

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 63 - NUMBER 1 - SEPTEMBER 2012



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

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

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GREETINGS FROM CFMTA/FCAPM PRESIDENT

Dr. Lorna Wanzel

Dear Colleagues, Greetings!

So much has happened since I last wrote to you that it is hard to know where to begin.

This past Spring, I was given a very warm welcome by the Yukon and Territory RMTA. Annie Avery and Henry Klassen were gracious hosts and it was great to meet their members and teachers. I was fortunate to be in Whitehorse during their music festival and I was delighted to see the high level of performance and the commitment they had to excellence in music teaching and performance. I also had the privilege to meet with the PEIRMTA members at their AGM in Charlottetown. I always enjoy bringing greetings from CFMTA/FCAPM and to hear suggestions and ideas from our members.

The Executive meetings in Toronto, held in June, went very well. Several new ad hoc committees were formed including the Strategic Planning Committee, which will work on a long term plan for our association and a Community Relations Committee, with a mandate to research and pursue funding opportunities for CFMTA/FCAPM.

As a national organization in a bilingual country, the Executive

agreed that it would be appropriate for the CFMTA/FCAPM's website and public documents be available in both official languages. An ad hoc Translation Committee was formed to prioritize the order in which CFMTA/FCAPM materials will be translated. The ad hoc Advertising and Marketing Committee was made into a permanent sub-committee of the Public Relations and Marketing Committee currently chaired by Pat Frehlich.

A new National Essay Competition was approved. Details of this can be found both on the website and in our Canadian Music Teacher.

After the Executive meeting, several of us went on to New York City and the Wellness Symposium which had been organized by Pat Frehlich in conjunction with MTNA. This event was a wonderful opportunity to network with colleagues from the United States and to learn how to deal with performance anxiety, to learn about current research in biofeedback techniques and about the use of music as an instrument of social change and mental health outreach.

I have just returned from the International Society for Music Education (ISME) international conference in Thessaloniki, Greece,

and was inspired and recharged by all the presentations given which reminded me how we, as music teachers, contribute to the wellness and achievement of our students. I heard again and again that the most effective teaching programmes are those that influence student achievement, had high levels of organization and structure to them, were taught on a regular basis, emphasized increasingly complex skill building and goal setting abilities and always involved a competent teacher. Recitals, we were told, offer opportunities to develop social networking and provide positive reinforcement and are achievement orientated.

At a time when Canadian society and schools struggle to deal with violence and bullying, research points to music lessons and music making, as a solution that provides students with alternatives. As exams and recitals come and go and you look back at all your hard work, remind yourselves that you are members of a community of teachers who contribute to your students' growth, achievement and well-being.

My congratulations to you all, and best wishes for a well deserved summer vacation and start of a new year in September.



Yukon RMTA



PEIRMTA



Canadian members at ISME

Chers collègues,

Tant d'événements se sont déroulés depuis ma dernière lettre, que je ne sais par où commencer!

Au printemps, l'Association des professeurs de musique (RMTA) du Yukon et des Territoires du Nord-Ouest m'ont accueillie avec une chaleureuse hospitalité. C'était génial de pouvoir rencontrer leurs membres et professeurs! Annie Avery et Henry Klassen ont été des hôtes tellement aimables! Par chance, je me suis trouvée à Whitehorse lors de leur festival de musique et j'ai été enchantée de constater le haut niveau de performance atteint grâce à l'excellence de leur enseignement. J'ai également eu l'honneur de rencontrer les membres de l'Association de l'Île-du-Prince-Édouard (PEIRMTA) à Charlottetown. C'est toujours un plaisir pour moi de transmettre les salutations de la FCAPM aux professeurs membres et d'entendre leurs idées et suggestions.

Les réunions du comité exécutif tenues en juin à Toronto se sont très bien déroulées. Plusieurs comités spéciaux ont été formés, dont un comité de plan stratégique qui, conjointement avec notre association et un comité de relations communautaires, aura pour mandat à long terme de rechercher des opportunités de financement pour la FCAPM.

Puisque la FCAPM est un organisme national au cœur d'un pays bilingue, il s'avère désormais essentiel que son

site Web et tous ses documents publics deviennent disponibles dans les deux langues officielles. C'est pourquoi l'Exécutif a approuvé la formation d'un comité chargé d'établir un échéancier pour la traduction du matériel. Ce comité d'étude a aussitôt été transformé en un sous-comité permanent des « relations publiques et marketing » actuellement dirigé par Pat Frehlich.

Un nouveau concours de dissertation a été lancé. Les détails à ce sujet seront publiés sur le site Web et dans le journal *Le professeur de musique canadien*.

Après la réunion, plusieurs se sont rendus à New York pour assister au « Wellness Symposium » organisé par Pat Frehlich en collaboration avec la MTNA.

Quelle merveilleuse opportunité ce fut de réseauter avec nos collègues des États-Unis! Nous avons pu explorer des solutions à l'anxiété de performance (le trac), connaître les nouveaux développements en matière de techniques de biofeedback et discuter du rôle de la musique dans les changements sociaux en lien avec la santé mentale.

Je suis à peine de retour du congrès de l'ISME (International Society for Music Education) qui s'est tenu à Thessalonique, en Grèce. Les présentations inspirantes et revitalisantes m'ont rappelé à quel point nous, en tant que professeurs de musique, contribuons au bien-être et

à l'épanouissement de nos élèves. J'ai entendu à plusieurs reprises que pour générer le plus d'impact possible sur la réussite d'un étudiant, un programme d'enseignement doit se caractériser par un haut degré d'organisation interne, être très structuré et être enseigné sur une base régulière. Il doit être à même d'encourager le progrès dans les habiletés complexes et les aptitudes à se fixer des objectifs, et surtout, doit être dispensé par un professeur compétent. Les récitals, dit-on, offrent à l'étudiant l'opportunité de développer ses relations sociales et de se construire un réseau. De plus, en étant orientés vers l'excellence, ils lui procurent un renforcement positif.

Des recherches démontrent qu'à l'intérieur d'un contexte de lutte contre des problèmes de violence et d'intimidation en milieu scolaire et dans la société canadienne en général, faire de la musique s'avère une solution alternative pour l'étudiant.

Lorsque, à travers examens et récitals, vous porterez un regard sur votre dur labeur, dites-vous que vous faites partie d'une communauté de professeurs qui contribue au bien-être, à l'épanouissement et à la réussite des élèves.

Je vous transmets toutes mes félicitations et mes meilleurs souhaits pour des vacances bien méritées et un nouveau départ en septembre.



ANNOUNCEMENT OF ANNUAL GENERAL MEETING 2013

Take notice that the Annual General Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held in
Halifax - Thursday July 4th, 2013 from 12:00 pm to 2:00 pm

VENUE - TBA

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 Wednesday July 3rd, 2013 from 9:00 am to 5:00 pm

VENUE - TBA

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

Dated at London, Ontario, this 15th day of August, 2012

HELLO FROM THE EDITOR

Dina Pollock



Letters to the Editor:

Hello Everyone,

It was a great joy for me this summer watching the Olympics. Seeing one of my past students play for the bronze medal in soccer, I feel pride in her accomplishment. We all have students that have excelled in other things, but music plays a large part in anyone's education. It gives me satisfaction in my role as a teacher and mentor.

In this issue we have included a full size poster for Canada Music Week®, they can also be downloaded from the website or you can order them (page 24). We have also included the posters for the Essay competition (page 20) and Branching Out (page 16) in black & white. If you would like to have a colour copy, they can be downloaded from the website - www.cfmta.org.

Thank you to all the members that have sent in reports, reviews, articles and quotes. These make this issue what it is - a great read!

I take pride in how our association is growing and evolving.

Hi Everyone,

I received one letter in response to the article:
Music Teacher Associations - A Global Comparison
Volume 62, Number 2, January 2012 - page 36
I have included it on page 61.

If you have any comments or feedback, please send it to me.

What is on your mind...

Thanks,

Dina 



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.



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2012 EXECUTIVE MEETING - MINUTES

Pearson A Room, Homewood Suites by Hilton & Hampton Inn by Hilton - Toronto, ONTARIO

June 25th 9:00 am – 8:00 pm

June 26th 9:00 am – 11:30 am

All motions listed below were moved and accepted.

Call to Order and Welcome: Lorna Wanzel

In the Bylaw Chair's Report, suggestions were made to name Robert's Rules as the parliamentary authority for CFMTA/FCAPM meetings and that a Rules of Order Officer should be present at all meetings, thus the following motions were made.

Motion - I move that Robert's Rules of Order be the official authority at all meetings.

Motion - I move that a Rules of Order Officer be present at all meetings. For this meeting I recommend Henry Klassen to you.

Acceptance of Agenda: accepted

Executive Meeting Minutes: July 2011, Regina, SK: accepted

Correspondence: accepted as filed (See report).

SPECIAL PRESENTATIONS

Julie Nolan, Manager, Account Development
The Personal Insurance Group.

Alex Geadah, CFP®, Financial Planner
Investment & Retirement Planning BMO Financial Group reported that there are new investment products on the market now which would give us a better return on our investments.

Motion - I move CFMTA/FCAPM restructure their investment portfolio with input and approval from the Finance Committee as recommended by Alex Geadah of BMO.

Vic Campagna, Senior Consultant

Morneau Shepell - Medical/Dental Group Insurance

Motion - I move CFMTA/FCAPM partner with Morneau Shepell to offer our individual members' access to Group Health and Dental insurance as amended.

Motion - I move any information coming from Morneau Shepell is disseminated through the CFMTA/FCAPM Head Office.

Officers Annual Reports:

Motion - I move that the Officers' Annual Reports be accepted as circulated.

FINANCIAL REPORTS: Charline Farrell

Financial Statement to May 31st 2012 - The statements were looked at in detail with the finance committee answering various questions and providing clarification as needed.

Motion - I move that the Profit vs. Loss statement created in QuickBooks for 2011 - 2012 Fiscal year ending May 31st be approved.

Audited Statement:

Motion - I moved the acceptance of the Audited Statement.

Directive - CFMTA/FCAPM, through the Finance committee and Executive Officers, explore ways to bring more financial clarity to our year-end financial statements.

Payment of Accounts:

Motion - I move that all CFMTA/FCAPM accounts be paid in full.

Finance Chair Report: Budget 2012 - 2013 - tabled until end of meeting. Since the budget is presented early in the meeting and cannot be changed once it is passed, the budget was tabled until all discussion would be completed.

Motion - I move that the budget be tabled until the end of the meeting.

STANDING COMMITTEE REPORTS

Archives: Bernadette Bullock: Priscilla King, Archivist, suggested Bernadette replace her as Archivist since Bernadette has charge of storage facilities. This position has been added to Bernadette's job description, which will be reviewed by the Finance Committee, coordinated by Darlene Brigidear. Priscilla King was unable to attend the meeting to give her report.

Bylaws and P and P: report given by Marilyn Harrison, Due to the Bylaws being included with the proposed changes to the bylaws, it was felt that the changes to the By Laws be postponed until after these had been circulated to the provinces for their feedback. The Policies and Procedures report was deferred to new business.

Motion - I move to delay the P & P report until New Business.

Canada Music Week®: report was given by Po Yeh, Canada Music Week® Chair gave an update on the Student Composer Competition and presented a Power Point presentation with recommendations to make changes to the event. The following motions and directives are based on these recommendations. Also, a request was received from donor, Bill Andrews that the award in his name be changed to the William Andrews Award. Po also introduced guidelines for a new National Essay Competition.

Motion - I move the "Bill Andrews" Award name be changed to the "William Andrews" Award.

Motion - I move that we proceed with the National Essay Competition.

Motion - I move that an Ad Hoc committee entitled "Community Relations" be formed with a mandate to research & pursue funding opportunities for CFMTA/FCAPM. ►

2012 EXECUTIVE MEETING - cont.

Directive - Be it directed that the ad hoc committee entitled *Community Relations*, consist of Po Yeh & Annie Avery - Co-chairs, Rémi Lefebvre - committee member.

Awards & Competitions: report given by Heather Blakley announced the winner of the Memorial Pedagogy Award is Karen King of Saskatoon. Her teacher's name is Lynn Ewing.

Nominations Report: nothing further added

Young Artist Report: nothing further added

Professional Development and Research & Public

Relations and Marketing: Pat Frehlich presented further information about her work since submitting her report in May.

Directive - Be it directed that Pat Frehlich produce a document that will be distributed to provinces for them to use in extending a "pre-approved" invitation to RCM examiners to join their provincial associations. Provincial associations will be responsible for researching the examiners to determine whether they meet the provinces requirements.

Directive - Be it directed Pat Frehlich cast CFMTA/FCAPM' group vote for the ISME Board of Directors as she sees fit.

Directive - Be it directed that provinces, who so wish, provide their email database to the CFMTA/FCAPM office, thereby providing direct membership contact to be used exclusively for CFMTA/FCAPM.

The Canadian Music Teacher Report: Dina Pollock, CMT Editor, presented a Power Point Presentation on the state of the magazine and asked for further input from the delegates. She will contact the delegates again regarding their suggestions. Preamble: The past practice has been to publish Annual Provincial Reports in The Canadian Music Teacher May Edition. Dina asked if these reports could now be made available on our website, to free up space in our magazine for different types of articles.

Directive - Be it directed that the Annual Provincial Reports be posted on the CFMTA/FCAPM website.

Motion - I move that all standing Committee reports be accepted as presented.

All Chairpersons were thanked for all their work on their individual projects. All reports will be made available on our website.

Ad Hoc Committee: Barb Long, Chair of the ad hoc Advertising & Marketing committee presented a Power Point Presentation on the work of the Committee and its recommendations. The complete presentation can be found on the website under Members Only.

Motion - I move that the current ad hoc Advertising & Marketing committee be changed to a permanent sub-committee of the Public Relations & Marketing Committee, currently chaired by Pat Frehlich.

Directive - That Po Yeh and Barbara Long continue to work with Joni and Don to finish the projects that will complete this stage of the advertising & marketing strategy.

Directive - That the Advertising sub-committee investigate creating a Facebook page for CFMTA/FCAPM after the design template has been formulated. Members would be invited to "like" the page and post their events or news on it. Consideration needs to be given to controlling appropriateness of posts.

Directive - Be it directed that a series of Power Point Presentations be prepared and distributed to local branches as a tool for members to use to reach out. These tools should be created after the development of the design templates. Some ideas for the presentations are: "*What we do for you*" geared for branches and/or university teachers. "*Why join CFMTA*" geared for presentation to university students. "*Celebrate CMW*" geared for branches and/or school teachers [to be presented at their PD days]. One for parents of prospective students.

Rationale - Personal contact is one of the best ways to reach people. Having these tools would make it easier and less intimidating for a member to present CFMTA to their university students or public school colleagues. These tools help ensure a consistent and accurate message is presented across the country.

Directive - Be it directed that information for various events such as Young Artists, CMW etc. be sent to three people in each province - the chair for that event, the president and possibly the secretary. The provincial presidents should be copied on all correspondence to event chairs, registrars, etc. As often as possible, information should be sent to local branches directly from the national office and national chairs, with the appropriate provincial people being copied.

Rationale - Sending the information to multiple people increases awareness and communication between the national, provincial, and branch offices. Sometimes the chairs change without the national office knowing and the information is not distributed as it should be.

Provincial Reports:

Motion - I move to accept the Provincial Reports as submitted.

UNFINISHED BUSINESS:

Ratification of Advertising Motions from March with amendments

Motion - I move that the email motions from March for the Advertising Committee be ratified with the amendment that the money comes from the NEW INITIATIVE FUND.

Convention 2011: Saskatchewan was congratulated on their very successful convention.

Convention 2013: Rémi Lefebvre, 2013 Convention Chair spoke of the on-going planning for this event

MTNA Conference in March 2012: Pat Frehlich spoke about the event and the various meetings which she held. Pat Frehlich will research the Collaborative Conference for 2017 with RCM & MTNA.

CFMTA/FCAPM Certificate of Recognition of Achievement: Nothing further added

NEW BUSINESS:

Branching Out 2012: Darlene Brigidear spoke about the success of previous Branching Out initiatives and submitted two proposals for different dates. It was decided that the month of February would be a good month. Complete Branching Out guidelines are posted on the website.

Motion - I move that we support "Branching Out" for students with \$50.00 donation from CFMTA/FCAPM to each participating branch, in the month of February 2013.

Bylaw Revisions: As the Canadian Government has changed its guidelines for Bylaws for all not for profit and charitable organizations, a committee was formed by Marilyn Harrison, Chair of Bylaws and Standing Rules Committee, and a lawyer consulted. The Bylaws presented at the meeting were a set of basic bylaws and it was explained to the delegates that their input would be required.

Motion - I move that the proposed by-laws (2011 - 2012) be sent to the provinces for input from members and returned to chair of By-laws committee by December 1, 2012.

Policy and Procedure Manual Revisions: Darlene Brigidear spoke of further changes to the Policies and Procedures manual from the proposed version which the attendees received prior to the meeting. The amended Policies and Procedure Manual is posted on the website.

Motion - I move that we accept the Policy & Procedures as amended.

RESOLUTIONS – in order received

Resolution 1 - Submitted by New Brunswick:

Preamble - As a national organization in a bilingual country, it is appropriate for the CFMTA's website, and all public documents such as posters, guidelines and entry forms for all competitions and awards to be available in both official

languages. Having the website and public documents available in French would be an asset in attracting more French-speaking music teachers across Canada to join CFMTA, and would be a service to current French-speaking students and teachers. Given the variety of dialects of French used in Canada, it is advisable to use a professional translator that uses a professional/international version of the language for consistent communication. Therefore, be it resolved that: CFMTA/FCAPM designate funds in its 2012 - 2013 budget for translation required for the website and all public documents such as posters, guidelines and entry forms for all competitions and awards so all communications be available in both French and English.

CFMTA/FCAPM hire a professional translator for their translation needs, ideally one with a music background. CFMTA/FCAPM seek out, and apply for, federal grants that may be available to assist with the cost of providing such materials and for the hiring of a professional translation service.

Preamble - Given that translation of documents in an expensive, but important project, money should be set aside in the annual budget for this purpose. We have been discussing this for at least 6 years, so it is time to get started.

Directive - Be it directed that CFMTA/FCAPM use \$3000.00 from the New Initiatives for the purpose of translation services.

Directive - Be it directed that an ad hoc committee will be formed to prioritize the order in which CFMTA materials will be translated with Rémi Lefebvre as Chair and David Cote/Lynne Gagne/Barbara Long as members.

CARRIED

Resolution 2 - Submitted by New Brunswick:

Be it resolved that more complete minutes be recorded at the Annual General Meeting in the form of a summary of discussion leading to a motion and/or the rationale for a motion being adopted.

Rationale - The current format of minutes does not provide background information for the decisions made or a summary of the discussions that lead to the motions. This additional information would be very beneficial to new delegates coming on to the executive to help them familiarize themselves with the recent history of the organization. The minutes would have greater archival benefit and interest. We only meet yearly, so we would all benefit from the additional information so that we didn't have to rely on our memories or individual notes.

CARRIED

2012 EXECUTIVE MEETING - cont.

Resolution 3 - Submitted by Ontario:

Preamble - We feel that Professional Development is one of the most important services to be provided for our members. We submit the following resolution for CFMTA/FCAPM consideration:

Be it resolved - That CFMTA/FCAPM make funds available for Professional Development at the Conventions hosted in the Provinces and Territories. Each Province and Territory may request funds up to, but not more than, the amount of \$500. This may only be requested every other year.

Guidelines as follows:

1. Workshop or Master Class will be led by a Canadian Clinician
2. Topics must have a Canadian theme, eg.
 - i. Discussion of Canadian Composers
 - ii. Early Canadian Music
 - iii. Canadian Composition RepertoireMaster Class using Canadian Compositions
Other topics featuring Canadian Music
3. There will be a CFMTA presence at the workshop, with signage, brochures, contact information, etc.
4. A Workshop report will be sent to the CANADIAN MUSIC TEACHER (CMT) magazine, and to the Webmaster for posting on the Website.

DEFEATED

Resolution 4 - Submitted by Ontario:

Preamble - The Professional Development Certificate Initiative has been welcomed by many teachers. It provides proof that there has been a well-rounded involvement in many areas of Professional Musicianship. We suggest that its value to members would be heightened if the following changes were enacted.

Be it resolved - That the following guidelines be followed by applicants for the Professional Development Certificate:

ITEM 1

- Proof of attendance at workshops, recitals, concerts, etc. provided by scanned Workshop receipts, Recital and Concert Programs, Convention Receipts, etc.
- Dates must be from the previous two years only.
- Proof of University Courses or other Music Study in the form of receipts, certificates or transcripts.
- Proof of Student Examination and festival entries in the form of program classes or Examination results.
- A letter from a colleague verifying service on Branch Executive or Provincial/Territorial Council.

ITEM 2

The Certificate shall be signed by the current CFMTA/FCAPM President. The cost of production and mailing shall be covered by CFMTA/FCAPM.

DEFEATED

Resolution 5 - Submitted by Nova Scotia:

Preamble - The NSRMTA feels it necessary that as a professional, national organization, all official information, documentation and communications from CFTMA/FCAPM be offered in both national languages, English and French. This will help increase or professional image and the quality of our services to French speaking members. Be it resolved that: CFMTA/FCAPM discuss and vote on the possibility of hiring a professional English to French translator so that all official information, documentation and communications may be offered in both national languages.

Withdrawn as Resolution 1 was already carried.

NEW INITIATIVES:

National Essay Competition:

Was presented by Po Yeh earlier.

Election:

Darlene Brigidear called for nominations from the floor 3 times for each chair position.

Po Yeh and Dina Pollock were appointed as scrutinizers.

Canada Music Week®:

Po Yeh - **re-elected by acclamation**

Awards & Competitions: Heather Blakley and Sue Jones ran and there was a ballot vote.

Heather Blakley - **re-elected**

Bylaws

Marilyn Harrison - **re-elected by acclamation**

Public Relations & Marketing:

Pat Frehlich - **re-elected by acclamation**

Professional Development and Research:

Pat Frehlich - **re-elected by acclamation.**

Motion - I move to destroy the ballots.

Passing of the Budget: A discussion was had regarding documents which were submitted regarding possible cost saving measures and changes to the Secretary/Treasurer's position. A preamble was requested for all documents sent out from the Officers in the future. The travel expense paid for traveling to MTNA conventions was reinstated to \$3000.00. ►

**CANADIAN FEDERATION OF
MUSIC TEACHERS' ASSOCIATIONS**
STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS
FOR THE YEAR ENDED MAY 31, 2012

(with comparative balances for the year ended May 31, 2011)

	2012					2011	
	Operating Fund	Young Artists Fund	Special Projects Fund	Trust Fund	Endowmen t Fund	Total	Total
Revenues							
Fees (schedule 1)	\$ 75,186					\$ 75,186	\$ 76,004
Canada Music Week (schedule 2)	7,412					7,412	10,237
Young Artists (schedule 3)		\$ 4,934				4,934	6,614
Special Projects (schedule 4)			\$ 11,139			11,139	7,184
Newsletter (schedule 5)	23,519					23,519	20,076
Trust (schedule 6)				\$ 12,295		12,295	5,200
Endowment					\$ 547	547	499
Convention	7,627					7,627	
Interest and Other	2,617					2,617	5,654
	<u>116,361</u>	<u>4,934</u>	<u>11,139</u>	<u>12,295</u>	<u>547</u>	<u>145,276</u>	<u>131,468</u>
Expenditures							
Program expenses							
Canada Music Week	5,508					5,508	11,377
Young Artists		3,281				3,281	9,841
Special Projects			14,972			14,972	1,674
Newsletter	38,918					38,918	38,716
Trust				12,295		12,295	5,200
	<u>44,426</u>	<u>3,281</u>	<u>14,972</u>	<u>12,295</u>		<u>74,974</u>	<u>66,808</u>
General and administrative expenses							
Bank charges	170					170	27
Bonding and insurance	1,927					1,927	1,900
New initiatives	3,466					3,466	
Office and telephone	2,420					2,420	1,339
Professional fees	7,292					7,292	3,255
Public relations	4,601					4,601	6,887
Scholarships							2,750
Travel and meetings	21,817					21,817	19,515
Website	1,196					1,196	1,002
	<u>42,889</u>					<u>42,889</u>	<u>36,675</u>
Honoraria / Administration							
Secretary/Treasurer	14,580					14,580	15,745
President	900					900	900
Finance chairman	500					500	500
	<u>15,980</u>					<u>15,980</u>	<u>17,145</u>
Total expenses	<u>103,295</u>	<u>3,281</u>	<u>14,972</u>	<u>12,295</u>		<u>133,843</u>	<u>120,628</u>
Excess of revenues over expenditures	13,066	1,653	(3,833)		547	11,433	10,840
Net assets, beginning of year	<u>185,663</u>	<u>44,358</u>	<u>10,856</u>		<u>40,308</u>	<u>281,185</u>	<u>270,345</u>
Net assets, end of year (note 2)	<u>\$ 198,729</u>	<u>\$ 46,011</u>	<u>\$ 7,023</u>	<u>\$</u>	<u>\$ 40,855</u>	<u>\$ 292,618</u>	<u>\$ 281,185</u>

The accompanying notes are an integral part of these financial statements.

2012 EXECUTIVE MEETING - cont.

The Finance Chair was requested to provide a statement of equity to the delegates.

Directive - Be it directed that the proposed changes to Secretary/Treasurer Job Description (Administrator) be sent back for revision to the Finance Committee with Darlene Brigidear as coordinator and report the revisions back to the delegates by December 1st, 2012.

Motion - I move that \$2000.00 from 2011 - 2012 surplus be placed as Other Income, Miscellaneous to balance the budget.

Motion - I move that we accept the Amended Budget for 2012 - 2013

Other - Discussion was done regarding a permanent Voice Competition at all conventions. The general consensus was the hosting convention committee should have freedom to decide if they want a second competition and if so, which discipline.

Motion - I move that a Strategic Planning Committee be formed Chaired by Rémi Lefebvre with Stephanie [Cole], Pat [Frehlich], Henry [Klassen] and Po [Yeh] as members. This committee will work with the "10 year plan" so that it can be revised and turned into a concrete action plan to help the association move forward. It was suggested that the Strategic Planning Committee look at whether or not we need to add additional time for our executive meeting.

Directive - Be it directed that the ad-hoc Strategic Planning Committee investigate different procedures for succession of chairs & bring proposals back to the 2013 executive meeting.

Directive - Be it directed the ad hoc Strategic Planning Committee investigate "Ideas for more equal rep" with input from the delegates.

Adjournment: Joan Woodrow

2012 ANNUAL GENERAL MEETING

Pearson A Room

Homewood Suites by Hilton & Hampton Inn by Hilton

June 26th, 2012 - 11:30 - 11:45 am

Welcome – Lorna Wanzel

Acceptance of the agenda:

Motion - I move the acceptance of the agenda for the 2012 Annual General Meeting.

Minutes of the Annual General Meeting:

July 2011, Regina, SK

Motion - I move the adoption of the Annual meeting minutes from July 2011.

Financial Report:

Motion - I move that we accept the Finance Report from the June 2012 AGM.

Appointment of Auditor:

Motion - I move the appointment of Christene Scrimgeour of London, Ontario for the fiscal year 2012 - 2013.

NEW BUSINESS

Motion - I move that BCRMTA host the 2015 Convention.

Announcements & Goodwill:

Henry Klassen thanked the officers for their work.

Adjournment: Joan Woodrow



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.



Invitation to Submit Proposals

The Canadian Federation of Music Teachers' Associations is holding its biennial convention in Halifax from **July 3rd to July 6th, 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.

Research professors and graduate students will be given the opportunity to have their poster and paper presentations peer reviewed once they have been accepted by the Convention Presentation Committee.

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. CFMTA Membership is NOT required to submit a proposal.

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

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

"BRANCHING OUT" PROPOSAL - FEBRUARY 2013

Once again CFMTA/FCAPM is reaching out to our many branches to ask for your help in promoting our great organization right across the country. This year, we would like to introduce "Branching Out to our Students".

The month of February 2013 will be the official "BRANCHING OUT" month.

BRANCHING OUT TO OUR STUDENTS

We would like each branch across Canada to plan a special event during the month of February. We hope to have our new branding/advertising materials available to share with you and for your promotional use. The planned event should focus on student participation. We will have beautiful posters available for your use, both in colour or black and white. Branching Out Buttons will be on-line and downloadable for your use at your event.


CFMTA/FCAPM will, again, support your event financially, in very much the same way we previously helped you celebrate Branching Out and the 50th Birthday of Canada Music Week®, which were very successful initiatives all across Canada.

Please send a picture of your special event, along with a very brief description on the on-line form provided, to admin@cfmta.org. **CFMTA/FCAPM will send you a cheque for \$50.00** to help with your expenses. The pictures you send will be featured in *The Canadian Music Teacher*, on our website and added to our national archives.

Some Suggested Events

1. Sponsor a concert for your students to attend. This concert might feature former students who are attending university and would like the opportunity to perform, a branch student who is preparing for the Young Artist Competition, various local talent or perhaps work together with your local schools or other musical organizations to sponsor a musical event for students to attend.
2. Sponsor a pre-festival master class for your students.
3. Sponsor a February recital with a special twist - perhaps a themed recital, an all-boys recital or all-girls recital, an ensemble recital with various instruments, duets, trios, etc.
4. Use the \$\$ for a scholarship award or book award at your recital. You may use any of the above suggestions or design your own event, and we will support every branch that participates and sends us the on-line form and a picture of their event.

Thank you for helping us to promote CFMTA/FCAPM.



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Don't miss this opportunity to fund your branch's Canada Music Week® celebration!

CFMTA/FCAPM is presenting two awards of \$250.00 each to support innovative Canada Music Week® projects. All branches in Canada are eligible to submit an application.

These awards are made possible by the generous annual donation of William Andrews of Toronto, ON. William Andrews is an excellent musician and supporter 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 brief written overview of the Canada Music Week project that your branch is planning for 2012. Describe your objectives, plan of action, marketing plan, timeline, and budget (maximum 2 pages). Please include the name of the branch and the contact information (address, phone and email) for the chairman of the project.

The focus should be on Canadian music and composers. The grant does not cover scholarships, hospitality, administrative salaries or operating expenses for Contemporary Showcase Festivals. Proceeds from the event may not be donated to any other charitable organization.

Past grant recipients are eligible to apply again for a different project.

All proposals must be received by October 15, 2012.

The branches who receive the awards will be featured in the Canada Music Week edition of the Canadian Music Teacher magazine.

Email proposals to:

Po Yeh • CMW Coordinator

yehp@shaw.ca



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Thank you!





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

THE NATIONAL CFMTA/FCAPM ESSAY COMPETITION LE CONCOURS NATIONAL DE DISSERTATION DU FCAPM

The National CFMTA/FCAPM Essay Competition invites submissions of essays on any topic related to music teaching, pedagogy or performance practice. There is no fee to enter.

This competition is open to all Canadian residents currently attending high school, and studying at the undergraduate and graduate levels

PRIZES

Graduate and Undergraduate

First Prize \$1,000.00 each

Second Prize \$500.00 each

High School

First Prize \$500.00

Second Prize \$250.00

Deadline: January 30, 2013

Application Guidelines

1. The competition is open to Canadian residents who are studying full time in the 2012/2013 school year.
2. Submissions will be considered from high school and post-secondary (undergraduate and graduate) students in all disciplines.
3. Entries must include a previously unpublished typed essay of 2,000 to 4,000 words, and a cover sheet including name, mailing address, phone number, e-mail address, and age. High school students include school and grade. Post-secondary students, include school, major, and year of graduation.
4. Entries will be accepted in English and French.
5. If using references from academic sources, then the complete reference must be included. Any academically acceptable referencing style may be used.
6. Entries must be submitted by email as a pdf file.
7. One entry per person.
8. Entries will be judged in a blind review process by nationally recognized scholars in the field of music pedagogy and/or performance. Criteria will focus on originality, clear expression of ideas, and understanding of subject.
9. All entries become the property of the CFMTA. In addition to receiving cash prizes, winning essays will be published on the CFMTA website.

For applications visit www.cfmta.org or contact canadamusicweek@cfmta.org

2013

NATIONAL
ESSAY

COMPETITION

CFMTA
CFMTPA

LE CONCOURS
NATIONAL DE
DISSERTATION



CANADIAN FEDERATION
OF MUSIC TEACHERS'
ASSOCIATIONS

FÉDÉRATION CANADIENNE
DES PROFESSEURS
DE MUSIQUE

The National CFMTA Essay Competition invites submissions of essays on any topic related to music teaching, pedagogy or performance practice. There is no fee to enter. This competition is open to all Canadian residents currently attending high school, and studying at the undergraduate and graduate levels.

Prizes

GRADUATE AND UNDERGRADUATE

First Prize **\$1,000 each**

Second Prize **\$500 each**

HIGH SCHOOL

First Prize **\$500**

Second Prize **\$250**

Deadline: January 30, 2013

For more information visit www.cfmta.org or contact canadamusicweek@cfmta.org

2013 NATIONAL DE DISSERTATION

ESSAY COMPETITION



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

CFMTA | FCAPM

Dans le cadre du Concours national de rédaction de la FCAPM, vous êtes invités à soumettre une dissertation sur un thème lié à l'enseignement de la musique, la pédagogie ou la préparation au spectacle. Ce concours est gratuit et est ouvert à tous les résidents canadiens élèves d'écoles secondaires et aux étudiants de premier et deuxième cycle.

Prix
PREMIER ET DEUXIÈME CYCLE

1er prix **1000\$ chaque**
2e Prix **500\$ chaque**

ÉCOLE SECONDAIRE

1er prix **500\$**
2e Prix **250\$**

Date limite : 30 janvier 2013

Pour obtenir de plus amples renseignements, consultez www.cfmta.org ou communiquez avec canadamusicweek@cfmta.org

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

CALL FOR COMPOSITIONS

For performance during Canada Music Week® November 17 – 23, 2013

One Piano Solo: Grades 3 – 4

One Piano Solo: Grades 5 – 6

One Junior Choral Work

Deadline Date: March 1, 2013

Entry fee: None

The competition is open to any Canadian resident. Submissions must be new, unpublished pieces, not previously recorded in any form.

Piano Solos: Pieces should be suitable for performance by students studying at the specified conservatory grade level. For piano compositions, please specify the grade level with your submission. A Canadian topic or theme is suggested.

Junior Choral Work: An original composition (no arrangements) for unison treble chorus with occasional two part writing, suitable for elementary school chorus accompanied by acoustic piano (no electronics or pre-recorded tracks), 2 to 5 minutes in duration. Text with a Canadian connection would be encouraged. Texts not in public domain should be accompanied by a letter from the copyright holder. All styles will be considered.

The composer's name should not appear on the score. Please include a cover letter with title of work, short composer biography, and composer contact information, including mailing address, phone number and email address.

Submissions should be submitted as a PDF file. One submission per composer per category.

The composition will be chosen by a selection committee from across Canada. An honorarium will be awarded to each successful composer. The copyright for the composition will be retained by the composer.

The chosen composition will be published and available to be downloaded for public use, from the CFMTA/FCAPM website until November 30, 2013.

Please direct submissions and questions to:

Po Yeh

Canada Music Week Chairperson

yehp@shaw.ca



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- to encourage music teachers to widen their knowledge and experience of Canadian works.
- to support composers and performers of Canadian music.

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Total			\$ _____

An invoice with the exact mailing costs will be sent by email.

Order forms can be found on the website (www.cfmta.org) or send this order form to:

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CFMTA/FCAPM STUDENT COMPOSER COMPETITION - 2012

PROVINCIAL INFORMATION

JUDGES 2012 & CLOSING DATES 2013

ALBERTA	APRIL 1	<i>Veronica Tapia</i>
BRITISH COLUMBIA	APRIL 1	<i>Susan Griesdale</i>
MANITOBA	APRIL 9	<i>David Dahlgren</i>
NEW BRUNSWICK	APRIL 15	<i>Rebekah Maxner</i>
NEWFOUNDLAND	MAY 1	<i>TBA</i>
NOVA SCOTIA	APRIL 25	<i>Caron Daley & Alex Tilley</i>
ONTARIO	MARCH 15	<i>Joanne Bender</i>
PRINCE EDWARD ISLAND	NOVEMBER 25	<i>Kathy Campbell</i>
QUÉBEC	MARCH 1	<i>Jean Deschened</i>
SASKATCHEWAN	APRIL 1	<i>Michael Kim</i>

THE NATIONAL JUDGE FOR 2012
DAVID McINTYRE

PROVINCIAL WINNERS 2012

PREPARATORY

8 YEARS & UNDER

CLASS 1 (INSTRUMENTAL)

Saegeas Miller	BC
May Lin Howelko	MB
Claire Derible	NS
Michael Redding	ON
Rebecca Breen	SK

CLASS 2 (VOCAL)

Danae Kong	BC
Kaelin George-Wegner	NS
Seth Dockendorff	PE

CATEGORY A

11 YEARS & UNDER

CLASS 1 (INSTRUMENTAL)

Gary Luo	AB
Satai Miller	BC
Cassidy Hiebert	MB
Emilie LeBlanc	NB
Nathan Shearouse	NS
Leonid Nediak	ON
Chloe Dockendorff	PE
Ryan Lee	SK

CLASS 2 (VOCAL)

Satai Miller	BC
Maria Lamond	NS
Mira Meikle	ON
Chloe Dockendorff	PE

CATEGORY B

15 YEARS & UNDER

CLASS 1 (INSTRUMENTAL)

Allison Crews	AB
Carmyn Slater	BC
Clinton Giesbrecht	MB
Evelyn Martin	NB
Owen Maitzen	NS
Peter Bedford	ON
Amy Cormier	PE
Tom Lachance	QC
Julianne Lavoie	SK

CLASS 2 (VOCAL)

Owen Maitzen	NS
Anika-France Forget	ON
Sheridan Clifford	SK

CATEGORY C

19 YEARS & UNDER

(INSTRUMENTAL OR VOCAL)

Alyssa Lightfoot	AB
Jeremy Hill	MB
Thomas Nicholson	NB
Kathleen McLevey	NL
Hannah Barstow	ON
Marc DesRoches	PE
Francis Battah	QC
Aidan Wickenhauser	SK

CATEGORY D

OPEN

(INSTRUMENTAL OR VOCAL)

Jocelyn Johnson	AB
Deborah Baynes	BC
Terry Pratt	PE

CFMTA/FCAPM STUDENT COMPOSER COMPETITION

NATIONAL WINNERS 2012

P1 - PREPARATORY - CLASS 1

1st place - Michael Redding (ON)

2nd place - Saegeas Miller (BC)

P2 - PREPARATORY - CLASS 2

1st place - Seth Dockendorff (PEI)

2nd place - Kaelin George-Wegner (NS)

A1 - CATEGORY A - CLASS 1

1st place - Gary Luo (AB)

2nd place - Chloe Dockendorff (PEI)

HM - Leonid Nediak (ON)

A2 - CATEGORY A - CLASS 2

1st place - Mira Meikle (ON)

2nd place - Chloe Dockendorff (PEI)

B1 - CATEGORY B - CLASS 1

1st place - Peter Bedford (ON)

2nd place - Owen Maitzen (NS)

HM - Allison Crews (AB)

HM - Carmyn Slater (BC)

B2 - CATEGORY B - CLASS 2

1st place - Owen Maitzen (NS)

2nd place - Sheridan Clifford (SK)

HM - Anika France (ON)

C - CATEGORY C

1st place - Hannah Barstow (ON)

2nd place - Francis Battah (QC)

HM - Thomas Nicholson (NB)

D - CATEGORY D

1st place - Terry Pratt (PEI)

2nd place - Jocelyn Johnson (AB)

HELEN DAHLSTROM AWARD

Peter Bedford (ON)

PREPARATORY - Class 1

1st place - Michael Redding - Ontario



Michael Redding (b2003) lives in Waterloo, Ontario. He swims competitively with the Region of Waterloo Swim Team, plays baseball, tennis and many other sports. But, music has been the most consistent influence for Michael, in particular, the music of Mozart! Mick began playing the piano and composing music at the age of three. He loves performing and loves a challenge!

Amusante is the first movement in a three movement sonatina which Michael is currently working on. Michael has received several composition scholarships and awards in the Kiwanis Festival, MYC composition competitions and the ORMTA music writing competition. Michael's goal is to be published!

PREPARATORY - Class 2

1st place - Seth Dockendorff - Prince Edward Island



Seth is an eight-year-old homeschooled student from Morell, Prince Edward Island. One of Seth's favourite activities is karate - the inspiration for his composition *The Karate Song*. When not practicing karate, Seth enjoys playing with Lego, learning about penguins, step dancing, and singing and playing piano in his local church and Music Festival. Seth studies piano from his mom, Faith, and singing from Suzanne Campbell.

CATEGORY A - Class 1

1st place - Gary Luo - Alberta



Gary showed interest in music while playing on his baby keyboard around four years old. He started piano lessons with Mila Brandman at four and a half. He likes classical music but also enjoys playing randomly. His first song was composed on piano at the age of seven after a hiking trip. From then he discovered he could express his emotions and feelings via composing even though he had never received any composition lessons. Gary's music

reflects his emotions in a romantic style. He has composed more than ten songs up to today and has performed at various events. His latest compositions were two pieces made for The Ranche at Fish Creek Restoration Society in the summer of 2012.

In addition to piano, Gary also enjoys drawing, painting, playing competitive soccer, swimming and snowboarding.

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CFMTA/FCAPM STUDENT COMPOSER COMPETITION NATIONAL WINNERS 2012 - cont.

CATEGORY A - Class 2



1st place - Mira Meikle - Ontario

Upon hearing the singer/songwriter, Melissa Etheridge on the radio when she was five, the now twelve year old Mira, continues to be inspired by music ranging from musical theater to alternative rock. Mira's love and appreciation for music is taking her down a new path as she composes original music and lyrics, creating her own sound and songs.

In May 2012, Mira was chosen by the Oakville Arts Council as a finalist in the "Cogeco Stars Among Us" competition, and is excited to be performing her original song *Solar Activated* at the closing night gala. In preparation she has been seen and heard at various Open mics in Toronto and Oakville. Mira is fortunate to have had Linda Fletcher as her vocal coach for two years.

CATEGORY B - Class 2



1st place - Owen Maitzen - Nova Scotia

Born in Halifax, Nova Scotia, 15-year-old Owen Maitzen has enjoyed playing piano and writing music from an early age. He has studied with Simon Docking and Dinuk Wijeratne and has performed his own compositions alongside works by Bach, Schubert, Chopin, Ravel, and Gershwin at the Halifax Music Room, at numerous

school concerts, at the Halifax Farmers' Market, and at the Nova Scotia Kiwanis Festival Gala Concert. His other interests include playing and creating video games, math, card tricks, chess, and basketball. Recordings of his original music can be found at his SoundCloud page: soundcloud.com/owen_maitzen.

CATEGORY C



1st place - Hannah Barstow - Ontario

Hannah Barstow, a native of Napanee, has recently received an ARCT in Piano Performance with first class honours. A jazz pianist and vocalist, she will be studying in the Bachelor of Music in Jazz Performance program on piano at the University of Toronto on a full scholarship. Hannah plays in various professional jazz combos in the Kingston area and writes for

and performs in a local rock band. Hannah is grateful for the instruction and guidance of her teachers: Martha Hill Duncan, Mark Eisenman, Greg Runions, Meg Freer, Audrey Marshall, Margaret Milner, Rena Upitis, Kristin Rae, Sheryle Mayhew and Christine Barstow, as well as the instructors in the Community Music School at Humber College.

CATEGORY B - Class 1

1st place

Recipient of the Helen Dahlstrom Award

Peter Bedford - Ontario



Peter Bedford lives in Burlington, Ontario and is entering his grade eleven year at high school. He was first introduced to music on the keyboard, but he became interested in learning guitar after a few years of piano lessons. Peter then started studying both guitar and piano, but gradually focused more on guitar and composition as he entered high school. Peter also started

studying music theory during his grade nine school year and wrote the Grade Two Rudiments exam. This brought him to explore writing music for multiple instruments. Upon listening to the contemporary 'minimalist' compositions of Steve Reich and Philip Glass, Peter found an interest in improvised percussion techniques and rhythmically complex music. For his piece *Guitar Sextet*, he wanted to combine these interests with the kind of modal chord structure and beautiful melodies he admired from his favourite 'post-rock' and 'indie' acts. Peter has been playing guitar and writing original music for three years and continues to do both. He is now working towards completing the theory exam in Harmony.

CATEGORY D

1st place - Terry Pratt - Prince Edward Island



Born in Toronto, educated there and in England, I am a 69-year-old retired English professor. I have sung in choirs since age nine. As a boy I studied piano, but quit short of finishing grade 8 (Royal Conservatory system). In my fifties I took up piano again, and have again reached the middle of grade 8, and of grade 3 harmony. A few years ago, my teacher, Jane Naylor, suggested composition. Under my composition teacher, Carl Mathis, I have set a number of classic poems for voice and piano, and experimented with some other genres.

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Jamie Hillman - Kye Marshall - Janet Gieck

Grade 3 - 4 Piano: Jamie Hillman *Land of the Silver Birch*, Ontario

Grade 5 - 6 Piano: Kye Marshall *Tumbleweed Dance*, Ontario

Junior Choral: Janet Gieck *Snowflakes*, Saskatchewan

JAMIE HILLMAN



What are some of your most memorable musical experiences?

Music lessons in my hometown (Chatham, ON) with Doris Anderson, Christine Prosser,

and Kevin McMillan. Each poured so much into me as a young musician. I loved going to lessons.

Choirs tours with Amabile Boys Choir, Ontario Youth Choir, National Youth Choir, and Nathaniel Dett Chorale. Inspiring conductors, great choral music, lifelong friends, and crazy shenanigans. Truly once-in-a-lifetime experiences!

What are the earliest musical experiences you remember?

Singing a song on Father's Day at Evangel Community Church, accompanied by my mom on guitar. Performing the role of "The Anything Toy" at John N. Given P.S. I had to wear a huge cardboard box. I'm hoping that no photos exist!

What music do you listen to now?

What is on your iPod? Do you have a favorite piece? Composer?

I love many genres of music, but often choose to listen to Classic music. There is so much to learn, discover, and appreciate about it. One of my favourite pieces of all time is Samuel's Barber's *Adagio for Strings*. After learning the choral version with Victoria Meredith at Western University, the *Agnus Dei*

text is fixed in my brain whenever I hear the piece. It's extremely moving and powerful.

What are you reading at the moment?

Directing The Choral Music Program by Ken Phillips, in preparation for a choral methods course that I teach at Gordon College (MA).

Humilitas: a lost key to life, love, and leadership by John Dickson.

What inspires you to compose? Do other arts inspire your creativity?

I am indeed inspired by the other arts (dance, theatre, visual arts), but can find inspiration almost anywhere and at anytime. I am most often inspired by my faith, my students, stimulating conversations with colleagues and friends, and excellence in all areas of human endeavor (academics, arts, athletics, research, etc.). Just the other day, I was watching the opening ceremonies of the London Olympics and couldn't help but run to the piano to play *Chariots of Fire!*

What are some other activities you enjoy doing i.e. hobbies?

Running, reading, food, travel, and spending time with family and friends.

Please feel free to add anything else you would like people to know about your compositions.

I am pleased that one of my choral compositions, *Who Would Have Thought* was recently published by Cypress Choral Music (Vancouver) earlier this year. A huge honour. ❁

KYE MARSHALL



My mother insisted I take piano lessons when I was six years old. My first teacher lived across the road from us and I hated going to her lessons as she was rather mean. I can remember my mother almost dragging me across the street to my lessons.

Luckily we soon found a good teacher who I liked-- but I still preferred to be out playing baseball rather than practising the piano.

My mother said I could quit if I passed my Grade 8 piano exam. Ironically when I did get my Grade 8 I decided I really liked piano and decided to keep going to get my Grade 10 RCM.

When I was a second year high school student, I was introduced to the cello in class and fell in love with it! I knew then I wanted to always play the cello and eventually became a professional cellist. After playing in orchestras for many years I got restless, and decided to learn jazz cello. Today, I enjoy performing both classical and jazz music but my favourite type of performance is improvisation - making up music in the moment. ▶

JANET GIECK

I didn't start my career as a composer until I was somewhat older because it just didn't occur to me that women could be composers. There were hardly any women composers then. Fortunately an organization was formed called the Association of Canadian Women Composers which encouraged and promoted women composers like myself. As a composer I draw on both classical and jazz styles as I feel that each idiom has something to offer the other.

I thank my mother to this day for making me take piano lessons as having a background in piano is an almost essential tool for being a composer! ❁

Music has always been part of my life. I have early memories of singing old country and western favorites with my dad while he played guitar. The church I attended had a junior choir and all the congregational singing was done in 4-part harmony. My parents regularly took my siblings and me to provide music at various seniors' homes and other events. They still do this, only now with grandchildren in tow as well! As a youth I was involved in many different ensembles, such as concert, marching, jazz and rock bands, and choirs. I also did a lot of accompanying. This rich foundation of musical experiences began my formation as a musician.



My journey into composition began as a teenager, and through writing music I found new ways to understand and interact with the world. I compose now because music is something spiritual inside me that needs to be expressed and shared. I especially enjoy new music concerts where I can hear what other composers are writing and learn about how they approach music. As a member of Red Leaf Pianoworks, I am continually challenged and energized by the wonderful music of my colleagues Joanne Bender, Susan Griesdale, Martha Hill Duncan, Rebekah Maxner Beverly Porter, and Teresa Richert.

I want to say thanks to the many people who have supported me so much and to the CFMTA/FCAPM for its continuous support of making new music a part of Canadian culture. ❁



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- Friday, November 9, 2012
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by Dr. Jimmy Briere
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MUSIC INSPIRES

CFMTA/FCAPM CONVENTION 2013 Halifax, Nova Scotia July 3 - 6, 2013

- see pages 39 - 43 for more information
- Invitation to Submit Proposals
deadline October 31, 2012
- see page 15 for more information

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- see page 40 for more information

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- see page 20 for more information

CFMTA/FCAPM "BRANCHING OUT"

MONTH OF FEBRUARY

- see page 16 for more information

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- see page 23 for more information



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- **\$325** from February 1st, 2013. to March 31st, 2013.
- **\$350** from April 1st, 2013 to May 31st, 2013.
- **\$375** on or after June 1st, 2013.

Non-CFMTA Members Registration Costs*:

- **\$345** by January 31st, 2013.
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- **\$400** from April 1st, 2013 to May 31st, 2013.
- **\$425** on or after June 1st, 2013.

* Registration costs do not include travel, accommodations or meals.

Please forward any questions, comments or concerns to Rémi, 2013 Convention Chair by emailing nsrmta@gmail.com

The 2013 CFMTA Convention “Music Inspires” is being hosted by the Nova Scotia Registered Music Teachers’ Association.

www.nsrmta.ca

Our Artists & Adjudicators



Isabel Bayrakdarian

- 4 time Juno Award winner
- Recipient of a Queen Elizabeth II Golden Jubilee Medal



Katherine Chi

- First Canadian and first woman to win Canada's Honens International Piano Competition
- "a keen musical intelligence and a power arsenal of technique" - The New York Times



Mary Lou Fallis

- Canada's foremost musical comedienne
- Music producer of the well known Bathroom Divas



Janina Fialkowska

- 2012 "Governor General's Performing Arts Award" for Lifetime Achievement in Classical Music
- Founding director of Piano Six and Piano Plus



André Laplante

- Prix Opus winner for Best Performer of the Year (2005) and Best Concert of the Year (2010)
- Former juror at Tchaikovsky International, CBC National, Honens International and William Kapell International



Richard Margison

- Co-founder of the Highlands Opera Studio
- Holder of two lifetime achievement awards

CFMTA/FCAPM 2013 • Music Inspires

Keynote • Marvin Blickenstaff



MARVIN BLICKENSTAFF is known throughout North America as a master teacher, lecturer, and performer. 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.

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).



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We are eternally grateful to those who have agreed to support the convention so far:

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Remember to go check out the Convention Website: **cfmta2013halifax.ca** and get on our **mailing list!** It will ensure you are kept up to date with all the information you need.





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WELLNESS SYMPOSIUM ENPOWERING THE WHOLE MUSICIAN: MIND and BODY

The Wellness Symposium, a three day collaborative project between CFMTA and MTNA, took place in New York City June 27 - 29, 2012. Three international experts on musician wellness each spent a morning sharing insights gained from their research and personal experiences. The attendees enjoyed this unique offering, that served not only as a time of learning, but as a forum for networking with colleagues from across North America.

The location of this symposium also provided the perfect setting to see all the amazing sights that New York has to offer: Historical Tours, Museums, Galleries, Theatre and much more! This was the second Wellness Symposium, with the first being held in 2008. Hopefully the future will provide opportunities for further collaborations between CFMTA and MTNA.

Canadians that attended: Andrea Battista, Janet Bazett, Nathalie Blais-Castonguay
Heather Blakley
Charline Farrell,
Patricia Frehlich
Roxanne George,
Lisa Giles,
Judith Leung,
Irene Y. Leung
Marlaine Osgood
Dina Pollock
Halyna Popenko
Shelagh Scott
Rita Thurn
Jade Wan
Lorna Wanzel,
Po Yeh.



If I have missed your name, please let me know and I will add it in the next issue - Dina

MUSIC TEACHERS NATIONAL ASSOCIATION

2013 National Conference MTNA

The 2013 MTNA National Conference will be a "magical" one at the *Disneyland*® Hotel at the *Disneyland*® Resort in Anaheim, California, March 9-13.

Acclaimed piano duo Anderson & Roe will headline the evening concerts. And Rick Beyer, a popular author, documentary producer and public speaker will give the keynote presentation.

Pedagogy Saturday will feature five topics: jazz and popular piano, recreational music making, teaching those with special needs, collegiate/young professional and advanced piano teaching artistry. Attendees will be encouraged to mix and match the sessions to maximize their pre-conference experience. Other sessions by internationally known pedagogues will give attendees tools to take back to their studios. Topics pertinent to teachers in all areas will be featured throughout the conference.

Register before December 3, 2012, to receive last year's rate of \$295.

For more information, visit www.mtna.org.



Rick Beyer
Keynote Speaker



Anderson and Roe
Piano Duo

WELLNESS SYMPOSIUM - cont.

Insight from two attendees

A lovely reception was hosted by Steinway and Sons at Steinway Hall.



L to R: Symposium Co-chair Pat Frehlich, MTNA president Benjamin Caton, Co-chair Gail Berenson and CFMTA/FCAPM president Lorna Wanzel.

Jade Wan - ORMTA

The whole symposium really energized me! When I read in the ORMTA magazine about this symposium, I loved the fact that I could meet other instructors, from the US and Canada, in a lovely historical building and also have some free time to explore the city. Since it would be my first big ORMTA event, I decided to attend. After the event, I felt more connected to really being a teacher with more awareness, not just in performing, but everything in relation to it. Those three intensive days had sparked much insight and had us look deeper within ourselves and others. It was great to see how teachers from different cities, different walks of life and different experiences, came together at the lovely Yamaha Artists Facility in the heart of Manhattan, listening and actively participating with great and inspiring lecturers speaking on wellness and performance. The lecturers really touched us with their knowledge, and led me to think

more in how I can incorporate that understanding and perspective into my students so that they would have more of a positive, engaging and nurturing experience in their musical learning. I will take all I experienced there and will definitely carry it with me for days to come!

Holism and the Whole Musician

Jacqueline Herbein, NCTM

As a veteran conference and workshop attendee, I always hope to return to my studio with something tangible to use “on Monday morning”. Seldom do I find presenters who can stimulate both my analytical left brain and my creative right brain while giving me that tangible Monday morning tidbit, and even more rarely do I find presenters who do all the above while inspiring a deeper psychological understanding of not only my students but myself as well. Thus, in my mind, MTNA and CFMTA/FCAPM hit the proverbial “home run” in their line-up of presenters at their recent Wellness Symposium in New York City.

On day one, Vanessa Cornett-Murtada adeptly led us through a very simplified brain anatomy interspersed with interesting brain facts (did you know that severely abused or neglected children have smaller brains?) so we could better understand brain functioning during practice, anxiety-ridden performance and peak performance. Through the use of group breathing and mindfulness exercises, Vanessa gave us first-hand knowledge of some practical tools to reach the chronically over

stimulated, continuously multitasking, overextended and exhausted 21st century student (when was the last time you paid real attention to the bottoms of your feet?).

On day two, using volunteers, Kathleen Riley put the muscles of the body under the microscope with the latest multi-modal biofeedback technology. Understanding that the source of muscle tension, both good and bad, can be physical (general mis-alignment, poor ergonomics), mental (uh-oh, here comes that passage), and emotional, this session segued beautifully from day one and foreshadowed day three.

On day three, Julie Jafee Nagel, a Julliard-trained pianist turned psychoanalyst, stressed that we each are a set of cumulative experiences and how we develop through each defined stage impacts the next stage. The set of symptoms labeled performance anxiety as we, or our students, prepare to walk onstage is only a part of a complex set of issues set into motion literally from birth. Through the use of images, videos illustrating performance events and life stages, and gentle questioning as to the feelings each brought up, Julie encouraged us to probe within.

Although each workshop stood solidly on its own merits, attendees at the three-day event couldn't help drawing parallels between the presentations, bringing their understanding of the mind-body connection full circle. And isn't this what the concept of *holism* is – knowing that we should be viewed as wholes, not just as a collection of parts and that we cannot be fully understood solely in terms of our component parts?



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CFMTA/FCAPM RESEARCH COMMITTEE

by Pat Frehlich

The Canadian Federation of Music Teachers' Associations is excited to announce the formation of the CFMTA/FCAPM Research Committee.

As private music teachers, we are committed to the success of our students in their pursuit of musical excellence. Research is ongoing around the world and plays an integral role in the refinement and development of approaches to teaching and learning. As well, CFMTA/FCAPM members are conducting research which may be of value to other CFMTA/FCAPM members. Research provides a theoretical and philosophical foundation that we can use to improve our teaching approaches and pedagogies. It provides current knowledge and understanding of the various aspects that are found in the private music studio and enables us to continue transforming music experiences for ourselves and students.

It is the aim of the Research Committee to foster and support increased knowledge and understanding of current instruction methods and learning concepts. The three main goals of the Research Committee are:

1. To disseminate information to members on research being conducted on topics of interest to studio teachers.
2. To expand the understanding of students and teachers in Canadian studios through the contribution of new knowledge within the research community of registered music teachers.
3. To support and encourage research by CFMTA/FCAPM members.

This research component is an exciting addition to our association and the

field of music education research. Through the creation of this Research Committee, the CFMTA/FCAPM is providing a model of leadership and collaboration for registered music teachers associations. We are so pleased to be conducting research that will reach teaching studios across the country. We are equally honoured to represent the CFMTA/FCAPM within the international research community.

Meet the committee:

Leslie Linton is a lecturer at Western University where she teaches pre-service music education. She holds undergraduate degrees in music education and education, graduate degrees in music education, and is currently a PhD candidate in music education. Her areas of interest include elementary music pedagogy, piano pedagogy, informal learning and sociology of music education.

Gilles Comeau is a professor at the School of Music of the University of Ottawa, where he coordinates the piano pedagogy and music education sectors. Through grant assistance he has set up a research laboratory in piano pedagogy, partnering with many other research laboratories and institutions and is currently the director of the Piano Pedagogy Multi-disciplinary Research Group. He has authored many books including the five books of the series *An Illustrated History of Music for Young Musicians*, as well as various research papers in music education and piano pedagogy.

Professor **Maureen Harris** is a lecturer in Teacher Education at the Faculty of Education, University of Windsor. Her interdisciplinary

background includes graduate degrees in music and education and she is the Founder and Director of Montessori Mozarts, an early learning music curriculum for young children. Her international collaborative projects explore indigenous communities and music making in ways that contribute to expansive learning opportunities and her current research is in collaboration with a Maasai village in Tanzania.

Dale Wheeler holds a doctorate in piano performance and pedagogy from the University of Oklahoma, as well as degrees from The University of Saskatchewan and Trinity College. He has taught at the post-secondary level for over twenty years and is currently on the faculty of Red Deer College. He serves as Chair of Performing Arts and has appeared as a recitalist, accompanist, adjudicator and clinician from coast to coast. For a number of years Dale was a regular columnist for *Clavier* magazine and is now Consulting Editor for *Clavier Companion*.

Dr. Denyse Blondin is currently teaching at Université du Québec à Montréal (UQAM). She has extensive experience in teaching music education in primary classrooms. Her research interests include music teacher identity construction, teaching strategies, student motivation and self-regulation in instrumental practice. She also has a special interest in investigating the role of music in the life of teenagers in relation with perceptions about cultural aspects of music (classical, popular, jazz, world music) by classroom music teachers.





CANADA MUSIC WEEK® - *Coast to Coast* "What does it mean to me?"



CFMTA/FCAPM honorary president, Helen Dalhstrom, celebrated her 95th birthday on Saturday, July 22, 2012 at her retirement home in Victoria BC. Looking fabulous, Helen was a most charming hostess as she visited with family and friends!

Hello Everyone,
When Helen started this project over 50 years ago, I wonder if she realized how many lives this would touch and inspire....

"What does Canada Music Week® mean to me?"

Was the question we sent out across Canada and here are the responses from members, composers and students.
Please enjoy!
Dina

Catherine - 13 years old New Brunswick

I had fun writing my own piece and it was interesting to hear others and how creative some people are. I like getting the composition book so I can look back year after year.

Megan - 17 years old Nova Scotia

Canada Music Week® is an enjoyable experience because we all come together to celebrate music, giving us an awareness of the wealth of music in our Canadian composers.

Frédéric - Montréal

C'est un point de vue unique sur la diversité et la richesse du répertoire canadien.

Saskatchewan

It is interesting researching Canadian composers.

Nick - 15 years old - Manitoba

Canada Music Week® has been part of my lessons with "me" being one of the composers even at the age of 6. During Canada Music Week® we explore new Canadian Composers works as well as explore composing in our own Ultimate Music Theory class. It is important for us to study, learn and celebrate through performance and composition our Canadian Composers. I love being a Canadian Composer myself. This year I will be completing my RCM Grade 8 piano.

Mélina - Montréal

Un beau "gros Party" super le fun, célébrant notre héritage musical avec du beau et bon monde, talentueux, tout ça, arrosé de quelques belles surprises!

Saskatchewan

It is great to be able to e-mail and meet the composer.

Sonja - 14 years old

Nova Scotia

What Canada Music Week® means to me is the opportunity to express my life's experiences and feelings through the music that I play, and the chance to show others that music, to me, is more than just a few vibrations, but a story of my life.

Jessica - 15 years old

New Brunswick

It is a nice challenge to write my own composition. I think it is good learn and hear Canadian pieces.

Saskatchewan - I enjoy working on composing and being a "Canadian composer".

Kristen - 10 years old

New Brunswick

I think it is a good idea to celebrate Canada Music Week® with a party because it lets students portray what they've learned in their composition and pieces. It is important to learn Canadian pieces because it is our country. I have fun!

Saskatchewan

It is interesting to see how composers are influenced by their ethnic culture.

Matthew - British Columbia

I love to play jazz. I especially like to play Oscar Peterson's kind of jazz because he is Canadian.

Wyatt - 10 years old

New Brunswick

I liked writing my own piece. I like hearing what everyone else played. I think it is important to support Canadian composers by playing their pieces. I like the party.

Gracyn - 13 years old

New Brunswick


I like celebrating Canada Music Week®. I like getting the chance to write my own composition. I like having the party.

Saskatchewan

It is fun finding out about great Canadian composers and their music.

Tyanna - British Columbia

I like playing this music because I know many of the songs already.

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CANADA MUSIC WEEK® - *Coast to Coast*

"What does it mean to you?" - cont.

Karen - Adult - Manitoba

Canada Music Week® is great chance for music students to try their hand at composition, which may be a new arena for them. A few years ago, I was studying RCM grade 9 piano and also composing and performing my own pop music. My teacher mentioned the composition contest connected with Canada Music Week®. I decided to try writing something although I had never really tried to write 'serious' music before. My piece ended up winning a runner up prize, and was later used in the opening credits of a short film. Thank you Canada Music Week® for presenting these opportunities that help students evolve.

Sarah - 17 years old

New Brunswick

We should be proud of our Canadian composers and their music! We should encourage people to write their own music.

Saskatchewan

I enjoy meeting Canadian composers.

Shania - British Columbia

I like to play Canadian music because it is fun to play because you can use your imagination while playing.

Saskatchewan

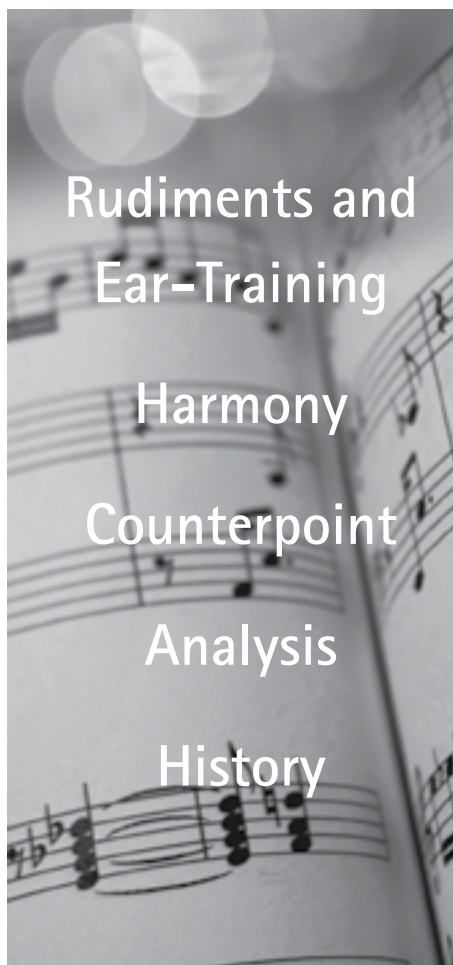
I enjoy hearing a wide variety of Canadian music.

Shawne - New Brunswick

Canada Music Week® means a lot to me because it inspired me to start composing music. When I was five years old my piano teacher encouraged me to compose a piece and enter it in a composition competition. I started composing piano pieces then and haven't stopped since. I also have won many awards for my compositions and I have Canada Music Week® to thank.

Louise Sharpe - Quebec

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Emilie - New Brunswick

Composing, for me, is not a talent. It comes directly from my heart. I believe anyone can do it; the composition is hidden in you. My composition has been chosen to represent New Brunswick in the Canada Student Composer Competition, at my level (1A). I am very proud to be a Canadian composer and also be celebrated in, and celebrate Canada Music Week®.

Saskatchewan

It is easy to find good Canadian compositions.

Anonymous - British Columbia

- C** Crazy
- A** Amazing
- N** Nostalgic
- A** Adventurous
- D** Dynamic
- I** Imaginative
- A** Aleatoric
- N** Nurturing

- M** Mosaic
- U** Universal
- S** Solar
- I** Inspiring
- C** Creative

Saskatchewan

I enjoy learning to play piano pieces written by Canadians.

Marilyn - Senior - Nova Scotia

Since the mid-18th century, Canadian Music has been a reflection of our cultural development as a nation. In today's world, we enjoy music composed by Canadians, composers who reflect the rich diversity of our culture. Composers who also understand the complexity of our landscape and surrounding waters. As musicians and teachers we have many performance opportunities to be recognized at home and abroad as "Canadian".

Saskatchewan

I enjoy learning and playing *O Canada*.

Laura - 15 years old New Brunswick

I like Canada Music Week® because it embraces Canadian composers and what they are writing. It is important to hear their pieces played. I think it is good for us to have to compose our own pieces because you have to think about what you're playing/writing and how it sounds.

Joanne Bender Martha Hill Duncan Janet Gieck

Susan Griesdale Rebekah Maxner

Beverly Porter Teresa Richert

Red Leaf Pianoworks

Canada Music Week® is a time for celebration and inspiration. We celebrate all of those Canadian composers who've come before us and are inspired by the wealth of wonderful music available to Canadian students. As living composers, there's nothing quite as thrilling as hearing our creative work performed by enthusiastic students. All the best to students and teachers as you prepare for 2012's Canada Music Week's events!

Jamie Hillman

Call for Compositions Winner 2012

As students, teachers, and performers, so much of our time and energy is spent on works written by European and American composers. We sometimes forget the rich contribution to music that Canadian composers and performers have made, and continue to make, on the national and international stage. Canada Music Week® is seven days that we set aside to celebrate that contribution.

Kye Marshal

Call for Compositions Winner 2012

Canada Music Week® is an opportunity to celebrate the diverse range of Canadian Composers. From Folk to Rock, Jazz to Classical, Canadians can be proud of the many talented musicians we have. Our big challenge for Canada Music Week® is to inform ordinary Canadians so they can be as impressed by our outstanding musicians as they are of Olympic athletes.

Anonymous

Stephen Chatman is my favorite Canadian Composer. His music can be so different from one piece to the next. Beautiful and lyrical - *Rose -cheek'd Tara*, and *Katherine*, Super fun with yelling, clapping, stomping your feet and hissing - *Monkey Business*; *Olie the Goalie* where the music is written inside a picture of a goalie!; *Boogie woogie Beaver Boogie*; and my most favorite Stephen Chatman piece *Sunrise at Jericho Beach*.

Anonymous

Canadian Music represents our varied multi cultural society. You can find almost any kind of musical style from different countries written by Canadian composers. There are folk songs from our Canadian regions in the Maritimes, French folk songs from Quebec, First Nations music, Chinese influenced music, Jazz, and much more. That's why I love Canadian music! You can find Canadian Music to satisfy whatever your musical taste is.

Anonymous

My favorite fun piece is *Thinguma Jig* by Dale Reubart. I have a children's book called: "A Thinguma Jig Christmas". It has beautiful illustrations and I think of the book every time I play Mr. Reubart's piece with the same name.



COGNITIVE RESTRUCTURING FOR PERFORMING MUSICIANS

by Vanessa Cornett-Murtada

**“There is nothing either
good or bad,
but
thinking makes it so.”**

With this acknowledgement that he is often a prisoner of his own thinking, Hamlet could have been describing the emotional life of a performing musician! While some musicians view performing as an exciting opportunity to express or impress, others shrink in fear from a perceived threat. To paraphrase Shakespeare, the stage is neither good nor bad, but how we *think* about it affects our entire performance experience.

Imagine that the week before a big performance, your most well-prepared student comes to his lesson and says, “I’m not ready. My piece sounds horrible – I’m always forgetting the notes, and I will never be able to play it up to tempo. I know I’ll draw a blank onstage. I should drop out of the performance.” How would you respond? It is no secret that, like an athletic sport, any sort of artistic performance requires a very specific and refined set of mental skills. How we train the *mind* of a musician is every bit as important as how we train the *body*!

Cognitive psychologists have known for decades that we have the power to evaluate and change our thoughts, leading to a happier and healthier mental state. The ability of humans to engage in metacognition, assessing our own patterns of thinking, gives us tremendous power to change our perceived experiences. If stress is often the result of our own thoughts, and if we are willing to take some responsibility for the way we feel and act depending on those thoughts, we can have more control over our reactions to life events. The process of learning to identify and change maladaptive thinking patterns is sometimes referred to as cognitive restructuring.

One helpful mental skill is learning to identify thoughts and beliefs as either rational or irrational. A rational thought may be defined as one that is logical, consistent with reality, and which promotes some degree of psychological wellbeing. By contrast, an irrational thought is one which is rigid or illogical, inconsistent with reality, and which somehow interferes with psychological wellbeing. Listen for

phrases which contain the words *should*, *must*, *always*, and *never*, or which seem extreme or fatalistic in some way. (For those who teach teenagers, this will not be a difficult exercise!) We can practice disputing irrational thoughts and rephrasing them so that they are truthful but promote good mental health. Here are a few examples.

Irrational: *If I make a mistake during my performance, I will get totally lost and make a complete fool of myself.*

Rational: *Even if I make a mistake, I can still give a convincing and expressive performance.*

Irrational: *I mess up every time I play this piece; I’ll never be able to do it right.*

Rational: *Right now I am making a lot of mistakes, but I know that with consistent and effective practice, I will get better and better.*

One good way to batter an irrational thought into submission is to dispute it using logic and reason. The Socratic method of asking specific questions in order to explore a student’s thought process can be extremely helpful. Some examples might be: “Why do you say that?” “Could you explain that further?” “Is that always the case?” “Is that true, or does it just feel that way right now?” “Why do you think that is true?” or “If that happened, what would be the true result?”

Other types of maladaptive habits can include all-or-nothing thinking (“If I bomb this audition I might as well quit”), magical thinking (“If I don’t eat this banana I’ll have a memory lapse for sure”), or reasoning based purely on emotions. A performer will be interested to learn that how we think and feel does not always represent the truth. In other

words, the little voice in our head often lies to us! A student standing backstage who suddenly thinks, “Oh, no, I don’t remember how my piece begins!” can learn to understand that this statement, borne of excess adrenaline in the body, does not express the truth of the situation. If she is well-prepared, with adequate performance experience, the chance is high that she will remember how her piece begins once it is time to perform.

Musicians who exhibit healthy mental habits are able to identify and successfully dispute the many irrational thoughts that temporarily drift into their consciousness. In addition, they often demonstrate high frustration tolerance (not letting minor setbacks get the best of them), flexibility (adapting to changing circumstances), and acceptance of uncertainty (understanding that we never know what exactly will happen on stage, but that in itself is a great adventure). Luckily, these are all skills which can be practiced and learned.

Since it is not our job as educators to try to psychoanalyze our students or tell them what they really need to be thinking, I would discourage teachers from directly pointing out irrational statements uttered by their students. A comment such as, “Well, Susie, that’s

simply an irrational thought!” is ill-advised, and may make the student feel like her reactions are being judged. A better approach might be to say, “I do hear you, Susie. Could we take a closer look at what you just said, and work through that statement together?” It can give one tremendous freedom to realize that we are neither our thoughts nor our emotions.

The best way to learn about cognitive restructuring as a teaching tool is to practice it on ourselves. Begin to examine and question your own thoughts, both spoken and unspoken. Listen for words that may signal an automatic thought or irrational belief, and practice reframing the thought so that it is truthful and logical. In fact, this sort of practice can make for a productive (and fun) group activity at a music teachers association meeting. While we cannot change our student’s minds for them, we can gently question some of their unhealthy thinking habits. Sometimes a student will begin to examine his own thoughts, and sometimes it may take years for this sort of delicate nudging to begin to make a difference. As with any new skill, mental training is worth the time and the effort, and can empower young musicians to take control of their performance experiences.



Vanessa Cornett-Murtada is the Director of Keyboard Studies at the University of St. Thomas (Minneapolis – St. Paul), where she teaches courses in piano and piano pedagogy. An international clinician, she has given workshops and masterclasses across North America, Europe, and the Far East. Her work has been published in the textbook Creative Piano Teaching, the MTNA eJournal, Clavier Companion, Journal of Undergraduate Neuroscience Pedagogy, and College Music Symposium. She serves as the Chair of the Committee on Wellness for the Pianist for the National Conference on Keyboard Pedagogy, and as Chair of the Wellness Forum for the Minnesota Music Teachers Association. She earned the DMA 950degree in piano performance from the University of North Carolina at Greensboro, and MM and BM degrees in piano performance and pedagogy from West Virginia University. A licensed hypnotherapist and certified meditation instructor, she specializes in the study and treatment of performance anxiety for musicians.



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ISME CONFERENCE - GREECE - JULY 15TH - 20TH, 2012

by Lois Harper, BA, MEd, ARCT, RMT

Despite all the doom and gloom about Greece, when the delegates and performers arrived all was peaceful and functioning properly! As expected ancient Thessaloniki was a warm and beautiful city founded over 3000 years ago. By the numbers, ISME attracted over 1300 delegates, and more than 1000 performers from twenty-six countries. Over 800 presentations were given resulting in 460 pages of abstracts on every conceivable aspect of music education including a new thread including a special interest group (SIG) for El Sistema, and a special thread throughout for music educators and studio teachers.

The concerts began on Sunday, outdoors in the Music Park as a city festival that continued throughout the week with five or six different international groups each night. This was a nice way to involve the local city folk in this major musical event. The Greek Society for Music Education welcomed the delegates on Sunday night in the beautiful new Thessaloniki Concert Hall with a crowd-pleasing, typical, colourful Greek musical smorgasbord! Audience response was unrestrained to reward this memorable opening around theme of the "The Circle of Life".

To illustrate the wide scope of these presentations here is a selection of just some of the more than 22 by Canadians:



- Enrich a Mind and Imagine the Possibilities
Harris, M.A., U. Windsor
- The Independent Music Teacher as Researcher: a case study,
Wanzel L. - N.S. Registered Music Teacher's Association Research Group
- "Musick" Pedagogy?"
Linton, L. U. Western Ont.
- Revitalizing Studio Music Learning through Digital Portfolios
Uptis, Brock, Abrami, Varea, Elster, Queen's Univ.
- Songs for Singing: what Songs should all Canadian Elementary Students learn?
Kennedy, M. U. Victoria,
Lorenzino, L McGill U.
- Conceptual Frameworks, Theoretical Models and the Role of YouTube-Investigating Music Teaching and Learning in On and Off Line Convergent Communities.
Waldron, J. U. Windsor.

Interspersed amongst the presentations were 97 outstanding performances by the International groups including the Brockton World Music Ensemble from British Columbia and FACE Chamber Orchestra from Montreal who did Canada proud.

Each country had a delegate session and in addition a beautiful sunset seaside Canada reception and an enthusiastic private dinner.

Finally, it was announced that the 2014 ISME gathering will be held in Porto Alegre deep in the south of Brazil. If the musical presentation they made is any indication, this next ISME in 2014 will be dynamite!

After ISME concluded delegates from Canada, USA and a lively bunch from Brazil took a tour south in Greece to the dizzying heights of the Meteora monasteries to the Museum of Delphi, and its famous Bronze Charioteer, then to Museum of Olympia which seems so appropriate in this Olympic year. One overnight in Tolo, the group enjoyed swimming in the Sea of Tolo then on to the best preserved outdoor theatre in Greece built in Epidaurust in 4 BC then to Mycenae with the famous tomb of King Agamemnon and the Lion's Gate portion of the Cyclopean Wall, arriving in Athens for three nights. Here we saw the incredible sight of the Acropolis and the Parthenon from the roof garden of our hotel then toured the site itself the next day. We were impressed with the high stepping guards in their unique Greek uniforms in Parliament Square, and sight after sight that blew us away. We realized that it was around 336 BC when Cleisthenes was the first known person to enunciate a new form of government which he called "Democracy". The group continued on a four day Aegean cruise to the delightful ports of Patmos, where John wrote Revelation, Santorini with its strikingly blue and white architecture ringing the volcano Caldera, and international Mykonos as well as breathtaking Ephesus where Anthony and Cleopatra strode hand in hand in front of the architecturally stunning Celsus Library! Just imagine what 2014 will be like at ISME in Brazil plus possibly to Iguassu Falls, perhaps up the Amazon or cruising down the east coast of South America.

Come to ISME and see the world!!





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MEMORIAL PEDAGOGY AWARD - Winner 2012

Karen King - Saskatoon, Saskatchewan



Karen is a third generation piano teacher who began her musical career with Music in Early Childhood classes and continued on to the piano at the age of six. Since then, her musical interests have continuously grown, as she has been actively involved in concert and jazz bands, mixed choral groups, vocal jazz, church ensembles, and musical theatre.

Past awards have included winning the Provincial Music Writing Competition and a national runner-up in the CFMTA Canada Music Week Writing Competition, winner at the Saskatoon Music Festival, First Place recipient at both the SRMTA Florence Bowes Pedagogy and Wallis Pedagogy Competitions, as well as the Dorothy Bee Memorial Scholarship for continuing pedagogical training. She is excited to add the CFMTA Memorial Pedagogy Award to this list!

Karen has most recently completed a Licentiate diploma in Piano Performance from Trinity College of

London (LTCL), but has also completed an Associate diploma in Piano Pedagogy from the Royal Conservatory of Music (ARCT) and in 2009, an Associate diploma in Piano Performance from Trinity College of London (ATCL). In May 2010, she convocated from the University of Saskatchewan with an honours degree in Political Studies. Karen continues to study music with her teacher, Lynn Ewing, with hopes of completing a Fellowship diploma from Trinity College, and tries to balance her own studies with a full teaching studio of over forty students.

Karen is actively involved in the local music community and has been president of Saskatoon's Musical Art Club, sits on the Saskatoon Registered Music Teachers Association Executive, and on the Saskatoon Symphony Orchestra's fundraising board. She greatly enjoys traveling and exploring music and art from all corners of the world, yoga, ballroom dancing, and photography.



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Some articles I receive are too long to include in the magazine but would be of interest to our members. The solution we have come up with is to include an abstract of the article in the magazine and the full article is available on the website. To read a copy of the complete article on this topic, please refer to the CFMTA/FCAPM website. www.cfmta.org

Abstract - SUZUKI'S MOTHER-TONGUE APPROACH: Concerns about the Natural Learning Process

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

MEMBERS - This is the second part of the abstract we included in the Spring issue.

The mother-tongue approach, the corner-stone of the Suzuki method, is based on the assumption that a child can learn to play a musical instrument following the same principles as those involved in learning a first language. This teaching theory implies that through repetitive listening and ear-playing, music learning can unfold in a most natural way. However, the impact of the natural learning process applied to music learning is often overlooked. A study of different educational programs based on the concept of natural learning shows that there are reasons to be concerned when dealing with instrumental music learning. The natural learning process is usually associated with basic skills such as walking and talking or with certain programs focusing on the acquisition of reading skills. This process maximizes the conditions of a favourable learning environment that leaves the learners in control of their own learning. It is characterized by little planned teaching, no imposed sequence of learning, no external regulations and it gives students the right to decide what and how to learn. The Suzuki method does extremely well in providing a rich learning environment, and although it would like the whole learning process to be as natural as possible, the reality is that mastering a musical instrument requires controlled and deliberate work and the nature of specialized music

training cannot meet the requirements associated with the natural learning process. Under these conditions, it seems misleading to suggest that learning to play a musical instrument could happen naturally.

L'approche de la langue maternelle, la pierre angulaire de la méthode Suzuki, repose sur l'hypothèse qu'un enfant peut apprendre à jouer d'un instrument de musique suivant les mêmes principes que ceux impliqués dans l'apprentissage d'une langue première. Cette théorie de l'enseignement implique que, grâce à l'écoute répétée et jouant à l'oreille, l'apprentissage de la musique peut se dérouler de manière plus naturelle. Cependant, l'impact de l'apprentissage naturel, appliquée à l'apprentissage de la musique, est souvent négligé. Une étude des différents programmes d'enseignement basé sur le concept de l'apprentissage naturel montre qu'il y a des raisons de s'inquiéter lorsqu'il s'agit d'apprentissage de la musique instrumentale. Le processus naturel d'apprentissage est généralement associé à des compétences de base comme la marche et le langage ou avec certains programmes qui mettent l'accent sur l'acquisition de compétences en lecture. Ce processus optimise les conditions d'un milieu d'apprentissage favorable qui laisse aux apprenants le contrôle de leur propre apprentissage. Il se caractérise par l'absence d'enseignement planifié, de séquences d'apprentissage imposées, de contraintes externes et il donne aux élèves le droit de décider ce

qu'ils veulent apprendre et comment ils veulent l'apprendre. La méthode Suzuki parvient à fournir un environnement d'apprentissage riche, mais même si elle aimerait que l'ensemble des apprentissages soient aussi naturels que possible, la réalité est que maîtriser un instrument de musique demande beaucoup d'effort délibéré et la nature de la formation musicale spécialisée ne peut satisfaire les exigences associées au processus naturel d'apprentissage. Dans ces conditions, il semble trompeur de suggérer qu'apprendre à jouer d'un instrument de musique pourrait se produire naturellement.

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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Quebec Province Coordinator: Diane Briscoe M. Mus. ARCT

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If you are a teacher who would like to share their gift of music with a child in need or are looking for a way to keep a valued student whose family may be going through a tough time financially, MusicLink may be the answer.

Contact the Canada Regional Coordinator to find out how you can become involved. You could be the one to make a difference in the life of a child.



Contact:

Glory St. Germain ARCT RMT MYCC UMTC

Phone: 204 832-3800

E-Mail: glory@ultimatemusictheory.com

Website: www.musiclinkfoundation.org



Dear Editor,

Thanks for your encouragement to comment on the excellent article by Dr. Jan MacMillan in the January 2012 edition of *The Canadian Music Teacher* entitled *Music Teacher Associations - A Global Comparison*. In it, Dr. MacMillan examines criteria for the accreditation of studio piano teachers in several countries. Canada comes out looking good by comparison. Yet, despite the high standards set for membership in the various Registered Music Teachers' Associations, private music teaching is an *unregulated profession* in Canada. That is code for "anyone and his dog" can teach music legally here. Most Registered Music Teachers are uncomfortable with this notion, of course.

Back in the 1970's, the MRMTA examined the possibility of licensing private teachers in the province. My research showed that the provincial government at the time considered the profession too small to regulate. During my time as president of MRMTA (1997-1999), I had another look at the issue. I discovered many, many jobs were government regulated in Manitoba, from gas fitters (two levels) to embalmers to beauticians to bee keepers. But I sensed little will on the part of our membership to move in that direction.

There are several good reasons for this. Who would enforce the licensing?

Each Province or Territory has its own Registered Music Teachers' Act, therefore each provincial legislature would have to approve licensing private teachers. This would be the biggest hurdle to jump.

What about the entertainment industry? Many musicians learn their trade by starting out in a garage band and learn by example and trial and error, rather than receive formal training. The late Doug Riley, known as Dr. Music, possessed a high degree of formal music training, but told a jazz workshop in Brandon that his only recourse to learning how to play the B3 Hammond organ was to go down to Buffalo, N.Y. and listen to the players in the bars down there. I didn't ask, but these jazzers probably weren't Registered Music Teachers. Would artist - teachers in the academy be required to have a license? *Probably not*. And a friend of mine, who eventually achieved a Grade X diploma, told me she would never have had the opportunity, having grown up poor in a small community, to begin piano lessons had not a kindly aunt (not a music teacher) started her out.

There is nothing inherently wrong, and no regulations really required, for uncle Harry to show his nephew how he plays jigs on the fiddle, or for auntie Ruth to show her niece how she chords

popular tunes or plays her favourite hymns on the parlor piano. Folk art, by its nature, should not be regulated.

I believe if qualified private music teachers wish to be considered as equals in society as the trades and professions are now, licensing would achieve this goal. One benefit would be that teachers could raise their fees to match those of other trades and professions, and actually make a living. Licensing would improve the general level of teaching by weeding out unqualified teachers. I believe anyone who takes money as a private music teacher should be licensed, or have a provisional license if he or she is a student teacher.

Dr. MacMillan concludes, in her article, that governments in Canada do not recognize private music teaching as a profession. A concerted push for licensing by Registered Music Teachers across the country could change this. It might take a generation to do it, but some day it will be a given.

Sincerely,
Kenneth Nichols, Ph.D.
Professor Emeritus, Brandon University
and life member, MRMTA

Comments anyone?



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IN MEMORIAM



PATRICIA GRANT LEWIS ELLIOTT
1930 - 2012

Honorary Life Member of the NBRMTA

It is with great sadness that we announce the death of Patricia Grant Lewis Elliott, an inspired performer, dedicated teacher, and long-time member of the Sackville Branch. Born in Regina, Saskatchewan, she studied with piano greats Rudolf Firkušný and Claudio Arrau, and performed as a concert pianist across Canada, the US, and Europe. In 1957, she moved to Sackville to take a position at Mount Allison University, where she met, and later married, the composer, theorist, and choral conductor Carleton Elliot. While raising her three children – David, Ann (Elliott-Goldschmid), and Grant – she was active as a recitalist, chamber musician, music festival adjudicator, and examiner.

During her retirement years, Patricia continued to practice daily and perform for her friends in the “Once in a While Club”. Her last concert, presented at age 80, was recorded on the beautiful CD *An Afternoon Musicale*.

Patricia was a Past President and Honorary Life Member of the NBRMTA and a past delegate to CFMTA. This year, she was also made the Honorary Chair of the 2012 NB Provincial Music Festival Finals. For more information regarding the Patricia Grant Lewis Elliott Scholarship Fund, established by the family, please contact NBRMTA Treasurer meganwoodworth@gmail.com



WINIFRED SCOTT WOOD
1924 - 2012

BC Honorary Life Member 2004

Hugheen Ferguson Distinguished Teacher Award 2009

A musical tribute celebrating the life of Winifred Scott Wood was held at the Victoria Conservatory of Music on June 24, 2012.

Mrs. Wood died on May 16, two days short of her 88th birthday. A stroke a few weeks earlier had abruptly ended her active piano teaching career at the Conservatory.

Born in Winnipeg, Winifred Scott grew up in a musical family. She studied piano at the University of Manitoba and the Royal Academy of Music. She and her husband, Robin Wood returned to Victoria in 1965 to assist in the formation of the Victoria Conservatory of Music. Her proudest accomplishment was the Piano Pedagogy program at the Conservatory. She once stated: “I think teaching music, particularly piano, is heaven. You can bring out so much in people that they don’t realize they have.”

Mrs. Wood was mentor and friend to hundreds of pianists, both teachers and students. Her loss is deeply felt by many and her legacy will live on in the pianists of the future.





The Puppy Inventions by Theresa Richert Red Leaf Pianoworks

Theresa Richert is a British Columbian composer of piano and vocal music who also composes works for orchestra, chamber ensemble, and various solo instruments. *The Puppy Invention* is a collection of some of her earlier works, which were written during a period of experimentation with form and style. They are dedicated to “those who love dogs and aspire to play J. S. Bach’s two-part inventions someday.

The collection includes five inventions in total, titled *On the Loose*, *In the Doghouse*, *Out for a Walk*, *Little Shadow*, and *The Bubble Bath*. *Little Shadow* is, appropriately enough, a canon at the octave; the others are imitation at the octave, 11th, or 15th. The pieces feature a wide dynamic range and, like Bach’s two-part inventions, are expressively written.

To make the inventions more accessible to intermediate learners, Richert has written out the ornamentation where appropriate. This will be a benefit to visual learners with a strong theory background, although those who are more comfortable playing by ear may find this adds to the challenge of these inventions.

At the end of the booklet, Richert provides a brief “Notes for Teachers” section outlining in list format the features of each piece, including notes on form, vocabulary, technique, and dynamic range. There are also two pages of black and white photos of puppies and dogs which students will likely appreciate (although teachers may have preferred more extensive pedagogical notes or an additional piece).

Overall, *The Puppy Inventions* are an engaging series of short pieces. With their Baroque-influenced style and relatively simple construction, they would serve as a good introduction to Bach’s two-part inventions - particularly for dog-loving students.

Katherine Murley - PEI

Thirty Pieces for Children op. 27 by D. Kabalevsky Schirmer Performance Editions Hal•Leonard Corp.

Anyone who has not had the opportunity to check out the ‘new and improved’ Schirmer Performance Editions should do so at their earliest opportunity! As recognizable as the old yellow cover Schirmer editions were, so too was the predictably dubious standard of editing and accuracy between their covers. These new Schirmer editions are nothing short of spectacular, featuring a shiny color blocked cover with a reproduction of a painting of the era – in this case a Wassily Kandinsky, cream colored paper easy on the eyes, clear and readable layout including blank pages to avoid awkward page turns, and a table of contents with titles and the score of the opening few bars. If this isn’t already enough, there are fascinating historical notes on the composer, extensive performance notes as well as a high quality CD recorded by a professional artist. The performance notes give an introduction to Kabalevsky’s music, an overview of the *opus 27*, a division of these thirty pieces into four levels of difficulty, comments

on fingering, pedalling, tempos and articulation as well as notes on each individual piece – invaluable resources for a learner of any level, whether they are student or teacher.

The editor is Richard Walters about whom no information is given, the recording artist is Jeffrey Bigel whose page gives us his current career and some interesting background such as his inability to hear or speak until corrective surgery at the age of three.

Although eleven of these thirty pieces are in the RCM syllabus ranging from grades 2 through 6, only three of them are found in the current repertoire and study books. This edition with its performance notes and CD is a perfect way to explore very accessible and captivating 20th century pieces for younger students. For example, #30 is *A Dramatic Event* which lives up to its title using a minor key, double dotted notes, wide range and chords.

Kabalevsky, himself a lifelong learner and educator, believed that there were three basic musical forms from which all other forms grew and which were the bridges on which children enter the world of music. Each of these pieces represent one of these basic forms – dance, song and march. Ranging in mood from reflective to melodic to playful and quirky with very specific articulations and appealing tonality, these thirty pieces are sound pedagogical literature.

Joyce Janzen - BC

Succeeding at the Piano - Grade 3 by Helen Marlais

The FJH Music Company Inc.

Lesson and Technique Book
(with or without accompanying CD),
Theory and Activity Book, Recital Book
(with CD)

Grade 3 is the newest edition to the Helen Marlais' Succeeding at the Piano series. Dr. Marlais is an Associate Professor of Music at Grand Valley State University in Michigan, and teaches piano majors and piano pedagogy. As well she maintains an active private studio of beginner through advanced students. I was fortunate to be able to attend her workshop- *Succeeding at the Piano* at the MTNA 2012 conference in New York. My curiosity was sparked to look further into this method as it has some new, fun innovative ideas as well as the tried and true piano pedagogy. The intent of this series is to encourage a lasting love for piano playing. By building on three key components: reading skills, technique skills, and musicality the students are able to progress with confidence. When a student makes progress, there is fun and enjoyment in the playing the piano.

The Grade 3 Lesson and Technique Book combine lesson material with technique. Basic techniques are reinforced and expanded in Grade 3 and new concepts are introduced by various composers (e.g. Technique with Chopin: Rebound Staccato). Phrasing and artistry are emphasized in every lesson. Pieces often have "Before playing" and "After playing" questions, encouraging the students to develop good practice habits and to listen carefully. The music is motivational with catchy titles and a variety of genres, folk, classical, jazz, country,

and original music. Arrangements of the classical themes are pedagogically sound and encourage the students to gain an appreciation for the classics. Using the CD is helpful for the student to achieve goals and many students love to play along with the recordings. Some of the pieces have string quartet accompaniments, which is a nice change. Each piece has a single track in three parts:

- the *practice speed*
- a short verbal instruction/ affirmation great for home practice
- *performance speed* with the accompaniment.

The Recital Book reinforces all concepts presented in the Lesson and Technique book.

The Theory and Activity Book - Grade 3 is carefully correlated with the Lesson books. Theory includes six activities: Writing, Time to Compose, Rhythm, Ear Training, Follow the Leader (rhythmic clap backs) and Parrot Play (melodic play backs). The book itself is user friendly and is visually appealing to the student.

I certainly feel this method is worth considering. The Grade 3 would probably correlate with a Conservatory level Grade 3. As supplementary material it would be excellent for quick studies, sight-reading, recital material or reinforcing concepts. The pieces are short enough that they can be mastered quite quickly. On its own the method is well rounded and very engaging for the student, very motivational.

Elizabeth Tithecott - Ontario

Classics for the Developing Pianist Book 3

**Selected and Edited by I. Jacobson
Clarfield and P. Alpert Lehrer
Alfred Pub. Co. Inc.**

The two editors of this repertoire album should be congratulated for doing such a fine job of bringing together a very attractive collection of core repertoire. It was one favourite after another. The late intermediate pianist would have a wonderful time playing through the entire collection. In conservatory terms the levels range from grade 6 to grade 9. The book is well balanced with music from the Baroque to Contemporary, Scarlatti through Tcherpnin, not unlike the standard Canadian conservatory albums. There were no pieces of what would be called the "cutting edge" of contemporary piano music but the editors did include a list of 8 other recommended contemporary pieces (These pieces were omitted due to copyright issues).

The scores are easy to read because of the size of the fonts and staves. The ornaments are interpreted for you. The articulations are in line with what most teachers would be used to.

This book would be a fine supplementary book for the conservatory student and a recommended addition to any pianist's library.

Andrew Harbridge - ON

Favourite Solos - Book 3

by Willard A. Palmer

Alfred Pub. Co. Inc.

This collection of eight of Willard Palmer's original piano solos from Alfred Publishing is rich in variety of styles, keys, and tempos. There is a generous use of dynamic indications throughout and the pieces are presented in a clean, fairly large font. They are graded at the early intermediate/intermediate level

Serenade in G is a beautiful melodically fluid piece written in $\frac{3}{4}$ time. The left hand plays broken chords in quarter notes while the legato right hand melody uses a eighth, quarter, half and dotted-half notes. The A section is in G+ with a change in the key signature to D+ and a marking of *poco più mosso* for the B section, before returning to the Da Capo A section which features an optional alternate melody line that includes stylistic embellishments written out as melody. It concludes with a Coda in G+ that features a descending chromatic line in eighth notes.

Perpetual Rag is an energetic piece in typical rag style. The running eighth notes with chromatic and arpeggiated figures create a sense of forward motion. The four measure B section provides a brief contrast in rhythm and style, as does the C section which uses the rhythms and patterns from B in changing harmonies, climaxing in a traditional rag style ending.

Prelude in d Minor is written in $\frac{6}{8}$ and opens with a descending bass line in dotted quarter notes with broken chords in eighth notes above. In A section, the left hand has an arpeggiated melody under right hand arpeggiated chords in the same rhythm as the introduction. At m.41 the B section is marked *poco più mosso*. The right hand continues in the same rhythm of steady eighth notes but becomes more melodic which draws the ear to that voice. There is a Da Capo al coda which continues the style of A with a *molto ritardando e morendo* to pp.

It's Such a Super-Special Sorta Song! is a fun and energetic piece in $\frac{4}{4}$ that features a duet accompaniment.

There is a legato melody in quarter notes and swung eighths over a staccato bass line of broken chords which may present a coordination challenge for some students. There are words for the verse and clearly marked dynamic indications to help students play the brief interludes quieter than melody sections.

The Grand Piano Band also has a duet accompaniment. It is marked in March tempo, $\frac{4}{4}$ time with even eighth notes. The tied notes create a syncopated rhythm. The biggest challenge for students will be the changing combination of articulations required. This is a fun piece that captures that "big band" sound and style, even as a solo.

Calypto Tune has a catchy melody harmonized in 3rds and 6ths in the calypso rhythm. The B section has arpeggiated figures in the right hand answered by running eighths in the left. Differing articulations in hands may present a challenge, as will some of the fingering. There are generous dynamic markings with a crescendo to ff to end the piece.

Baroque Bourrée offers a footnote with some historical and stylistic information. Written in D+ using eighth to dotted-half notes, it uses sequences, imitation and articulation techniques typical of the Baroque era. With dynamics and articulation clearly marked, it would be a good introduction to this Baroque dance style for intermediate students.

Nine Blind Mice is a favourite of mine! The familiar *Three Blind Mice* theme is presented in an opening theme with gradually thickening harmony, then in 8 variations as it undergoes various changes of key, tempo and style to present the Cartoon Mouse [Squeaky Mouse], the Indian Mouse [Mouse-Chief], Russian Mouse [Mousse Rusee], Viennese Mouse [Strauss Mouse], Busy Mouse [House Mouse], Long-Haired Mouse [Eine Kleine Nachtmouse] and Molto Moustoso. This is a challenging but showy piece that is sure to delight performers and audience members alike.

Barbara Long - NB



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**Favourite Festival Ensembles
8 Great NFMC Selections
Willis Music Dist.
by Hal•Leonard Corp.**

This collection of duets and ensembles was put together by the American non-profit organization: National Federation of Music Clubs (NFMC). The levels of the repertoire range from pre grade one to grade one. The teacher would be easily able to mix students of varying abilities. *March of the Jumping-Jacks* allows for one piano six hands or two pianos twelve hands. *The Star Spangled Banner* would be the most difficult piece in the collection and David Karp's *Song Without Words* has a very accessible elementary primo part and Marian Hall's *Rock-A-Bye Five* is easier still with single hand playing. Six of the pieces are duets and the other two are ensembles.

The pieces are attractive and there is a good variety throughout but nothing that would fit into the ever popular Rock, Blues or Jazz categories. Andrew Harbridge - ON

**The Worship Piano Method Level 2
Wendy Stevens and Teresa Ledford
Hal•Leonard Corp.**

This book begins with a Level 1 theoretical review of note and rhythm values, note names and intervals of 2nd's, through 5th's. Major and minor chords, eighth notes and rests, key signatures of one sharp and one flat, elementary transposing, intervals of 6th's, eighth note swing, lead sheet chords, dotted rhythms, syncopation, pedalling and first inversion chords are taught at a basic level. Simple pieces – worship choruses, hymns, and compositions by the authors – with primarily one note melody in the RH and either one note or a chord in the LH, are used to demonstrate and teach concepts. Pieces at the end of the book have progressed to using two or three note chords in the RH. The layout is attractive with a black and white piano on a bright yellow cover and inner pages in black and white with Bible verses and simple illustrations as well as writing exercises. The enclosed CD features an

orchestrated accompaniment first with a solo at a practice tempo, then without solo at a performance tempo providing great support and a motivational tool. This book would work well as a method on its own or as a sacred music supplement to other methods.

Joyce Janzen - BC

**Northern Petal
Piano Trio
by Teresa Richert
Red Leaf Pianoworks**

Northern Petals is from the collection entitled *Petals for Piano*. The ten solos in the collection are named after the official flowers of the ten Canadian provinces. This trio represents the three Canadian Territories.

The sheet music edition of this trio is very attractive with the cover art work done by Myles Mathis, a Canadian artist.

Red Leaf Pianoworks
www.redleafpianoworks.com

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This trio in $\frac{3}{4}$ time is at the elementary/late elementary level, with the second part the most challenging. It is written in F+ but with the addition of accidentals, the f- natural and harmonic scales are employed. Player 1 and 2 play very close together at times, with the 2nd player doing the pedaling. It is seventy-five measures in length.

The first player opens playing a doubled descant melody; at measure 17 the left begins to harmonize. The second player has the melody over a bass line that opens with a broken chord in quarter note root, half note root and third; then switches to single line in reverse rhythm; at m.34 an F pedal occurs. At m.53 the right hand imitates the opening intervallic pattern of the third player. The third player has an F pedal in the left hand while the right hand has a pattern of 5th - 6th - 7th - 6th repeated several times before it switches to left hand; after a short break the intervallic pattern returns in different rhythms and voices. At m.57 the opening descant of player 1 is imitated briefly before returning to a variation of its own opening pattern. All players end playing a descending 3rd pp after a brief ritardando.

This is a delightful and manageable trio that would be a lovely addition to a Canada Music Week® recital class, especially accompanying the ten solos in the collection.

Barbara Long - NB

Piano Crescendo
Transcriptions and original pieces
Edited by Remo Cadringer
Hal•Leonard Corp.

For students and teachers of all ages! Twenty five well-loved themes are transcribed with taste and wonderful sounds. The pianist gets to play lovely arrangements of orchestral favorites such as: *Swan Theme from Tchaikovsky's Swan Lake*, *Beethoven's Romanza in F Major* for violin and orchestra, a short

but charming (2 pages) of *Andante in F major* from *Mozart's Piano Concerto in C Major*. There are shorter and slightly simpler versions of favorite piano solos: Debussy's *Claire de lune*, Chopin's *Nocturne in E^b* and Liszt's *Dream of Love in A^b* to name a few. Scott Joplin's *Entertainer* is included and uses lots of great octaves but allows the hands to take turns doing them so they will not overwhelm the student or "kill the hand". Chopin's *Etude in E major (Op.10 #3)* is one page long – obviously only the easy part! BUT, it is pleasant and will give the student the melody they recognize in a satisfying way. Beethoven's *Für Elise* is complete but simplified; a student at about a grade 4 level could master it.

Recently, a violinist and I used this edition to play Bach's *Air on a G String*, *Jesu Joy of Man's Desiring* and Greig's *Morning Mood* as part of prelude music at a wedding. We had a very short time between meeting for the first time and performing. The soloist (violinist? Flutist?) can easily do the melody line and the accompanying lines are easy to improvise on the keyboard.

When Remo Cadringer transcribes for "Easy to Early Intermediate", he knows what to leave in and what to take out. The Preface says that "the difficulties that often pose insurmountable obstacles for beginners have been removed from the selected pieces, though these are presented in a form that still keeps the musical uniqueness intact." It is true.

Judith Ammann - AB

Ultimate Music Theory
Advanced Rudiments Workbook and Answer book
By Glory St. Germain
Gloryland Publishing
Glory St. Germain brings a wealth of pedagogical material to this workbook

which covers the course of Advanced Rudiments. Self-taught students, those just beginning to teach this material as well as the veteran teacher will find clear and thorough instructions together with hints, tips and suggestions. From information and charts on the insides of the covers, to term flashcards, to the teaching of concepts and many exercises provided, this is a comprehensive and detailed approach. C clefs, technical degrees, various scale types including modes, simple and compound intervals, triads and inversions, dominant and diminished seventh chords, poly, quartal and cluster chords, keyboard style cadences, simple, compound and hybrid rhythm, transposition, short score, modern vocal score and string quartet score, analysis and term definition are concepts covered. They are divided into twelve lessons, each with a review test and ending with a final exam. Of special value is the fact that the review tests are cumulative and not limited to only the new material covered in the current chapter. As a workbook geared to a specific grade, all earlier concepts such as key signatures are not reviewed other than in chart form but concepts from previous levels such as various scale types are included. While pages are full with minimal margins, layout is clear and legible. The book is 144 pages with an attractive glossy cover and a coil binding. The answer book is an approximately half size copy of the workbook with answers written in, cleverly combining a teacher's copy and answer key in one small unit.

Joyce Janzen - BC



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