contact you on your business line. This is important not only from a financial perspective but also from a psychological perspective. Being able to separate who you are from what you do begins with how you allow people to contact you with regard to your business.

4. **Get a computer,** and if you have one, learn to use it. I know far too many teachers who are all thumbs around computers. They send out the same message to fifty people by typing it out fifty times instead of sending a single message using a blind CC to fifty recipients. They write out music by hand instead of using software like Finale or Sibelius to create *readable and quickly editable* scores, and they keep lists of contacts in address books with flowers on the cover instead of in something like Microsoft's Outlook or Google's Gmail contact list. Join the 21st century.

5. **Get into the habit of keeping promises.** When you say you will call someone right back after a lesson, do so. During a student's lesson time, focus on him; don't take calls, chat with parents, or catch up on your texting. Set an example of being a promise keeper, and you will gain the ethical high ground from which you can demand that students keep their promises to you with respect to showing up, practicing, and paying you as agreed.

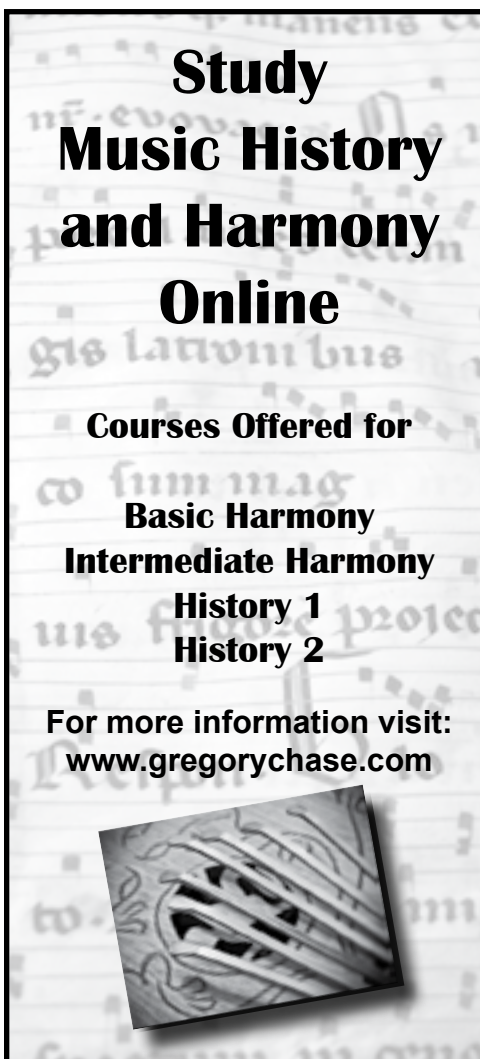
6. **Visit your banker and build a relationship.** You can never tell when your business may need to get a small loan for recording equipment or to stage an event. As the president of your corporation, explain to him what your business is about, how you expect to grow it, and how he can be of help to you.

7. **Get quality business cards and stationery.** Pay a few dollars to a design person who will create a logo for your business. Then, put it on your business cards and stationery. Remember, you are establishing a brand that bears your name. Be proud of it.

8. **Create a press kit.** What's a press kit? It is a presentation folder that contains at least the following items:

- Introductory letter welcoming the student/parent
- Testimonials from other clients
- Notable achievements (not necessarily musical) of selected students
- Biographical sketch
- Copies of published articles
- References
- Business card


The purpose of the presentation folder is to provide something tangible for the prospective student. A press kit creates credibility and trust and is more important than a website. Even more importantly, it can be passed on to someone else who might also be interested in what you offer.



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9. Get a website. If you don't have a website, you should create one or have someone create it for you. It should be simple, no more than four or five pages, and easy to navigate. In most instances, simple websites can be created by non-geeks using elementary online tools offered by hosting companies in less than an hour, and the cost of a website is usually less than ten dollars per month. A website will give you greater credibility, but don't expect it to yield hundreds of new students because it won't.

10. Network. By networking I don't mean going to some uncomfortable "mixer" where complete strangers hold their drinks in one hand while passing out business cards with the other. Networking means finding ways to help someone *else* to improve *his* business. Find ways to bring real value to selected relationships in which each person gains far more than he gives. You will be surprised at how the favors are returned.

11. Broaden your target audience.

Baby boomers comprise the largest generational group in today's world. They have the money, the time, and the inclination to participate in the arts. Instead of focusing on young children, why not specialize in teaching adults and addressing adult needs?

Creating a music teaching business which can grow, is scalable, and can be leveraged requires thought, planning, and dedication. Being a music teacher should not mean accepting second best in life. Respect, financial rewards, and personal edification can go hand in hand with being a music teacher. All it requires is the courage to step out of the existing mold.



Robert DeFazio was graduated with a B.A. in Music History and Literature from the State University of New York at Potsdam in 1969. His experience includes being a teacher of the blind; performing as a tenor soloist with the Eastman and Buffalo Philharmonic orchestras; and collaboration with Frederick Noad, an original founder of the Guitar Foundation of America, with regard to Internet music instruction shortly before Mr. Noad's death in 2001. Presently, Mr. DeFazio is the President of Calabria Consulting, a management and technology consulting firm. He may be reached via e-mail at rdefazio@calabriaconsultingusa.com.

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PLAYING BY EAR IN THE SUZUKI METHOD:

SUPPORTING EVIDENCE AND CONCERNS IN THE CONTEXT OF PIANO PLAYING - Abstract

by Gilles Comeau École de musique/School of Music, Université d'Ottawa/University of Ottawa

The Suzuki method is based on the assumption that the most natural way to learn music is through repetitive listening and ear-playing. The idea that children should learn to play by ear instead of relying on note reading when they start music lessons is not new and has been promoted by many prominent musicians from François Couperin and Jean-Jacques Rousseau in the 18th century to Abby Whiteside and Marc Durand in the 20th. However, Shinichi Suzuki was instrumental in spreading ear playing to thousands of beginning music students all over the world. Considering the popularity of this method, should there be concerns about the real impact of such a teaching approach?

A review of existing theoretical and empirical literature shows strong evidence supporting the benefits of being introduced to the instrument through ear playing. Mainswaring, who compared musical and linguistic skills, and Kochetvitsky, who studied the structure and function of the central nervous system, both demonstrated

the importance of a strong association between the auditory stimulus and the motor action (pressing a key) before the visual stimuli of note reading is introduced. More recently, McPherson and Gabrielsson have argued that ear-hand coordination skills should be strongly in place before note reading is taught.

In spite of such strong support for ear playing, the Suzuki method often faces two common criticisms. There is concern that a focus on listening and ear playing might not develop good aural skills, since the association of a syllable name to each tonal and rhythmic element is often perceived as a key element of good ear training abilities. So far there is no evidence that, in students who learn to play by ear, internal aural representation will be activated when music notation is later introduced. In addition, many have formulated concerns that students will develop poor reading skills in the absence of note reading in the early stages of learning. However, a review of existing empirical research clearly suggests that there is no reason to be

concerned. Studies of the impact of an ear-playing approach have shown no negative effect on reading ability once notation is introduced; in fact, there is some evidence that starting with ear-playing can contribute to better sight reading skills.

MEMBERS - There will be a part 2 of this article in the next issue:

Suzuki's Mother-Tongue Approach: Concerns about the Natural Learning Process

*Gilles Comeau is a professor at the School of Music of the University of Ottawa, where he coordinates the piano pedagogy and the music education sectors. He has been the beneficiary of many research grants, including a large grant from the Canadian Foundation for Innovation to set up a research laboratory in piano pedagogy (www.piano.uottawa.ca). As head of this infrastructure, he has established partnership with many other research laboratories and research institutes and is the director of the Piano Pedagogy Multi-disciplinary Research Group which gathers researchers from over 12 different disciplines. He has authored many books including *Comparing Dalcroze, Orff and Kodály* and the five books of the series *An Illustrated History of Music for Young Musicians*. He is also the author of over 20 education kits to be used by music and arts*

teachers, and has written various research papers in music education and in piano pedagogy.

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MUSICALLY RESTRICTED

UNDER THE PRESSURE OF POSTMODERN SOCIETY - Abstract

by Antti Juvonen, Kimmo Lehtonen, Heikki Ruismäki

University of Eastern Finland, Philosophical faculty, Department of Applied Education

In our article we explore a phenomenon which we call “musical restriction” (MR). It is based on our pilot research about this phenomenon, which was carried out in 2010. The first person to mention Musical Restriction was the Finnish teacher, educator and researcher Wilho Siukonen, in his dissertation in 1935. According to him, there is something especially vulnerable when a child sings. When one uses the wrong way to handle singing students, this causes severe damage to the child and his/her concepts about dealing generally with music. Siukonen stated that there are lots of people in Finland who suffered from this kind of trauma at some point in their life. The situation today is still the same: not all teachers know how to handle small children tenderly enough, and this may cause traumatic experiences to their sensitive pupils. The conception “musical restriction” means different kinds of psychological, emotional and sometimes also physiological locks, which individuals develop against unpleasant experiences in the field of music. Sometimes these experiences become a holistic principle which rules a whole personality, causing permanent avoidance of anything connected to music, listening, singing, playing musical instruments, dancing or even discussing music. This may finally culminate in musical restriction, which definitely does not mean un-musicality or lack of any musical abilities. We collected data for our pilot research from students at the University of Turku

and University of Eastern Finland (in Joensuu) using narrative methods and completed the data collection with interviews when we saw it necessary. The students were future classroom teacher's and the phenomenon was presented to them in a lesson. They were asked to write about their own experiences in narrative form. Although the number of students was large, (over 100) only eight of them wanted to tell their stories. This shows that musical restrictedness is seen as a handicap almost like illiteracy, because they try to keep it hidden from other people. In our article we describe MR as a phenomenon, present the different factors connected to it, explain its background reasons, and open the conception for research and discussion. We also try to deepen the definition of this conception. Because very little has been written about this phenomenon, we connect it to other close conceptions which are listed in our keyword list below. There has been quite lot of research conducted on most of the close concepts. For example Ava Numminen showed in her dissertation that people who had been thought to be unmusical because they were unable to sing in tune were, in fact, learning to sing and some of them extremely well, when they were taught and their “locks of singing” were opened during both individual and group teaching processes. Musically restricted people have not been well researched because most of the research has concentrated on those who are talented and who could be

educated to become music professionals. Those who have had problems in learning how to sing, or more widely in music generally, have been forgotten and seen as unmusical individuals. They have silently grown up, without being able to enjoy the world of music at all. This is a problem we should be able to avoid through finding the reasons and causes of the phenomenon through research and taking care of them, before their traumatic development has become too severe.



Antti Juvonen, works as a professor in education (especially pedagogy of Arts and Skills) in the University of Eastern Finland.

He also works as an adjunct professor of art- and music education in the universities of Helsinki and Jyväskylä. His research interests are in Arts and Skills, motivation, and music as a hobby. Juvonen has published 9 monographs and several scientific articles. He also is a member of editorial boards of several European musicological and music educational scientific journals. He earned a Ph. D (in musicology) in Jyväskylä University in 2000. email: antti.juvonen@uef.fi



MUSIC IS MY FATHER'S LAST LINK TO THE WORLD

by Martin Kutnowski, PhD

Part I
was
originally
published
in
The Globe
and Mail
on January
6, 2010

I

The arpeggios of Chopin's *Waltz* in E minor go up and down. Reacting to each crest and valley, my father turns his head and raises his eyebrows. He enthusiastically conducts the invisible score, taps the table with his fingers as if playing the piano, gently sways with the sound. This is a moment of deep spiritual connection between the two of us. My father, the professor of business administration. My father, the same person who a long time ago felt betrayed when I decided to make music my career instead of following his footsteps. And now, as he sits in a wheelchair several months after being run over by a car and gravely injuring his brain, music is the one bridge left intact for my father to connect emotionally and intellectually with the outside world.

On July 18, 2009, my 68-year-old father was crossing the street only two blocks away from his apartment in Buenos Aires. It was a rainy Saturday evening, and in the twilight nobody saw the accident happen; not even the experts of the Police could figure it out. He had just enjoyed himself the entire day, first walking several kilometers in the park nearby his home as part of his exercising routine, and then spending the afternoon with two of his grandchildren, my nephews. He was walking home to get ready for a dinner out with his partner when fate struck. In the CAT scans, the brain trauma looked like a dark, mid-size apple; a few days after the accident it kept expanding like an oil stain. Now, months later, he is still in the hospital, with what seems like permanent damage to his right frontal lobe.

Even when he was still in the ICU, connected to a ventilator and not entirely awake, my father reacted to music, accurately moving his fingers to the beat or rapidly moving his eyes under his eyelids, REM style. It was the kind of thing that one had to see in order to believe. And now, a few months later but still greatly incapacitated, the power of music is still almost magical for him, instantly taking him out of his lethargy and connecting him to the reality we share. I can't help but ponder: "What is music? What is the musical brain?" My PhD in music does not help me here. I cannot understand how my father, in his present state, can still tap the rhythm of Ellington's "*A Train*", follow Lucia's descent into madness, or lip-synch—with his barely audible voice—the words of *Naranja en Flor*, sung by Roberto Goyeneche. It is mesmerizing, and I get to watch it

from the first row. Almost three decades teaching music and I encounter, in him, the star pupil who enjoys music more *purely* than anybody I have ever met, regardless of his lack of technical training. To be sure, as a music lover, my father had never been embarrassed to express his total commitment to the listening experience, whether alone or in front of other people. This nonchalance gained him a reputation of being eccentric, and there was a grain of truth there. Images of his passionate gestures to the symphonic music of Beethoven and Brahms or rapturous nods to the music of Rossini go as far back as my memory can go. This aspect of my father's personality clearly survived the accident, unchanged. Is it because music has always been so important to him? Only now, and because of the obliteration of his other qualities, has it become obvious that my own love for music is inherited from him.

Today, listening to music together is bittersweet; we could never share music like this before. Even after he accepted that my chosen path was the right one for me, and applauded it, we never sat down just to listen to music without any other agenda. It was mostly my fault. I could not get past my own silly embarrassment to be moved together with him, even if I, whether composing or teaching, actively and naturally seek to be touched by music on a daily basis. But not in front of my father, much less when we were together in front of others. Perhaps I did not want to admit how similar we are. Perhaps I was still hurt about his early rejection. Perhaps I did not want to risk being called eccentric, too.

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"That's me in the very first MYC T-shirt 32 years ago! Music for Young Children was first started by my mother, Frances Balodis, who wrote the entire curriculum – I was one of the first students.

Like my mother, I strongly believe in the importance of bringing quality music education to kids and families. It shaped who I am today, not only in my music knowledge, but socially.

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



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MUSIC IS MY FATHER'S LAST LINK TO THE WORLD - cont.

And the man lying there in bed next to me, the business professor, the author of textbooks and academic articles, the expert thinker on human resources in organizations – what happened to everything that made up who he was and why is music all that remains? Beyond my sadness for what he's lost, for what I've lost, for what my children have lost, I am grateful to have this bridge left for us. Together with music, and thanks to music, the other barrier that we crossed in this new stage of our father-and-adult-son relationship is that of physical contact, loaded with pure affection. We tap rhythms together; I sing; I grab his arm and help him conduct the virtual orchestra so he regains motion. Without music, he can barely move on his own—in fact he cannot even tell who I am; if I tell him he rapidly forgets—and so the onus is on me to reach out to him, to put my hand on his shoulder while I push the wheelchair through the corridors of the hospital. When I nest his hands to warm them, with Chopin still in the background, I am suddenly rewarded

with one rare spoken comment: “*Ooh, that's so nice,*” he softly says. No room for embarrassment anymore. Surely no time to waste, anymore. Quietly, I look into his eyes, and I nod.

II

Almost three years have passed since my father's accident. All along, his physical, intellectual, and emotional condition has continued improving, to a point at times characterized as “miraculous” by the specialists. He still spends his days in a wheelchair, under intensive, around-the-clock care. Although he will remain hospitalized for the rest of his life, his recovery so far has allowed him to interact with his four children and six grandchildren in a way that we thought would not be possible: from attending family reunions to playing board games to watching pictures to simply enjoying time together. And music: As soon as the music starts, his eyes light up as if turning on a switch.

During these years, encouraged by my father's initial reactions to music while still lying in the ER, my siblings and I used every hospital visit as an opportunity to listen to music together, sing accompanied by a keyboard, or dance; we also arranged for a guitar teacher and a music therapist to visit him regularly. For those situations when no other resource would be available, we created mp3 playlists with the music he knew and loved, so that his therapeutic companion could play it every day for him to listen or sing along. Benefiting from the vital connection that my father had already established with music during his entire life, these activities opened for him pathways of healing that otherwise may have remained forever closed. When we did not have much to hold on, music gave my family a common language to reach out and help my father, and to help ourselves. In the backdrop of our loss, music gave us willpower, resilience, and hope. Fredericton, New Brunswick, April 6, 2012



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Martín Kutnowski's is a composer, writer, and teacher. His music, fusing folk, world, and classical sources, has been performed in four continents, including venues such as Carnegie Hall in New York, Wigmore Hall in London, Izumi Hall in Osaka, and Colon Theater in Buenos Aires. He received numerous awards and commissions, from the Canada Council for the Arts, Arts New Brunswick, Fulbright, and ASCAP, among others. His music is published by Billaudot (France) and FJH (USA). Kutnowski teaches at St. Thomas University in Fredericton, where he currently serves as Dean of Faculty; he also taught at City University of New York and the Aspen Music Festival, and maintains a busy international schedule as lecturer and clinician. He

is an Associate Composer of the Canadian Music Centre and a member of the Executive Council of the Canadian League of Composers. More information can be obtained in www.contrapunctus.com.



3rd International Competition for Piano Duet/Duo in Vancouver November 2012

Entry deadline: August 31, 2012

The North West International Piano Ensemble Competition will again grace the Vancouver stage for its third year on November 17th, 2012. It will be held at the Norman Rothstein Theatre in Vancouver, BC. This competition for Piano Duet (one piano, four hands) and /or Piano Duo (two pianos, four hands) is the only one of its kind in Canada and has already attracted interest in various parts of the world – Eastern Europe, Germany, United States, China and Armenia to name a few countries.

A great success in its first two years, the combined prize winnings for 2012 have increased to over \$8000. This competition includes both a Senior

Division (ages 17 - 30) as well as a Junior Division (up to age 16). In addition to first, second and third prizes in each division, an Audience Choice Award will be offered to the performers that the audience will vote as their favourite – an interesting feature in a competition such as this one.

The 2012 competition jury will include the Bulgarian/German professor, Tomislav N. Baynov and the renowned piano duo, Elizabeth and Marcel Bergmann. All teachers and eligible players are welcome and urged to consider entering the upcoming competition. A great opportunity for the demonstration of both skill and musicality, for team work and creativity.

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RECORDINGS

Minsoo Sohn: Goldberg Variations from Honens International Piano Competition - www.honens.com

Canada's Honens International Piano Competition discovers "Complete Artists" - 21st century pianists for 21st century audiences – and launches the careers of its laureates through an artistic and career development program which includes recordings. Minsoo Sohn, 2006 Honens Prize Laureate was born in Korea and moved to the USA. In addition to the Honens, he has also won top prizes at the Rubinstein, Cleveland and Busoni International piano competitions and currently is on faculty at Michigan State University. Bach's Goldberg Variations has had more words written about them than arguably any other classical composition. A world of wonderfully complex simplicity, it stands in the pianist's repertoire like a silent Everest – challenging, forbidding, beautiful and enticing. On the surface, a 'keyboard practice', to use Bach's words, of a theme with thirty variations, the variety of compositional techniques, not to mention the musical and technical challenges, make this monumental piece a 'watershed' of sorts. From Rosalyn Tureck, through Glenn Gould who chose this work for his first commercial recording and went on to record another iconic version in 1981, to current pianists such as Murray Perahia and Angela Hewitt, many pianists have recorded the Goldberg. Minsoo Sohn's Goldberg is masterful, artistic, virtuosic, tender and lyrical. Recorded at the Banff Centre in 2010, the disc is 75 minutes long as all repeats are observed. The New York Times names it one of the top classical

recordings of 2011. Personally, I found some of the tempi perfect – as in the brilliant toccata Variation 26 and canon Variation 27, some a bit fast – like the gigue Variation 7 and some of the virtuosic toccati. Overall, I felt that the variation characters were well thought out and developed. An enjoyable listen!

Joyce Janzen – British Columbia

Gilles Vonsattel from Honens International Piano Competition - www.honens.com

Gilles Vonsattel is Swiss-born American pianist, winner of the Honens International Piano Competition in 2009.

On this recording, Vonsattel presents himself as a master of tone painting who values artistic vision over flashy displays of virtuosity. The crystalline, sheer beauty of his interpretation of Ravel's Sonatine is only an 'appetizer' of what is yet to come.

Ravel's Sonatine has been popular with audiences since the time Ravel himself performed it regularly across Europe and during his tour of America in 1928. The piece is homage to 18th century elegance and classical structure. At the same time, it allures with full palette of pastel colours and clearly defined form. The opening (and recurring) motif involving descending 4th and its inversion-the 5th shines and glistens in Vonsattel's performance. The internal accompaniment is played with delicacy and unbelievable precision. In Minuet he seems to follow Ravel's wishes, by emphasizing the upbeat accents of the main theme. His rendition of this dance reveals poise and aristocratic refinement. The last movement, in the form of toccata, impresses the listener

with lightness of touch and multiple dynamic nuances.

In Debussy's two books of Images, the pianist shows his astonishing creativity. For example, in Reflets dans l'eau one can see light dispersing on water. Homage a Rameau is carefully paced, with great attention the serious style of sarabande. In this particular piece Vonsattel reveals his ability to listen and discover tiniest dynamic nuances. He knows exactly which harmonic events play important role in building the form of the piece. Mouvement is played at extreme speed, though Vonsattels' choice of tempo does not obliterate his wonderful sense of touch and phrasing.

The next work on the recording is Elis: Drei Nachtstücke. The piece is based on poetry (Georg Trak's Elis). The pianist describes this piece as a kind of night-music. There is a search for new sonorities. The piece challenges the performer to create unique colours and to push his boundaries.

The last featured work on this CD, Gaspard de la Nuit, proves to be nothing less than affirmation of Vonsattel's artistry and talent. This piece, which is challenging on many levels, requires a clear vision and almost perfect sense of touch. Vonsattel tries to play these three movements as tone poems rather than as works of a virtuoso. The virtuoso moments serve as major dramatic points rather than being ends in themselves. I felt the hair stand up on the back of my neck when listening to his interpretation of Le gibet, and his Scarbo scared me to an extent that I decided to never play this recording at night time. This epic, intellectually challenging piece is certainly a highlight on the Vonsattel's CD. ►

In our current fast-paced world characterized by a diminishing role of arts it is refreshing and uplifting to experience such a wonderful encounter with this talented pianist. Highly recommended!

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For those of us who work within a graded conservatory system, this series of repertoire and study books will have a familiar look and set-up. Each grade contains pieces which are divided into lists representing various eras and style categories and is represented by a book of repertoire and a book of studies, technique, ear training and sight reading. In the repertoire books, the layout of the pages minimizes margins giving the largest possible area for notation. Scores are easily legible with measure numbers marked at the beginning of each line. Editing is quite generous with tempos, finger numbers and articulation freely marked even in Baroque repertoire. Many pieces and composers are familiar especially from Baroque and Classical eras but care has been given not to over replicate other systems of study so that there is a lot of repertoire from both well-known and new composers available both for choice from the syllabus as well as in the books. While Canadian composers are not indicated as such, they are well represented. Names such as Teresa Richert and Denis Khvatov, appear numerous times in both repertoire and studies representing current BC composers. Some familiar old standards

such as Bridge's *Rosemary*, Debussy's *Gollwig's Cakewalk*, Hanson's *Clog Dance* and Rimsky Korsakov's *Flight of the Bumblebee* are included in the books together with lesser known pieces such as *George's Gigue* by Poole, *Capriccio - (Modal Mix)* by Eric North, *Nocturno* by Jose Rodriguez Alvira, *Spinning of Lace* by Rhene Baton and *Le Papillon* by Lavalee (composer of *O Canada*).

All the books - repertoire, studies and syllabus - are coil bound and are reasonable in price - for instance, the Gr. 10 repertoire book is 166 pages long and \$25, while the piano syllabus is only \$9. The repertoire books range from Preliminary to Diploma, each grade represented in one book except for the Diploma book which is divided into two volumes. The first volume contains Lists A, B and C - Baroque, Classical and Romantic literature, while the second features Lists D, E, and F - Post-Romantic, 20 and 21st Century and Concert Etudes. The study books from Grade 1 through 10 are practical and efficient in that they also include technique, sight reading examples and ear training intervals, chords, playbacks and clapbacks for each grade. Technique requires cross hand arpeggios from Gr. 1 onward while polyrhythm scales are a regular expectation in higher grades. Each study book contains approximately twelve studies which have a brief synopsis as to their technical challenges. The syllabus lists a larger number of pieces to choose from than is in the study book in much the same way that each grade has a larger repertoire available than is in each repertoire book. Familiar writers of etude material such as Czerny, Duvorney and Berens are well represented but other pieces by Mendelssohn, Satie, Heller, Harberbier, and MacDowell are included as well. As a conservatory system, this is comprehensive, with a theory syllabus and theory co-requisites such as Harmony and History for upper

grades. As a source of repertoire, new and supplementary material, especially in the intermediate and advanced levels and particularly in the contemporary repertoire, there is much to interest any teacher or student of music.

Joyce Janzen – British Columbia

SUPPLEMENTAL BOOKS

PET'S WILL PLAY...

**When the Family's Away
A Narrative Suite for Piano
By Nancy Lau**

The FJH Music Co. Inc.

www.fjhmusic.com

This fun collection of pieces (for the Late Elementary to Early Intermediate piano student) is put together in a very original format. The entire book is meant to be played as a set for a student recital. The pieces of the suite can be divided up among the student performers. (The composer has suggested that perhaps the teacher could play the opening and closing numbers as they are more difficult).

The suite is held together with a story line (in the form of poetry) of what the families pets do when their 'people' leave for the day. There are ten pieces that reflect the action of the story line. The story features three dachshunds that tease the cat and entertain the other pets with their antics. This should be fun for students that love pets!

The level of music seems to be quite accessible and I was pleased with the contemporary and attractive harmonies throughout the suite.

This would be a fine addition to your next student recital as it would be entertaining to audience members, young and old.

Andrew Harbridge - Ontario

JUNGLE BEAT

Late Elementary Piano Solos

by Kristen Allred

Neil A. Kjos Music Co.

www.kjos.com

The eight piano solos in this delightful collection have cool names such as *Jungle Drums*, *Prowling Panther*, *Mists of Kilimanjaro*, *Racing Cheetah*, and more. There is something for everyone here, including fast, very rhythmic pieces, and calmer, more beautiful ones. There are appropriate challenges within each piece, such as hand crossing, and a fair number of extra accidentals in some of them; on the other hand, there is lots of repetition within each piece, so that students won't get frustrated. The tunes are so catchy, I couldn't resist playing through them all, finding that the pieces really sounded just like their title! The book is thin and lies flat without coaxing. There is excellent recital material here.

Celeste-tina Hernandez
British Columbia

ANIMALS AROUND US

by Elizabeth W. Greenleaf

The FJH Music Co. Inc.

www.fjhmusic.com

This Early Elementary/Elementary collection from a popular U.S. Contemporary Composer is filled with musical descriptions of several animals, such as *Lullaby for a Panda*, *The Roadrunner* and *The Sloth*. Several have teacher duet parts to increase interest and a sense of fun. The pieces include interesting facts about the animals, and words are included for students to sing along as they play. This is a great book for first and second year students.

Charline Farrell - Ontario

ELEVEN MINIATURES

by Teresa Richert

RedLeaf Pianoworks

www.redleafpianoworks.com

The delightful artistry (by Myles Mathis) on the cover of this book invites smiles and curiosity...what is inside....? Twelve pieces for elementary to intermediate level students with titles such as *Ladybugs*, *Grasshopper*, *Fleas*, *Ants*... with mixed meter, interesting dynamic ranges, staccatos and slurs and arpeggios. All of these contribute to playful performances. These pieces would bring much audience enjoyment to a *Recital of Insects* or a Contemporary Showcase of Canadian Music.

Charline Farrell - Ontario



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A SPLASH OF COLOR
Book 3 Late Intermediate
Dennis Alexander
Alfred Music Publishing
www.alfred.com

A Splash of Color is a book designed to get the piano student (Junior high to high school level) to enhance their awareness of imagery in performance. The composer uses colours/names such as *Aquamarine* and *Fields of Lavender* as titles for his compositions. I'm reminded of the set of pieces by Starer. These books are hardly alike but the idea seems to be the same. Alexander's slow pieces have a wonderful lyrical quality, especially the piece *Dark Chestnut*. There is a good variety in the seven pieces of this book (from *teneramente* to *Presto con fuoco*). There is a full gamut of technical elements throughout the collection (arpeggios, leaps, chromatic scales, trills, broken octaves and chords.) The harmonies are interesting and should be appealing to most students.

This should be a good collection to stimulate the student's imagination and enthusiasm for playing the piano.

Andrew Harbridge – Ontario

FAVORITE SOLOS
by Willard A. Palmer
Alfred Music Publishing
www.alfred.com

This is a collection of nine of Willard Palmer's original piano solos. These pieces have remained popular for a number of years among young pianists. *Ballade* is a lovely piece for a recital, with a small amount of sustaining pedal to tempt students beginning to work on this skill. *Cats!* imitates cats sneaking along the floor, and has a duet part for the teacher. Beginner students will

enjoy *The Toreador!* This book would be a good addition to the Beginner and Level One repertoire, especially for use as recital pieces.

Charline Farrell - Ontario

THEORY

SCREAMIN MATCH
Signs and Terms Game
by Three Cranky Women
(Laura Zisette, Charlene Zundel,
Kathleen Lloyd)
Neil A. Kjos Music Co.
www.kjos.com

This game comes with an elementary and an intermediate component making it very versatile. Three – six players can play working to combine two cards that represent the same sign or term to make a match. If the player cannot identify the sign with its name, function, and definition, it remains in his hand until he can or it is drawn by another player. To make the game interesting Screamer cards are included and these matched score for five points. When the Screamer card is drawn from the player's hand he screams as he loses it. This game includes variations like *Screamin' Memory* or *Screamin' Go Fish* where the screamer cards can act as wild cards. In the intermediate level, the terms are more difficult and three c+6ards representing the same sign or term are required to make a match. A variation, *Screamin' Rummy*, can be played and three Screamer cards are added to the deck.

I had the opportunity to put this game to practice in my last group class and I must say, my students absolutely loved playing it!

Jean Ritter - British Columbia

BASIC RUDIMENTS
ULTIMATE MUSIC THEORY AND
ANSWER BOOK
by Glory St. Germain
Gloryland Publishing
www.ultimatemusictheory.com

Basic Rudiments Ultimate Music Theory is an attractive 9 x 12 glossy cover coil bound book which covers music notation, accidentals, semitones, the circle of 5ths (up to 4 flats and 4 sharps) major and minor scales, perfect, major and minor intervals, tonic, subdominant and dominant triads, simple time, identifying the key of a melody, transposition up or down one octave, analysis and musical terms. This corresponds well to many basic conservatory theory courses, such as RCM and BC Conservatory. A unique feature of this book is in often relating the written note to its keyboard position making the theoretical knowledge more practical. The course is divided into twelve lessons with detailed step-by-step teaching information, each with a review test. Every review test is cumulative, covering material in previous lessons as well as the current one. Inside front and back covers are filled with a basic chart and guide and there are 80 pull-out flashcards at the back of the book. The answer book is a color coded half size version of the workbook making it practical for teachers to plan and to correct. Clear, thorough and specific instructions together with multiple writing exercises on every page make this a valuable resource for beginning or experienced teachers and students alike.

Joyce Janzen – British Columbia

Thank you to all the reviewers for your time and effort in doing these reviews.

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