



# THE CANADIAN MUSIC TEACHER

## LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 63 - NUMBER 3 - MAY 2013



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

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

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

## SUBSCRIPTIONS

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

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

Make cheque payable to CFMTA/FCAPM.



## GREETINGS FROM CFMTA/FCAPM PRESIDENT

Dr. Lorna Wanzel

Dear Colleagues,

Greetings to you all! This will be my last President's greeting to you and so I would like to thank the delegates for the very special privilege they gave me to serve you in this capacity for the past two years.

I have travelled from Prince Edward Island to British Columbia to the Yukon during my tenure and have been most impressed as I travelled our vast country to see the dedication and enthusiasm of our teachers and their provincial executives. As musicians and educators we are a bit like architects, each of us is working to build lives with music.

As you continue to read the *Canadian Music Teacher* and the reports of all our standing and ad hoc committees, you will appreciate why being President of CFMTA can be so rewarding. It has truly been a delight to work with so many dedicated professionals.

My best wishes to you all. I hope to see as many of you as possible in Halifax this July at our *'Music Inspires'* conference.

Lorna Wanzel  
President



Chers collègues

Mes salutations à tous! Puisque ceci est mon dernier mot en tant que présidente, j'aimerais remercier tous les délégués de m'avoir offert le privilège unique de vous servir à ce titre au cours des deux dernières années.

J'ai voyagé de l'Île du Prince-Édouard à la Colombie-Britannique en passant par le Yukon et j'ai constaté sur place le travail enthousiaste et acharné des

professeurs et des membres des conseils d'administration. En tant que musicien et éducateur, chacun de nous, tel un architecte, façonne des vies au moyen de la musique.

C'est en continuant de lire *Le professeur de musique canadien* et en prenant connaissance des rapports émanant des divers comités permanents et spéciaux que vous réaliserez à quel point la présidence de la FCAPM peut être enrichissante. Ce fut un grand plaisir de travailler avec autant de professionnels dévoués.

Mes meilleurs vœux à vous tous. J'espère vous voir en grand nombre à Halifax en juillet, pour notre congrès *Music Inspires*.

Lorna Wanzel  
Présidente



### 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 4<sup>th</sup>, 2013 from 12:00 pm to 2:00 pm**

**World Trade and Convention Centre, Halifax, NS - Room 200D1-S**

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 3<sup>rd</sup>, 2013 from 9:00 am to 5:00 pm

**World Trade and Convention Centre, Halifax, NS - Room 200C1**

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

Dated at London, Ontario, this 15<sup>th</sup> day of August, 2012

# HELLO FROM THE EDITOR

Dina Pollock



Hi Everyone,

I will be honest - when I applied for this position as editor of The Canadian Music Teacher Magazine, I was not really aware of what CFMTA/FCAPM was all about. I knew that I was a member but was unsure of what that truly meant. Now - three years later, I am still amazed at what (and how much) we are all about. The programs, the awards, the insurance, the status of belonging to a national association and the list goes on as we grow and expand and bring new possibilities to the members. I am proud that I am a

member of CFMTA/FCAPM and what it brings to the members.

I hope you enjoy reading all about the "Branching Out" reports starting on page 26. Very interesting ideas and events, I hope our branch will be able to try some of these in our area.

I hope to see you at the Convention in Halifax in July - it's coming up fast - look over pages 14-18 for more information about the workshops and the events being offered.

On a completely different topic - for the next issue (Canada Music Week®/ Fall) I would like to do the same as last year and include quotes from teachers, students, composers and ..... anyone. The question -

**"What does Canada Music Week® mean to you?"**

You can send the quotes to me at;

**[editor@cfmta.org](mailto:editor@cfmta.org)**

Thank you  
Dina

## ON THE COVER:



**Halifax Tatoo** - experience this during the convention - Thursday July 4<sup>th</sup>  
Photo Credit: Nova Scotia Tourism Agency



**Peggy's Cove** - only a 40 minute drive from the convention site  
Photo Credit: Destination Halifax/ B McWhirter



**Halifax at Nighttime**  
Photo Credit: Nova Scotia Tourism Agency



**Sea Kayaks on Shore**  
Photo Credit: Destination Halifax/Perry Jackson



**Lobsert and Crab Dinner** - is a Feature at the Harbour Restaurant in Cheticamp on the Cabot Trail  
Photo Credit: Nova Scotia Tourism Agency



**Pier 21** - Opening Gala  
Photo Credit: Remi Lefebvre



**Fireworks over Bridge**  
Photo Credit: Destination Halifax

# BENEFITS FOR MEMBERS!

submitted by Bernadette Bullock

## 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.

## MORE - BENEFITS FOR MEMBERS!

**A**t last year's CFMTA/FCAPM meeting, the delegates voted to accept Morneau Shepell as a provider of Group Medical and Dental Benefits for the members of our association. This is possible because of our approximately 3300 members and because another provider of insurance benefits, The Personal Home and Auto Group Insurance had a contact at Morneau Shepell who contacted us.

Listed below is a description of the services and their contact information:

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Thanks

*Bernadette*

### HAVE YOU MOVED???

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

*Thank you!*



## FOCUS ON RESEARCH

by Pat Frehlich

Since the last edition of the CMT, the Research Committee has continued to advance with its work setting criteria and procedures for attracting, processing and posting research papers and the review of literature papers.

The Research Committee has updated its web pages found under “RESEARCH” on the CFMTA website at [www.cfmta.org](http://www.cfmta.org)

The first peer reviewed papers have now been posted. An official “Call for Papers” has now been sent out to over 300 contacts in Canada and around the world.

### RESEARCH PAPERS AVAILABLE ON THE WEBSITE:

Volume 62, Number 3, May 2012

**Playing by ear in the Suzuki Method:  
Supporting evidence and concerns in the context of  
piano playing.**

Author: Gilles Comeau, School of Music, University of Ottawa

Volume 63, Number 1, September 2012

**Suzuki’s mother-tongue approach:  
Concerns about the Natural Learning Process**

Author: Gilles Comeau, School of Music, University of Ottawa

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## FOCUS ON RESEARCH IN *The Canadian Music Teacher*

The Canadian Federation of Music Teachers' Associations has established *FOCUS ON RESEARCH* to promote and encourage scholarly work in music pedagogy and provide a forum for the dissemination of research on music teaching and learning. **Research papers** or **review of literature papers**, in either English or French, can be submitted for evaluation by a peer-review panel.

*FOCUS ON RESEARCH* welcomes stimulating and relevant accounts of contemporary research in music pedagogy that contribute to an increase of our understanding of music teaching and learning and should address the challenges and issues that are relevant to music education practitioners, particularly voice and instrumental teachers in private studios. Authors whose manuscripts are accepted will have their abstract published in *The Canadian Music Teacher/Le professeur de musique canadien* and will see their full work published on-line and disseminated through the CFMTA website.

The aims of *FOCUS ON RESEARCH* are to 1) provide a new venue for the dissemination of research, 2) strengthen connection between research and practice and 3) contribute to the enhancement of professional development by encouraging practitioners to become familiar with a variety of research conducted in music pedagogy.

### SUBMITTING A PAPER

- Papers are welcome in either English or French
- Research papers should not exceed 7000 words including abstract, figures, drawings, tables and references and Literature review papers should not exceed 3000 words.
- Scientific jargon or unnecessary technical language should be avoided
- Illustrations, graphics, and photos need to be of good quality and high resolution
- Manuscript must conform to the *Publication Manual of the American Psychological Association* (APA format)
- All contributions must open with a 150-200 word abstract that will accompany the on-line publication of the paper
- All contributions must be accompanied by a 400 word abstract summarizing content that would be used for publication in the magazine
- All contributions must have a list of 5-8 keywords
- The manuscript should contain no clues to the author's identity or institutional affiliation (author's name, institutional affiliation and e-mail address should appear on a separate title page which will not be sent out to reviewers)
- If any copyrighted materials are used, documentation verifying that the author has permission to use the material must be included
- Contributors must clearly identify if it is a **Research paper** or a **Review of literature paper**
- In accordance with the code of ethics, submitting a manuscript indicates that it has not been published previously and is not currently submitted for publication elsewhere, either in its entirety or in part.
- Papers must be submitted as an attachment in Word format
- Submit papers electronically to the Research editor:  
[Research@cfmta.org](mailto:Research@cfmta.org)

### PEER REVIEW PROCESS

- Manuscripts are evaluated anonymously by three respected academic reviewers (blind peer-review)
- Evaluation will be based on a range of criteria, including significance of topic to the field, theoretical/conceptual framework, research design and methods, quality of writing, and overall contribution to the field.
- Each reviewer will recommend one of three courses of action:
  - Accept for publication with minor revisions
  - Accepted for further consideration: modifications, corrections, changes are required and manuscript is re-submitted
  - Rejected
- Based on these recommendations by the three evaluators, a final decision will be made regarding a course of action by the editor. His/her decision is final.
- Contributors can usually expect a decision concerning the acceptability of a manuscript for publication within four to six months after receipt.



## FOCUS SUR LA RECHERCHE DANS *Le professeur de musique canadien*

La Fédération canadienne des professeurs de musique a mis sur pied *FOCUS SUR LA RECHERCHE* afin de promouvoir et d'encourager les travaux de recherche scientifique en pédagogie musicale et de fournir un forum pour la diffusion de la recherche en enseignement et en apprentissage de la musique. Les rapports de recherche ou les recensions d'écrits, rédigés en français ou en anglais, peuvent être soumis pour une évaluation par le comité de lecture.

*FOCUS SUR LA RECHERCHE* vous invite à soumettre des articles de recherche en pédagogie musicale qui contribuent à une meilleure compréhension de l'enseignement et de l'apprentissage de la musique et qui abordent des défis et des problèmes pertinents aux praticiens en éducation musicale, particulièrement ceux du domaine d'intérêt des professeurs d'instrument ou de chant qui enseignent en studio privé. Les auteurs dont les textes seront acceptés verront le résumé de leur article publié dans *Le professeur de musique canadien/The Canadian Music Teacher*. De plus, l'article, dans son intégralité, sera publié en ligne et diffusé sur le site web de la FCPM/CFMTA.

Les objectifs de *FOCUS SUR LA RECHERCHE* sont 1) de fournir une nouvelle tribune pour la diffusion de la recherche; 2) de consolider les liens entre les chercheurs et les praticiens et; 3) de contribuer à améliorer le développement professionnel en encourageant les praticiens à se familiariser avec différentes recherches réalisées en pédagogie musicale.

### SOUMETTRE UN ARTICLE

- Les articles peuvent être rédigés en français ou en anglais.
- Pour la présentation de rapports de recherche, le nombre maximal de mots est de 7000, incluant le résumé, les figures, les dessins, les tableaux et les références. Les recensions d'écrits ne doivent pas excéder 3000 mots. Le jargon scientifique ou le langage technique doivent être évités.
- Les illustrations, les graphiques et les photographies doivent être de bonne qualité et en haute résolution. Les manuscrits doivent respecter les normes de publication de l'*American Psychological Association* (format APA).
- Tous les articles doivent débiter par un résumé de 150 à 200 mots, qui accompagnera la publication en ligne de l'article.
- Tous les articles doivent être accompagnés d'un résumé de 400 mots synthétisant le contenu de l'article. Ce résumé sera publié dans la revue.
- Tous les articles doivent inclure une liste de 5 à 8 mots-clés.
- Le manuscrit ne doit pas contenir d'indices révélant l'identité de l'auteur ou son affiliation institutionnelle (le nom de l'auteur, l'affiliation institutionnelle et l'adresse courriel doivent apparaître sur une page titre séparée qui ne sera pas envoyée aux évaluateurs).
- S'il y a utilisation de matériel protégé par le droit d'auteur, inclure la documentation attestant que l'auteur de l'article détient la permission d'utiliser le matériel protégé.
- L'auteur doit clairement identifier s'il s'agit d'un **rapport de recherche** ou d'une **recension d'écrits**.
- Selon le code d'éthique, les textes soumis pour publication doivent être originaux et ne pas être proposés à d'autres revues simultanément, que ce soit dans leur intégralité ou en partie. Les articles doivent être soumis en pièce jointe au format Word. Soumettre les articles par courriel au rédacteur, à l'adresse Research suivante:  
Research@cfmta.org

### PROCESSUS D'ÉVALUATION PAR LES PAIRS

- Les manuscrits seront évalués de façon anonyme par un comité de trois examinateurs reconnus dans le domaine.
- L'évaluation reposera sur différents critères, incluant la pertinence du sujet, le cadre théorique et conceptuel, la structure d'ensemble de la recherche et la méthodologie, la qualité de rédaction et la contribution à l'avancement des connaissances dans le domaine.
- Chaque évaluateur recommandera l'une des trois options suivantes:
  - Accepté pour publication avec des révisions mineures;
  - Accepté pour une considération ultérieure: des modifications, des corrections et des changements sont requis. Le manuscrit devra être soumis de nouveau;
  - Refusé.
- Sur la base des recommandations des trois évaluateurs, une décision finale sera prise, sous réserve de l'acceptation du rédacteur. La décision du rédacteur est finale.
- Les auteurs peuvent habituellement s'attendre à une décision concernant l'admissibilité de leur manuscrit dans un délai de quatre à six mois après la réception de leur dossier.



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## Halifax - Excitement Far Beyond the Convention!

Hi everyone!

Here we are... just a few (very) short months away from the Convention! It's rather impossible to explain just how excited we are to welcome you all on July 3rd. Countless hours have been going into the preparation of this event and everything is going to be spectacular!

In addition to all of our own festivities, Halifax is a wonderland of culture, art, and adventure. A few highlighted selections of things to do outside the Convention include:

- **Alexander Keith's Nova Scotia Brewery** - brewery tours delivered by costumed animators filled with stories, songs, and a sample or two.
- **Halifax Citadel National Historic Site and the Old Town Clock** - located in the heart of downtown Halifax.
- **Canadian Museum of Immigration at Pier 21** - where more than a million immigrants arrived in Canada between 1928 and 1971. (This is where our opening Culture Gala is!)
- **Maritime Museum of the Atlantic** - showcasing Nova Scotia's rich maritime heritage.
- **HMCS Sackville** - Canada's Naval Memorial, honouring not only those who served in battle, but all sailors who died in peacetime since the founding of Canada's navy in 1910.

The above list is far from comprehensive. To include all of the fantastic museums, parks, art galleries, restaurants, pubs... well, let's just say it would fill an entire CMT magazine and then some.

For a full list of Halifax's delights, please open up your web-browser of choice and go to:

**[www.destinationhalifax.com](http://www.destinationhalifax.com)**.

They provided the descriptions above, and have plenty more waiting for you on their website!

For more convention information, including details on our dozens and dozens of fantastic workshops, please go to **[www.cfmta2013halifax.ca](http://www.cfmta2013halifax.ca)**. There is plenty of information, as well as a handy "contact us" link so you can send in any questions you might have.

Good luck with the rest of your teaching year, and see you soon!

(On behalf of the 2013 CFMTA Convention Committee)

Rémi Lefebvre, RMT  
NSRMTA President  
2013 CFMTA Convention Chair

# Music Inspires - Workshop Schedule

## Thursday July 4th

### Suite 202

9:00am	<b>Gail Berenson</b> Strategies for Coping with Performance Anxiety
9:30am	
10:00am	<b>Alan Fraser</b> Body, Mind, Spirit and Skeleton - Towards Deeper Inspiration
10:30am	
11:00am	<b>Kevin Ackerman BA, RMT</b> Canada's Soundscape: R. Murray Shafer Constructing a Historiography with Chants/Choirs
11:30am	<b>Eleanore McLeod</b> Baroque Keyboard Music: Does it Sing or Does it Dance?

### Inspiration Luncheon

12:00pm

12:30pm

### Suite 203

	<b>Katharina Normandeau, ORMTA, OGP</b> The Physical Piano and How it Relates to the Studio and Lesson
	<b>Alessandra DiCenzo</b> Love at First Sight: Creating a Sight Reading Program to Nurture Musical Literacy
	<b>Christine Tithecott</b> The Art of Rearranging Popular Music

	<b>Janice Larson Razaq, DMA, NCTM</b> Let's Understand the Relaxation Technique of Tobias Matthay, English Piano Pedagogue
	<b>Lois Svard</b> It's All in Your Mind: Motor Imagery and the Musician
	<b>Frances Mae Balodis</b> Music For Special Needs - We All Have Special Needs
	<b>Kimberley Sundell</b> Comparing Comprehensive Musicianship Education in Piano Method Books

1:00pm

**Ka Man Melody Ng & Josh Straub**  
Teaching Piano In a Group Setting

1:30pm

**Joann Marie Kirchner, Ph.D.**  
The Paradoxical Phenomenon of  
Musical Performance Anxiety

2:00pm

**Dr. Stephen Satory**  
Interpreting Chopin: Tempo, Accentuation,  
Pedalling and Texture

2:30pm

**Dr. Rozalie Levant**  
The Anatomy of Musicality

3:00pm

**Thomas Green**  
Marmontel and Debussy: The Subtle  
Imprint of a Master Pedagogue

3:30pm

**Linda Gould**  
Inspiring Adults to Play Piano

4:00pm

**Christopher Norton**  
Unlocking Popular Styles

4:30pm

**Dr. Dale Wheeler**  
Do You Hear What I Hear?  
The Basics of Critical Listening

5:00pm

**Martha Hill Duncan, Rebekah Maxner, Joanne Bender**  
Cross-Canada Tour with Red Leaf Pianoworks

**Melissa Martiros**  
Pedagogical Strategies for Children  
with Special Needs

**Peter Kristian Mose**  
Getting Inside Classical Music:  
A Crash Course

**Dr. Lisa Raposa & Dr. Gregory Millar**  
The Four Hand Philharmonic

Please note that this schedule is still subject to change. Please visit [www.cmfta2013halifax.ca](http://www.cmfta2013halifax.ca) for the most up-to-date information!

## Music Inspires - Workshop Schedule

**Friday July 5th**

**Suite 202**

**Suite 203**

**Suite 204**

9:00am	<b>Glory St. Germain ARCT RMT MYCC UMTC</b> How to Teach Rhythm and Rests More Effectively	<b>Jeff Manchur</b> Ervin Nyiregyhazi and Romantic Piano Perf. Traditions: Challenging Objectivity	<b>Ka Man Melody Ng</b> Young Piano Professionals: A Practical Guide for Recent and Soon-to-Be Graduates
9:30am		<b>Zuzana Ben Lassoued</b> Sounds and Colors	<b>Norman King &amp; Jane Ripley</b> Teaching to and from the Inner Voice
10:00am	<b>Pamela D. Pike</b> The Effect of Pitch & Rhythmic Chunking on Reading: Concrete strategies for teachers	<b>John Picone - PhD Music Ed., U. of Toronto</b> STEPS TO PARNASSUS: Guiding Young Musicians to Self-Regulated Practicing	<b>Dr. Janet Lopinski</b> Evaluating Musicianship Skills: From Studio to Exam Room
10:30am	<b>Frances Mae Balodis</b> Adults Choose to Enhance Their Lives with Music		
11:00am	<b>Christine Tithecott, Asami Hagiwara, Max Tsai, Kylie Crawford, Alexander Ponomarchuk</b> Rediscovering Your Artistry Through Improvisation	<b>Terry McRoberts</b> The Joy of Chinese Piano Music	<b>Dr. Eric Favaro, Chair - Coalition Music Education</b> Communicate, Collaborate and Celebrate: The Work of the Coalition for Music Education
11:30am		<b>Dr. Dale Wheeler</b> Teaching and Performing: A Dialectic Approach	
12:00pm	<b>Stephen Runge</b> Is Popular Culture Killing Classical Music?	<b>Dr. Jennifer Snow</b> Take Me Over the Barline: Innovative Approaches to Creating a Connected Line	<b>Paula Rockwell &amp; Jennifer King</b> The Collaborative Relationship Between Singer & Pianist - Beckwith's 5 Lyrics Tang Dynasty
12:30pm			
1:00pm	<b>Christopher Norton</b> Working with Ensembles	<b>Ann DuHamel</b> Magical, Dissonant, Fantastic Beauty: The Piano Nocturnes of Lowell Liebermann	<b>David Story</b> Technology in the Studio: Apps and Web Assets for a Successful and Profitable Studio
1:30pm		<b>Dr. Thomas J. Parente</b> The Beneficial and Rewarding Effect of Getting to and Practicing "In the Zone".	
2:00pm		<b>Refreshment Break in Trade Show Room</b>	
2:30pm			
3:00pm	<b>Doug McGarry &amp; Jeff Harden</b> Teaching Tools for a Connected Generation	<b>Lori Elder &amp; Betty Suderman</b> Dazzle Your Audiences with Junior and Intermediate Concertos	<b>Julia Brook &amp; Joe Ferretti</b> I Know I Should Use Them, But I Don't Know Where to Start: Digital Resources for Musicians
3:30pm			
4:00pm	<b>Patricia Frehlich, Lois Harper, Leslie Linton</b> Symposium on Music and Social Renewal	<b>Joyce Klassen &amp; Joanne Bender</b> The Joy of Ensemble Playing	<b>Dr. Jennifer Snow</b> Connecting the Head and the Heart: Exploring Personal Expression
4:30pm	<b>Leslie Linton</b> Private Music Teachers and 21st Century Learning Skills		
5:00pm			

Please note that this schedule is still subject to change. Please visit [www.cmfta2013halfax.ca](http://www.cmfta2013halfax.ca) for the most up-to-date information!





# Music Inspires

CFMTA/FCAPM

July 3-6, 2013 - Halifax

## Registration Form

Prefix: \_\_\_\_\_ First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ Province: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Country: \_\_\_\_\_

Email: \_\_\_\_\_

Telephone: \_\_\_\_\_

Registration Type: (please circle one)

	CFMTA Member / Student	Non-CFMTA Member
April 1st to May 31st, 2013	\$350	\$400
On or after June 1st, 2013	\$375	\$425

### Luncheon and Banquet

On **Thursday July 4th**, there will be an "Inspiration Luncheon" that will feature Nova Scotian Seafood Chowder and Chef's Chicken.

On **Saturday July 6th**, there will be a special Closing Banquet Dinner to honour the past Presidents of CFMTA. This meal will feature Halibut with Lobster Nantua Sauce and Asparagus & Goat Cheese stuffed Chicken Breast.

The three course meals for each of these two events are created by award-winning executive chef Christophe Luzeux and are being offered at a special price to our registered delegates. Extra tickets are available at full price for those who wish to bring guests. Please check off the options that you wish to add to your registration.

**PLEASE LIST DIETARY PREFERENCES OR RESTRICTIONS ON A BLANK PAGE AND SEND WITH YOUR REGISTRATION FORM TO ENSURE THEY ARE TAKEN CARE OF.**

\_\_\_\_\_ Inspiration Luncheon @ \$20                      \_\_\_\_\_ Extra Inspiration Luncheon @ \$57 = \_\_\_\_\_

\_\_\_\_\_ Closing Banquet @ \$40                      \_\_\_\_\_ Extra Closing Banquet @ \$87 = \_\_\_\_\_

PLEASE CUT HERE ✂

## Music Inspires - Registration, continued.

### Additional Activities

Convention delegates will have the opportunity to enjoy the Royal Nova Scotia International Tattoo at a discounted price. Please note the tattoo does NOT conflict with any Convention events.

If you are interested in attending the Royal Nova Scotia International Tattoo at our special discounted group rate, please select the number of tickets you would like below.

Please purchase the following number of tickets for the Royal NS International Tattoo.

\_\_\_\_\_ Tattoo tickets @ \$28 each = \_\_\_\_\_

### Support the Convention

The Convention is run by an all-volunteer committee who are dedicated to bringing you the very best.

If you would like to support the Convention with a donation, please feel free to do so by entering a donation amount below. This donation amount may be added to your registration. A tax receipt will be issued for any donation of \$25 or more.

Thank you for your support!

I pledge the following donation to the 2013 CFMTA Convention: \$ \_\_\_\_\_

**Please note that in the event of your cancellation, there will be a non-refundable fee of \$75. No refunds will be issued after May 1st, 2013.**

Please total the items on your registration form and mail the completed form along with a cheque made out to "CFMTA 2013 Convention" to the Convention Registrar:

**Peggy Harrison**  
**38 Wanda Lane**  
**Dartmouth NS B2W 3G7**  
**wg.harrison@ns.sympatico.ca**  
**902.462.5179**

Thank you very much for registering! The Convention Committee looks forward to welcoming you to beautiful Halifax, Nova Scotia in July 2013!

[www.cfmta2013halifax.ca](http://www.cfmta2013halifax.ca)





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# WILLIAM ANDREWS - CANADA MUSIC WEEK® AWARDS

- Application Guidelines

## DOES YOUR BRANCH HAVE AN INNOVATIVE CANADA MUSICWEEK® EVENT?

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

These awards are made possible by the generous annual donation of William Andrews of Toronto, ON.

William Andrews is an excellent musician and is supportive of young musicians. In addition to his financial support for CFMTA/FCAPM, he is our travel agent for delegate travel and special events.

### Application guidelines

- Send a brief written proposal of the Canada Music Week project or event that your branch is planning for 2013. Describe your goals, plan of action and proposed timeline. Include a budget and plans for promoting the event. (maximum two pages)
- The focus should be on Canadian music and composers. The grant does not cover scholarships, or operating expenses for Contemporary Showcase Festivals.
- Proceeds from the event may not be donated to another charitable organization.
- Include the name of the branch and the contact information (address, phone and email) for the chairman of the project.
- Past grant recipients are eligible to apply again for a different project.
- All proposals must be received by September 30, 2013.
- The branches who receive the awards will be asked to submit a report that will be featured in the Canada Music Week edition of the Canadian Music Teacher magazine.

For more information or to submit proposals, contact: [canadamusicweek@cfmta.org](mailto:canadamusicweek@cfmta.org)



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Janet Gieck	Beverly Porter	Martha Hill Duncan	Teresa Richert	Joanne Bender	Susan Griesdale

# IS BUILDING PARTNERSHIPS NECESSARY?

by Pat Frehlich

**T**he CFMTA/FCAPM “**mission statement for the future**” which is found on our website and in our brochures states:

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

It then goes on to address ways to accomplish those ideals by saying:

*In everything we do we:*

*Foster the learning of music as an integral part of the lives of Canadians*

*Provide opportunities for our members to enhance the musical experience for all Canadians*

*Honour and support Canadian music and its contribution to our culture*

*Represent our membership with other musical education organizations nationally and internationally*

These lofty goals are to be admired and throughout the years CFMTA/FCAPM has strived to incorporate these ideals in any and all its initiatives for the benefit of its members and society.

We are however only one voice, and in today's world it is more important than ever to build strong partnerships with similar minded organizations who aspire to promote all aspects of music

education and support music educators. Technology has vastly improved methods of communication and broken down geographical boundaries which now allows us to collaborate with thousands. This multinational approach to music partnerships greatly enhances our credentials as CFMTA/FCAPM gains more recognition on provincial, national and international levels not only for the organization but for individual members as well!

Partnerships between CFMTA/FCAPM and other groups is not a new idea. When looking back in history there have been many occasions where CFMTA collaborated with music organizations to accomplish the visions of those who dared to dream!

In August, 1978, four thousand musicians, music teachers and guests gathered in London, Ontario, for the *Thirteenth International Society of Music Educators (ISME) World Congress* being hosted for the first time in Canada. Four Canadian organizations were involved in bringing this exciting event to fruition- the Canadian Music Educators Association (CMEA), the Canadian Association of University Schools of Music, la Federation des Associations Musiciens Educateurs du Quebec and the CFMTA! The CFMTA/FCAPM President Thelma Wilson stated with pride that this gigantic TEN DAY FESTIVAL embraced all aspects of the purpose of these organizations.

In 1999, CFMTA/FCAPM President Hughean Ferguson began to lay the ground work for a *Collaborative Conference* with the Music Teachers National Association (MTNA) of the

USA. In 2007, that conference became a reality with CFMTA/FCAPM partnering with MTNA and RCM in Toronto to offer 2300 delegates, from Canada and the USA, four days of inspiring workshops, master classes, competitions, concerts and networking.

In the past few years CFMTA/FCAPM has strived to nurture existing partnerships and create new ones as we seek to raise our profile, increase membership and offer unique opportunities to our members.

Currently CFMTA/FCAPM is working to build relationships, share information and promote music and music education with the following national and international organizations:

- International Society of Music Educators (ISME)
- Music Teachers National Association (MTNA)
- Canadian Music Educators Association (CMEA)
- Conservatory Canada (CC)
- Royal Conservatory (RCM)
- Canadian New Music Network (CNMN)
- Canadian Music Centers (CMC)
- Coalition for Music Educators (CME)
- Canadian Music University Society (CUMS)
- Carl Orff Canada (COC)
- Canadian Band Association (CBA)
- Canadian Network of Arts and Learning (CNAL)
- Performing Arts Medical Association (PAMA)

## IS BUILDING PARTNERSHIPS NECESSARY? - cont.

It is the belief of these organizations that a strong collective voice can be a more powerful one in assisting us all in the work that we do! We encourage dialogue, support each other's work, share knowledge, collaborate on projects and share our visions!

### How does building partnerships help fulfill the mission of CFMTA/FCAPM and benefit its members?

In listing the benefits of becoming a CFMTA/FCAPM member "advocacy and professional development" is the first point that appears.

The following accomplishments demonstrate that this is being done through building partnerships and actively promoting CFMTA/FCAPM and the work that it does:

- Lobbying the Federal Government assisted in music teachers being exempt from charging GST and in creating the Arts Tax Credit which offers a taxable deduction to our students.
- In recognizing our professional status as an organization, RCM now states in their list of criteria for becoming a member of the College of Examiners that "you MUST be a member of the CFMTA/FCAPM." Our membership has increased because of this initiative.
- Add swaps with the other organizations assist CFMTA/FCAPM in promoting our work and special events. Both ISME and MTNA have been promoting our 2013 National Conference. Currently there are numerous registrants from MTNA who have been given the opportunity to register at the discounted CFMTA/FCAPM member rate.
- Unique professional development opportunities arise through events such as Collaborative Conferences and Symposiums.
- CFMTA/FCAPM members can now enjoy a discounted registration rate when attending MTNA National and ISME Regional Conferences.
- MTNA wishes to recognize the high standards of members of the CFMTA/FCAPM by offering a fast track admittance to those who wish to become nationally certified in the US.
- the newly formed Research Committee will be building partnerships with Universities, Professors and their students around the world, encouraging them to share their pedagogical research with us.

In the closing remarks of the Canadian 1978 ISME World Congress, **Dr. Dimtri Kabalevsky** stated "*we will continue to work for the benefit of young children and their teachers. We will remember the humanism that is inherent in music and continue to nurture the creative genius of the peoples of the world in mutual understanding and a spirit of dedicated international co-operation.*"

CFMTA/FCAPM has a rich history of partnership building and hopefully it will continue along this path, thereby fulfilling the mission statement and the objectives it aspires!



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Susan de Burgh, Artistic Director

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## HELP SHAPE THE FUTURE OF CFMTA

### Answer the Strategic Planning Survey Today!

CFMTA's Strategic Planning Committee is looking for your thoughts and opinions regarding our organization and its benefits and programs.

Filling out our 5-10 minute survey will provide valuable assistance as the Committee evaluates our services and discusses ways to better serve our delegates.

To fill out the anonymous survey please go to:

[www.survey.cfmta.org](http://www.survey.cfmta.org)

## QUE PENSEZ-VOUS DU FCAPM?

### Aider le comité stratégique en prenant un sondage!

Le comité stratégique du FCAPM aimerait vous demander vos pensées et vos opinions sur les programmes et les bénéfices que nous offrons à nos membres.

En remplissant le petit sondage de 5 à 10 minutes, vous pouvez nous aider à déterminer des façons plus efficaces à vous servir.

Pour remplir le sondage anonyme, aller en ligne a:

[www.sondage.cfmta.org](http://www.sondage.cfmta.org)

### 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<sup>®</sup>, 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.

## MUSIC INSPIRES

CFMTA/FCAPM CONVENTION 2013

### Halifax, Nova Scotia - July 3 - 6, 2013

CFMTA Keynote Address featuring Marvin Blickenstaff

Sponsored by Frederick Harris Music

Saturday, July 6, 2013

11:00 a.m. to 12:30 p.m.

World Trade & Convention Centre

Halifax, NS

## ULTIMATE MUSIC THEORY

- June 10 - 12 Edmonton - Certification Course
- June 13 - 15 Calgary - Certification Course
- June 5 Halifax - CFMTA Conference
- July 26 - Lombard, IL USA - NCKP Conference - Ultimate Music Theory Workshop Showcase

For more Information:

[UltimateMusicTheory.com](http://UltimateMusicTheory.com) or 204-831-8574

## ALFRED PIANO WORKSHOPS

- Monday, July 22 RICHMOND HILL, ON  
Cosmo Music Clinician: Tom Gerou
- Tuesday, July 23 LONDON, ON  
Long & McQuade Clinician: Tom Gerou
- Monday, July 29 VANCOUVER, BC  
Long & McQuade Clinician: Nancy Bachus

## MUSIC FOR YOUNG CHILDREN

- Teacher Training on the following dates:

June 5-8 Calgary, AB  
June 10-13 Elmira, ON  
June 14-17 Regina, SK  
June 15-18 Halifax, NS  
June 17-20 Whitby, ON  
June 18-21 Winnipeg, MB  
June 25-28 Moncton, NB  
June 25-28 Montreal, QC  
June 25-28 NFLD  
July 2-5 Charlottetown, PEI  
July 2-5 Toronto, ON  
July 12-15 Saskatoon, SK  
July or August Ellmira, ON

Application page:

<https://www.myc.com/Forms.aspx?PageId=13845>  
seminars@myc.com or 1-800-561-1692

## SUMMER SIZZLE

A Piano Pedagogy Symposium & Keyboard Kamp

July 21<sup>st</sup> - 23<sup>rd</sup>, 2013 MOUNT FOREST, ON

- Three days of workshops, concerts and showcases. Keyboard Kamp students work directly with visiting Canadian composers and teachers in performance, improvisation, DrumFit™, harmonization, composition and more. Teachers will enjoy ten pedagogy sessions with headliners like Dr. John Burge, Jason Noble, Debra Wanless, Tyler Seidenberg, Randy Demmon, Ernst Schneider, Andrew Harbridge and more.

Visit [www.cncm.ca](http://www.cncm.ca)

Contact Office of the Registrar at [registrar@cncm.ca](mailto:registrar@cncm.ca)

## RCM EXAMINATIONS

### Spring Examination Session 2013

- Theory Examinations: May 10 & 11, 2013
- Practical Examinations: June 10 - 29, 2013

### Summer Examination Session 2013

- Online registration opens late April 2013
- Registration Deadline: June 4, 2013
- Theory Examinations: August 9 & 10, 2013
- Practical Examinations: August 12 - 24, 2013

## RCM SUMMER SUMMIT 2013

Nurturing the Complete Musician

July 27 - 28, 2013 TORONTO, ON

Register now at: [rcmusic.ca/tpd](http://rcmusic.ca/tpd)

## CALGARY ARTS SUMMER SCHOOL

- Congratulations to the Calgary Arts Summer School Association *Celebrating 20 Years!* Our official celebration is at the CASS Recital on August 6. Eugene and Elizabeth Pridonoff from Cincinnati will be our guest clinicians this year for the Piano Camps and the Piano Pedagogy Workshop. Please visit the CASSA website for more information and please come and celebrate with us!!  
[www.calgaryartssummer.com](http://www.calgaryartssummer.com)

## CANADA MUSIC WEEK®

- November 17 - 23, 2013





# THEORY ESSENTIALS FOR A HEALTHY MUSICAL EDUCATION

<b>Music Theory Facts</b>	
For Musicians of All Ages	
Servings Per Lesson	1
	% Learning Value*
<b>Rudiments</b>	<b>100%</b>
<b>Harmony</b>	<b>100%</b>
<b>Counterpoint</b>	<b>100%</b>
<b>Analysis</b>	<b>100%</b>
<b>History</b>	<b>100%</b>

\*All above values are based on weekly participation.

Studying theory is good for your students and for you.

Students who study theory as part of their practical lessons develop superior musicianship. They play better, progress more quickly, and stay engaged with music longer.

Give your students the benefits of a well-rounded, healthy musical education and watch them grow to be stronger musicians under your expert guidance.

For more information about theory, theory examinations and a list of available resources, visit [rcmusic.ca/theory](http://rcmusic.ca/theory)



# BRANCHING OUT 2013 - *Coast to Coast*



## ONTARIO North Bay

The North Bay Branch of ORMTA held an informal recital for teens only. This event, titled “Teens in Jeans” required casual attire and was followed by a pizza party. The student’s names were entered in a draw for a book, a 2013 calendar and a \$ 25.00 gift certificate for a local music store.

*Susan Nicholson* ✨



### Reports from:

#### BRITISH COLUMBIA

- Kelowna
- Nelson
- South Fraser
- Trail / Castlegar

#### ALBERTA

- Edmonton
- Lethbridge

#### SASKATCHEWAN

- Fort Saskatchewan

#### MANITOBA

- Regina

#### ONTARIO

- Etobicoke - Mississauga
- Kitchener - Waterloo
- North Bay
- Oshawa & District
- Ottawa
- Peterborough
- Welland - Port Colborne

#### NOVA SCOTIA

- Halifax

#### PRINCE EDWARD ISLAND

## ONTARIO Etobicoke - Mississauga

Musical Theatre Master Class  
Saturday February 23, 2013  
Christ Church, 1700 Mazo Crescent  
Clinician: Donna Garner



Caroline Boerner	<i>Popular</i>
Leah Markun	<i>Journey to the Past</i>
Emma Taylor	<i>Always a Bridesmaid</i>
Rosalyn Glass	<i>Woman</i>
Connie Ferrell	<i>Show Me</i>
Sophie DeGoey	<i>Learn Ev'rything</i>
Josh Dargie	<i>Where is Love</i>
Hannah Morton	<i>Miss Marmelstein Regrets</i>
Heather McCardell	<i>God Help the Outcasts</i>
Kathryn Boucher	<i>Castle on a Cloud</i>
Christine Lau	
Farrah O'Connell	<i>My Favorite Things</i>
Erica Ragozzino	<i>Sandra Dee</i>

A pre-festival opportunity for students to fine-tune their performance. The singers were coached on characterization, movement, diction and vocal technique.

*Jill Kelman* ✨

## BRITISH COLUMBIA

### Nelson

Teachers, students, and some parents gathered at the home of Jean Simpson, February 18th, 2013, to learn about the harpsichord and have the opportunity to play a baroque piece on the instrument for which the piece was originally written. Jean explained the workings of the harpsichord and demonstrated on her replica of a Louis 14th harpsichord, a beautiful reproduction built in Quebec, and decorated in the same style as the original.



Natalie Stewart

All the students then performed pieces from their Baroque repertoire and were amazed at how much easier it was to play on the harpsichord.



Tamera Rechel

Students also had the opportunity to play on a two manual organ and discovered the difference in touch and sound.

Jane Ballantyne ❁

## ONTARIO

### Peterborough

Field trip to a concert by Royal Conservatory Orchestra, conducted by Johannes Debus, Music Director of the Canadian Opera Company.

On Friday, February 15<sup>th</sup>, 2013, students of all ages plus family and friends travelled to the Telus Centre for Performance and Learning to attend this concert in Koerner Hall. We attended the Prelude Recital beforehand featuring students of the Glenn Gould School performing Schubert and Rachmaninov. The concert programme featured, Handel's *Music for the Royal Fireworks* and Mahler's *Symphony No. 1 in D+ Titan*. It was an inspiring night for everyone, one which helped students

deepen their understanding and appreciation of music. ORMTA was excited to branch out and include member's of local New Horizons



groups whose members exemplify lifelong love of music learning.

Jacqueline MacKinnon ❁

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## NOVA SCOTIA

### Halifax

The Halifax Chapter hosted a 'Music Cafe', featuring a coffee house/ concert atmosphere where many students of piano, violin and piano performed on stage at the Lilian Piercey Concert Hall of the Maritime Conservatory of Performing Arts. We had a refreshment table, a silent auction to raised funds for the Convention 2013 to be hosted here in Halifax, July 3-6, and a 'new to you' table of interesting items.

The event provided more than fifty students with the opportunity to perform for an audience of friends and families, students and teachers.

*Diana Torbert* ✨

## PRINCE EDWARD ISLAND

We had our *Branching Out* event on February 16<sup>th</sup>. It was a combination of student ensembles and performances by the Composition Competition award winners, followed by a Branching Out cake.

*Sue Irvine* ✨



Julia Morrison accompanied by Patricia Bryson.



The concert hall for our event

## ALBERTA Edmonton

Piano students of Edmonton Branch members had the experience of playing Piano Concertos with members of Edmonton Youth Orchestra.

The second piano parts of the Clementi Sonatinas, op. 36 were arranged for strings by the EYO conductor. Sixteen of the eighteen movements of the six Sonatinas were performed on a Sunday

afternoon in February, when family, friends, and teachers of both Edmonton Branch piano students and EYO members gathered together.

*Vicki Martin & Marlane Osgood* ✨



## SASKATCHEWAN Fort Saskatchewan

I had the privilege of teaching at, bringing my family to and encouraging all of my students to attend this wonderful fiddle camp. This is a fabulous opportunity for both children

and seniors to share the joys of music. The weekend is full of fiddle instruction and evening activities where everyone can play or dance to old time fiddle music.

I promoted ARMTA and its teacher database at the camp and made a small presentation regarding the *Branching Out* Project for the CMFTA/FCAPM.

*Melanie Doderai* ✨



# BRANCHING OUT 2013 - *Coast to Coast* - cont.

## ONTARIO

### Kitchener - Waterloo

Kitchener-Waterloo ORMTA Pop Rep recital which was held on Sat., Mar. 2, at Conrad Grebel Chapel.

Students performed pop, jazz, musical theatre and contemporary repertoire. Thirty-five students participated in solos and ensembles. It was a huge success. Students could dress informally and did not need to perform from memory. Thanks go to Rachel Sixt and Christine Zaza for organizing such a great recital.

As a Branching Out initiative, audience members donated jeans which were given to Ray of Hope, a local hostel for needy families.

1. *Piano quartet students*
2. *Singer songwriters Mercedes and Phoenix Arn-Horn, members of Courage My Love*
3. *All performers at KW ORMTA Pop Rep Recital*

Joanne Bender ❁

## BRITISH COLUMBIA

### South Fraser

A recital held on February 17, 2013, featuring students from branch members who received 80% or higher on their practical exams. Trophies or scholarships were given out to the highest marks in each grade. Twenty-one students from grades 2 – ARCT performed.

Brenda Sleightholme ❁



## BRITISH COLUMBIA

### Trail / Castlegar BC

Our branch for the *Branching Out* event hosted on Feb 13<sup>th</sup>, a Youngest Artist Recital featuring young students at a RCM grade 2 and under level. We had over thirty performing students and they were treated to Valentine cupcakes that were sponsored by the CFMTA/FCAPM *Branching Out* initiative.

Dawna Kavanagh ❁



India Nornes



1.



2.



3.

## ONTARIO

### Ottawa

The Ottawa Region Branch celebrated CFMTA/FCAPM *Branching Out* by hosting a Masterclass featuring Angela Hewitt. Partnering with the University of Ottawa, School of Music, ORMTA used the event to educate and inform the community about CFMTA/FCAPM. An information booth complete with a multi-media presentation was set up in the lobby before the event. Volunteers answered questions and handed out brochures from CFMTA/FCAPM.

The crowd of over 100 attendees listened to two University of Ottawa



Angela Hewitt

students and two ORMTA students perform keyboard music of J. S. Bach. Ms. Hewitt gave general guidelines for teachers and students as well as specific ideas for individual interpretation. Combining useful hints with witty anecdotes and reminisces, she gave advice on fingering, phrasing, articulation, ornamentation, voicing, tempo, pedalling, touch and tone.

The CFMTA/FCAPM funding for this event was used to purchase a thank-you bouquet for Ms. Hewitt.

*Amy Boyes (Workshop Convener)*

*Lori Lynn Penny* ❁



## MANITOBA

### Regina



On Sunday, February 24, the SRMTA Regina Branch held a piano masterclass for *Branching Out* with Saskatchewan born pianist, Audrey Andrist. Seven students of Regina Branch members performed for Audrey and received valuable advice and suggestions.

*Kim Engen* ❁

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## ONTARIO

### Oshawa & District

In February the Oshawa & District ORMTA Branch held our “Stars of Tomorrow” auditioned concert. Over 90 adjudications took place on a Saturday in February. Each pupil received a written adjudication of their piece. Students attaining the desired cut off mark were then invited back to play the following weekend in the “Stars of Tomorrow” concert. Approximately thirty pupils returned to play selections of piano, vocal, and violin for a most receptive audience. Students attaining the highest mark in each grade were awarded a medal as presented by President and emcee Paula Copithorn. Each performer received a lovely certificate of recognition as well. A wonderful hour of music was celebrated and shared by all!

*Paula Copithorn* ❁



## BRITISH COLUMBIA

### Kelowna

In collaboration with the CFMTA, BCRMTA and 4 Kelowna Senior Home Residences: *Branching Out* Student Recitals ...”promoting educational musical performance excellence in our community”

Early December 2012, the executive of the BCRMTA Kelowna Branch discussed your *Branching Out* proposal of February 2013. It was agreed that our Branch would support this wonderful initiative by providing performance opportunity for eligible “well-seasoned” students of our teacher membership. A performance requirement was established that students, regardless of age or level, who can perform a concert group program of three or more pieces could participate in the “branching out to our students” initiative. Co-President Graham Vink contacted four well-known local senior home residences: The Chatsworth, Hawthorn Park, Okanagan Chateau and Missionwood. These residences, well-equipped with suitable grand pianos and recital facilities, are home to interested folk who appreciate classical music and youth talent. This is a wonderful experience that benefits both senior home residents with entertainment opportunity as well as provides valuable performance exposure in the community for young aspiring performance artists. There is a strong possibility that as a token of appreciation, a special donation will follow from selected residences where the “branching out” recitals will take place.

Official printed programs with the branching out poster and CFMTA/FCAPM logo and BCRMTA logo will be designed and distributed by each of the participating studios. In addition, “consent waiver & release” forms for photos of the recital events will be issued to all participating students. Documentation proof of two planned BCRMTA studio recitals will follow and be sent in February to receive financial support from CFMTA/FCAPM.

The studio of Joe Berarducci from the Kelowna Community Music School and the studio of Claudia Kargl from Children’s Piano-Arts Corner will each be actively involved in promoting student musical performance excellence at one or the other of the four mentioned senior home residences.

*Claudia Kar* ❁



Front row: Gene Hayer and Isabella Cotton  
Back row: Brock Lewis, Madison McMillan, Katrina Hatzl, Melissa Tao and Claudia Kargl (teacher) & Co-President of BCRMTA Kelowna Branch.



## ALBERTA Lethbridge

Awards Program of the Lethbridge Branch of ARMTA  
Each year the Lethbridge Branch of the Alberta Registered Music Teachers' Association gives awards to those students studying with current members, who have achieved the highest first-class honors marks in practical and theory examinations. To fund these awards, we have raised money through sponsoring a family scavenger hunt activity, holding practice-a-thons, and presenting recitals featuring members of our branch and local performers. We have also received in previous years, grants from the Lethbridge Community Foundation and 1st Choice Savings and Credit Union Ltd., as well as memorial donations and many private donations from parents, students, and teachers and members of the community.

As a branch, we feel it is important to recognize the success and hard work of students completing exams and to encourage them to continue their studies. 100% of money raised or donated to our awards program goes directly to students.

This year, to raise money for our awards program, the Lethbridge Branch sponsored a Practise-a-thon from February 4<sup>th</sup>-9<sup>th</sup>. Students set practise goals with their teachers, solicited pledges and then attempted to reach their practise time goals and win prizes. Prizes, including gift cards and concert tickets donated by community sponsors, were awarded for the most hours practiced in 4 age categories as well as for the most money raised. To promote *Branching Out to our Students* by recognizing student achievement, we purchased two \$25 iTunes gift cards to use as prizes in our Practise-a-thon. The iTunes cards were awarded to the first and second place winners for the most time practised in the 15 and over age category, Zain Solinski and Megan Bisschop respectively.

Christien Rogers ❁



Megan Bisschop and Zain Solinski



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## ONTARIO

### Welland - Port Colborne

Our Welland-Port Colborne Branch of ORMAT held a "Pipe Organ Workshop" on Sunday February 24<sup>th</sup>, 2013 at Fonthill United Church. The clinician was Bill Outred. This interactive workshop included a pipe organ performance, instruction on the parts of the organ and how they work. Students were allowed to play the organ.

*Lynn Brazeau* ✨



Maggie Simpson trying the organ.  
Reid Cioffi & Slavko Babic look on.



William Outred - explaining some of the pipes used to make the sounds of the organ.



William Outred playing a Bach Fugue.

Thank you to all the branches that sent in your "Branching Out" event highlights.

For the next issue of *The Canadian Music Teacher* I would like to do the same as last year and include quotes from teachers, students, and composers to the question

### **What does Canada Music Week mean to you?**

Send your quotes to me at: [editor@cfmta.org](mailto:editor@cfmta.org)

Thanks *Dina*



# WHAT'S NEW AT THE CONSERVATORIES?

## What's new at The Royal Conservatory

Spring is probably the busiest time of year for teachers and students, as they prepare for year-end school exams, music festivals and competitions, and their Royal Conservatory exams. Secondary school students preparing for Royal Conservatory Spring Session examinations often worry about conflicts with their school exam schedules, which may not be available by the RCM registration deadline. We want take this opportunity to remind all teachers that if a student discovers their Royal Conservatory exam is in direct conflict with a school exam, their rescheduling requests will be given priority.

We are continuing to help our customers convert to the new online system. Designed to be used by teachers, students, and parents, the new system includes flexible scheduling, enabling selection of exam times before making payment, and parent account settings that allow parents to register, view results, and check schedules for all their children in one location. The new system also allows users to update their profile and reset their password.

The Royal Conservatory celebrated the accomplishments of our graduates and regional gold medalists at three ceremonies, which took place in Toronto (January 13), Vancouver (March 3), and Calgary (April 14). This year we also welcomed six new Honorary Fellows to The Royal Conservatory family: Judy Loman, Henry Lee, Gerald Stanick, Joseph Elworthy, Stephen McHolm, and Martin Beaver. Visit our Facebook page at [www.facebook.com/theroyalconservatory](http://www.facebook.com/theroyalconservatory) to see photos from each of the ceremonies.

New iScore seminars and webinars will be scheduled for 2013. The

sessions provide teachers with training and support for this free online tool. Please visit [rcmusic.ca/tpd](http://rcmusic.ca/tpd) for more information. ✿

## What's New at Northern Lights Canadian National Conservatory of Music

CNCM's newly revised Piano Syllabus is available as a free download at [www.cncm.ca](http://www.cncm.ca). The new CNCM Piano Syllabus includes Performance, Workshop, *Music for Everyone* and Musicianship examination requirements for each grade. The free download makes it easy to share CNCM requirements with parents, students and colleagues. CNCM is also excited to announce the addition of a Licentiate in Piano Performance (see page 98).

July 2013 will see the launch of the latest editions of the CNCM *Northern Lights* piano series. *Northern Lights 8B Musical Discoveries* and an elementary piano duet (4 hands/1 piano) collection will be added to this comprehensive, All-Canadian series. Both the *Northern Lights* and *Making Tracks* series offer students and performers an abundance of Canadian repertoire in a wide range of styles and moods – ideal for recitals, festivals, and own choice examination repertoire.

CNCM's 2013 *Summer Sizzle: A Piano Pedagogy Symposium and Keyboard Kamp* will be held in Mount Forest, Ontario from July 21st to 23rd. Students will work with visiting Canadian composers from across the country in performance classes, composition, improvisation and harmonization sessions. Teachers and pedagogy students will be inspired by concerts, including the Sunday Night Gala Premier of new Canadian works, as well as educational workshops. ✿

## What's New at Conservatory Canada

Supporting students and teachers where they live. What do Williams Lake BC and Goose Bay NL have in common? They are both Conservatory Canada eExam Centres! In fact, 20 centres have now been established in communities across Canada, making it easy and convenient for students to sit their practical and written exams whenever they are ready. Thanks to our leading edge technology, students receive the same live, interactive feedback and support as a traditional exam - without having to drive for hours. If you're interested in opening a Conservatory Canada eExam Centre where you live, contact [officeadmin@conservatorycanada.ca](mailto:officeadmin@conservatorycanada.ca)



We are also excited about the launch of our latest series of Webinars, featuring Conservatory Canada examiner and clinician **Andrew Harbridge**. In four pre-recorded sessions, Andrew performs his own works and discusses his repertoire series, *Spectrum*, sharing useful information regarding technique, sight skills, and improvisation for Contemporary Idioms. For only \$65, webinar participants receive a link to Andrew's private videos to watch at their convenience, a copy of *Spectrum*, and a copy of his new *Technique* book. To register, simply visit [www.conservatorycanada.ca](http://www.conservatorycanada.ca) and follow the Webinars prompts. ✿



*Conversations and Reflections  
from Two Private Music Teachers  
on Discovering New Possibilities  
for Music Learners*

Leslie Linton & Rachelle Courtney  
The University of Western Ontario  
London, Canada

*It is often assumed that the private music lesson is free from outside influence and control. However, expectations from teachers, students, parents, and the community, tend to shape and guide methods of learning and means of assessment implicitly and explicitly. Curriculum contains hidden values which are transmitted through the process of education, and are manifested in various ways. When left unrecognized, individual hopes and desires can become suppressed as adherence to predetermined criteria and standards take precedence. In the process, students and teachers can lose their passion and sense of purpose for pursuing music, obscuring the true nature of the musical experience. The following discussion outlines issues and reflects on specific examples within the private music setting on how new alternatives can be pursued to create a broader and more inclusive future for music education.*

**Leslie Linton:** *What restrictions or limitations have you experienced in your private music teaching?*

**Rachelle Courtney:** I've found that certain methods and forms of assessment can limit a students' development in various ways. Standards set by influential conservatories and publishing companies can have an enormous influence with regard to a students' sense of accomplishment and musicianship. Passion can be stifled when a student becomes over preoccupied with preconceived expectations, losing their creative voice in the process. Music methods should encourage exploration of diverse ways of knowing and being as a musician, and not inhibit creativity through an emphasis on skill and drill processes. Although technique is an essential aspect of becoming an affluent musician, it is not the only important element. It is also vital that a student explore and develop in the areas of stylistic feel, interpretation, emotional meaning; understanding that music is a uniquely human form of expression. These are aspects that often cannot be found in, or taught through, a method book. They require an attentive teacher whose objective is to guide a student to their own understanding of, and identity within, a piece of music or musical process.

**RC:** *How do you feel expectations influence teaching and learning within your studio?*

**LL:** I find that both students and their parents come to me with expectations. Their expectations result from either personal experiences or the experiences of others. From these

experiences they develop ideas on the nature of the private lesson and all that it encompasses. I have seen some changes over the past ten years. Previously, many parents would convey their intent of private lessons in the development of 'focus', 'dedication', or 'commitment' in their child. At that time, the 'music makes you smarter' phenomenon was in full effect and it was believed that playing or listening to music made you smarter in all other facets of life. I always felt that although it was a strange reason to justify music, it sure helped business! I never had a shortage of students in my studio. The students who came for lessons because of the 'Mozart effect' were very interesting. They presented a challenge in many ways simply because they were not intrinsically motivated to play the piano. Students told me that they just wanted to *play* music, and the parents told me that they wanted their children to practice more. Many teachers and parents believe that daily practice at home is an essential part of private music education; however, there are three problems with this idea. First, if we examine the lives of students we will find that they participate in many activities such as ballet, soccer, hockey, etc. Most students have 1-2 after school activities each day. Music is the only activity where it is assumed that one should practice between lessons. How did we come to think that you must practice the piano in between lessons, but not soccer kicks? Why is practicing the piano necessary, and at home ballet practice is not? When did music become 'homework', or a daily chore? And finally, why do so many students participate in sports, where relatively few, in comparison, enroll in after school music programs? This brings me to the second problem; isolation. When students practice their instrument, they are usually on

their own in a room separated from 'distractions'. Music is not meant to be an isolated event. Music is a social activity, like dancing or playing sports. Can you imagine sending a child out to the backyard to 'practice' soccer? The third problem is the purpose of practice; the idea that if you practice, you will get better. Of course this is true, but only if the student knows how to practice and benefits from practice. Practice is essentially teaching yourself how to do something using a variety of behaviouristic techniques such as repetition or skill and drill. So, when students are practicing on their own, they are teaching themselves how to learn. Is this a realistic expectation for a 7-year old? More importantly, is this how a 7-year old learns? The idea of 'practice' is one challenge that I have found distances the student from their own learning.

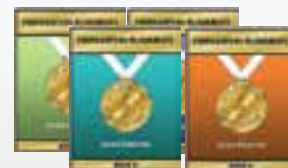
**LL:** *What challenges have you come across in your private practice that inhibit a students' enthusiasm or desire to be involved in the process of music learning?*

**RC:** When a students' enthusiasm for music is maintained through creative exploration and inspired growth, it is easier to remain focused on true passions and authentic aspirations. Learning to let go of expectations, limiting beliefs, and false assumptions allows a student to give up the fear of making mistakes in exchange for in-the-moment realizations. Needing to sound exactly like a favourite musician on a recording or obsessing over minute details can lead to dull and monotonous playing. Tension caused by over thinking and trying too hard usually sounds strained and can even cause injury. However, getting a student to give up this need for perfection can be next to impossible,

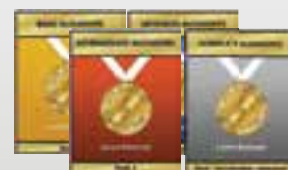
especially when it has been nurtured, encouraged, and even rewarded by society and well-meaning parents and teachers. Getting to the core of the music, the essence, is a struggle for many students of music, regardless of ability level or the genre being pursued. It is important to encourage risk taking and allow the student to find validation through assessment of their own personal growth. ►



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## BREAKING FREE FROM BEHAVIOURISM - cont.

**RC:** *How do you address individual learners within current pedagogical approaches?*

**LL:** This is an important issue for private music teachers. Most method books are based on behaviouristic principles which are presented through curriculum as progressive development. This method of curriculum design, based on Piaget's stages, often results in the exclusion of many students. Those whose learning needs are not addressed make assumptions about their musical experiences and success as musical learners. In my own studio, I have found inconsistencies that are contrary to the approaches in most method books. For example:

- Some 3-year old boys are more coordinated than some 12-year old girls. This is not reflected in private practice. Methods have determined what is expected from boys and girls. When students don't meet these expectations they decide that they are 'bad at music' or 'don't like music'.
- Often private music instruction methods are imperceptibly gendered and are geared towards a certain type of student. Students who are less active, calmer, more compliant, more willing to follow instructions, do better in private lessons. This is because methods are designed with this type of student in mind.
- Based on the music that they are exposed to on a daily basis, most 7-year old students would rather play pieces with much more complexity than "Mary Had a Little Lamb".
- Some children have reading deficiencies such as dyslexia. These children are excluded from experiencing music in the private setting because notation is tremendously problematic for them. There is little information for students with music notation dyslexia, so it is difficult to address their needs.

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**LL:** *What are your thoughts on available music teaching methods and how can students become more engaged in their individual learning processes?*

**RC:** While the private music sector appears to offer diversity and an array of choices to students, parents, and the greater community, the reality is that this notion is often an illusion. When teachers rely on pre-packaged teaching methods to deliver their lessons, certain ideologies are supported while others are suppressed and devalued. It is rare to find pre-packaged materials emphasizing an alternative method of learning or supporting a form of intelligence valued in minority circles. However, by creating an open dialogue between teachers, parents, and students, communities are challenged to think outside the box when it comes to acceptable learning processes and find value in varying forms of knowledge. In order to guide students effectively, music educators must be willing to let go of unrealistic expectations set by parents and the community at large to cultivate talent, and allow the student to assume power over their own music learning. By taking responsibility for this journey, students remain engaged and motivated to explore unique and diverse possibilities. Students and teachers sharing the responsibility for music learning, ensures that the passion this powerful art ignites will always remain aglow.

**RC:** *In looking to the future, what new directions can be explored in the world of private music teaching and how will these discoveries influence individual teaching philosophies?*

**LL:** When we look for new possibilities, we tend to look to the past. We evaluate what has been done and what has worked to produce the best results. All of this reflects society's current philosophical approach towards the nature and value of music. As reflective practitioners, the field of private music education needs answers to these questions. In my studio, I focus on the community of music learners and aim to address their individual needs. Through this process I have discovered that children learn and experience music in a variety of ways. As each student learns and experiences music in their own unique way, it is the goal of the private music teacher to reach out and discover how this process works within each child. If we use only one technique, one method book, the same repertoire, etc. we risk producing the exact same student and alienating many others who don't fit into a certain mold.

As I teach the students what I know about music, I am learning what they already know. This process creates a sense of musical community within the lesson. We become co-collaborators who discover new ways of listening, playing and creating. I teach them how to read music notation, and they teach me why it is a difficult system to decode. I teach them about Bach, Beethoven and Mozart, and they teach me about Yiruma, One Republic, and the Alkaline Trio. They learn that the Alberti bass is found in 'Apologize', and I learn that there are beautiful piano pieces found in video games. They learn 'Für Elise' was about a boy in love with a girl, and I learn that 'I Miss You' is about a girl in love with a boy.

Probably the most interesting development in the musical community has been YouTube. This website has grown past the point of phenomenon, and become culture. More important to music learners, it has become a community. There are thousands and thousands of individuals who post and share videos of their music. Together they have created a community that has been isolated for a long time. At any time of day, one can learn 'Clocks' by Coldplay or 'Bella's Lullaby' from the Twilight Saga taught by an unknown pair of hands. In the virtual world, musicians eagerly share with each other what they know. As each individual engages in their own learning process (whether through listening or playing), the value of learning music is altered to suit their needs.

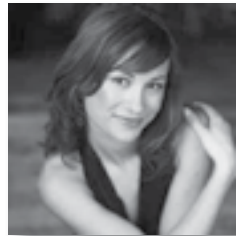
When asking for new possibilities and direction, I feel that we are already there. We need to look towards the youth of today, as they are, at this time, defining the future of music. Their desire for community in music learning as well as their appeal for a more self-directed process emphasizes the need for independent teachers to revisit their teaching studio philosophies. This generation of upcoming musicians *is* changing the musical landscape. It is our duty as educators to turn towards the future, the students of today. When we do this we create connections in the musical community; essentially, bridging the gap between music and learning.

*Leslie Linton is a lecturer in Music Education at the Faculty of Education, University of Western Ontario. She has been teaching for twenty years with experience in elementary music education in public and private schools, and independent studio teaching. She is on*



*the Steering Committee of El Sistema Aeolian, and on the Research Committee of the Canadian Federation of Music Teachers Associations and has served on the Editorial Board of the journal Canadian Music Teacher. Leslie has presented her research in Canada and internationally and published various articles. Her research interests include socio-cultural applications in music education, critical pedagogy, informal learning, general music education and social justice through music education. She is the Research Data Coordinator for Musical Futures Canada. Ms. Linton is currently completing her PhD at the University of Western Ontario.*

*Rachelle Courtney (RMT, M.Mus.Ed, B.Mus.Perf., D.Mus.Th) is a passionate music educator and professional jazz vocalist. After graduating with a Diploma of Musical Theatre from The Randolph Academy for the Performing Arts in Toronto, Rachelle went on to complete a Bachelor of Music at Humber College in their internationally acclaimed jazz program. Her talent and dedication were recognized when she was awarded the Thomas Kehoe*



*Memorial Award in 2005 and the Glenfiddich Musical Achievement Award in 2007. Through a scholarship awarded by the University of Western Ontario, Rachelle went on to complete her Masters of Music Education and also enjoyed a teaching position within the Don Wright Faculty of Music. As an active member of the professional jazz community, Rachelle has performed at concert halls, festivals, restaurants, bars, weddings and corporate functions throughout Canada and the United States. She has also completed six contracts as a featured vocalist with Celebrity and Holland America Cruise Lines, allowing her to tour the world. In 2005, she released her debut album "Unforgettable", which has been heard nationwide on radio stations including Canada's Premier Jazz Station 91.1 FM and has sold hundreds of copies internationally. Rachelle is a member of the Ontario Registered Music Teachers' Association (ORMTA).*



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# MUSIC: DISCOVERING MEANING, AWAKENING EMOTION

by Marin Kutnowski, PhD

Teaching music to our students on any given day, what is our goal as teachers? To help them master a technical difficulty? To help them learn a new piece from scratch? To help them polish matters of style before an exam or performance? I'll argue that these pedagogic goals, while all valid, necessary, and logical, should be subordinated to a much more fundamental learning goal, one to be enacted in every lesson: to establish a meaningful link between the piece and the learner's life experience, awakening emotion, and nurturing his or her lifetime connection with music.

Meaning is the vehicle that anchors new knowledge in the soul and mind of the learner. *Meaning* is etymologically related to *mind*, from the Old English *gemynd*: "memory, remembrance, state of being remembered; thought, purpose; conscious mind, intellect, intention."<sup>i</sup> Meaning is active interpretation, a search perhaps for the connection between what we experience at a given moment (let's say, a new piece of music) and the relationship between this event and our entire lives. Meaning may emerge, startle us at any moment. Suppose someone is travelling alone by train or bus, with nothing to do but look out the window. The images that flash by—a tree, a store, a person crossing the street—act as subtle triggers, helping the traveller to freely associate thoughts. She may see a bakery she has seen before, or read a marquee that elicits some special memory. Without realizing it at first, she may remember the person that she met at that corner, be moved by the things she felt that day, regret what

she meant to say but didn't. And then, whether she wants it or not, she will be actively re-telling that story to herself.

The role of the music teacher is essential because, as a nonverbal language, music often must be unpacked in order to reach the student. I remember listening to Mozart's *Turkish March* from Sonata in A Major K. 331 when I was little (perhaps four years old) on a recording by Arthur Rubinstein. Part of my interest originated because my mother told me that it was "toy music." Even though her characterization was, scholarly speaking, false, it did the trick: Then and there, I associated the sensory pleasure I was experiencing with a meaning I could understand, because it made perfect sense in the world I knew as a four-year-old. Even more important, it provided me with a reason to listen again and again to the piece to "understand" it better, engaging me with Mozart (and music in general) in the process.

Teaching older students, the meaning assigned to a piece of music can move rather quickly beyond the evocation of toys. In "Classical Music with Shining Eyes," an exceptional TED lecture given in 2008, conductor Benjamin Zander shows not only that the formal design of Chopin's Prelude Op. 28 No. 4 in E minor conveys meaning, but that this interpretation can be accessible to audiences with no technical training whatsoever. In other words, the "proper" meaning—that is, meaning derived from stylistic analysis—can be taught and learned.<sup>ii</sup>

Meanings in music are there to be found, among other reasons, because art music is a mirror of life and society. Furthermore, music scores are texts that engage in dialogue with one another. This happens also in popular music whenever a particular rhythm alludes to one from another song, a melody is quoted directly, or an actual audio channel is recycled. A nice example is “Hung Up,” the lead track in Madonna’s tenth album, *Confessions on a Dance Floor*, released in 2007.<sup>iii</sup> This song uses a sample—the distinctive keyboard vamp of ABBA’s *Gimme! Gimme! Gimme!*—and this element acts as a metaphorical reference to the disco music of the 1970s.<sup>iv</sup> The video of “Hung Up” reinforces the fusion of musical eras. It features a stunning fifty-year-old Madonna together with teenagers and young adults. Besides the keyboard vamp, there are many other symbols that bridge the thirty-year span: the 80s-style boom box; some of the specific choreographic steps that made John Travolta famous in *Saturday Night Fever*; not to mention the very title of the song, conveying the idea that the main character is “hung up” on the past. All these are deliberate tokens that suggest the fusion of generations. The shared attraction of young and old to music, dance, and vital energy is expressed in the dance scenes together.

Composers have always been able to harness hidden associations such as these, explicitly or implicitly embedding their scores with comments on other music. Just as many people who were teenagers in the 1970s would recognize Madonna’s keyboard vamp as disco music, European audiences

of the eighteenth and nineteenth centuries were very much aware of the intertextual connections among compositions. They were aware too of the references to life and social occasions to be found in the music. People understood that a piece such as Bach’s *Minuet in G* (from Anna Magdalena’s *Notebook*) was a didactic rendition of one of the well-known aristocratic dances of the time. Contemporary composers also exploit this connection; when I wrote *Puppet Tango* and included it in a collection of piano pieces for children, I was confident that even teenagers would get the connection between the social occasion and its abstracted music representation.<sup>v</sup> Why? Because nowadays the tango is a world-wide phenomenon, and because we’ve seen countless movies featuring tango moments (*Scent of a Woman*, with “blind” Al Pacino and, more recently, *Moulin Rouge*, among many others).

So when we hear a piano student playing a tango in a recital, we realize it’s the idea of tango that is being recalled. Without Al Pacino in sight, we listeners instantly recognize that this rendition of tango includes no actual dancers, nor is it placed in its original social context. The piece becomes a symbolic representation, a token of the original contextual and stylistic substance. Musicologists have termed this metaphor “topic style” or sometimes just “topic.” As performers and music teachers, we are familiar with many of these topics even if we have never seen them all lined up on a shelf—that’s how we recognize a serenade, a march, a French overture.

In symphonic music, tokens can be as simple as a drum roll to create suspense or a cymbal crash to paint the idea of a clown tripping. In a Chopin nocturne the melody in the right hand may contain gestures that recall *bel canto* arias. Piano chorales by Beethoven or Schumann would obviously allude to pieces sung by a church choir. These are all musical metaphors, mannerisms, or tropes that can be recycled, brought to life at will by the composer, in order to create a particular association in the listener.

The problem is that more than two hundred years have elapsed since Bach and Mozart were around. The natural changes in culture have gradually eroded the wealth of associative hyperlinks present in each of the works by the old masters and their contemporaries. This is why, when we hear Bach’s *Minuet in G*, the association may be lost on us: Many members of a modern audience may not realize that the minuet was originally a dance tied to a specific social class and occasion. They would just think, “Oh, it’s a nice easy piece for piano with a catchy melody,” and miss the rich reference to an earlier time in music history. In turn they miss out on the chance to experience more emotion: How much more exciting would it be to listen to—or perform—the *Minuet in G* by imagining a young duchess and her suitor, both impeccably dressed, butterflies in their stomachs as they look into each other’s eyes, gently pacing eight-measure steps in the palace gardens?



(Kellom Thomlinson, Art of Dancing, London, 1735.)

As a teacher of music, I find it essential to get my students to think about the purpose of each new piece they face: What does it want to say to the listener, to us? What emotion does it want to elicit? What story does it want to tell? Music, like literature, is an explicit act of communication, a reaching out to others. Gentle guidance from the music teacher can connect the sensory pleasure of pure listening with metaphorical meanings along the way. Each of these meanings can be potential anchors, invitations for the listener-performer to relate to the implicit story. In my experience, among the most basic characteristics of music that anybody can learn in a few minutes, are those that prompt our primal instincts, such as the

motorlike rhythm of heavy metal, which practically forces us to stomp our feet in quadruple metre; the shrill sound of loud dissonance, which elicits disorientation and fear; or the plaintive melodic semitone, almost universally perceived as a lament.

Music has been around since the beginning of time, and those intuitive associations, at first closely tied up with the sounds of prehistoric life (sudden high-pitch sounds to convey imminent physical danger, low-pitch sounds to convey foreboding, melodious birdsongs to signify the renaissance of spring) have been tirelessly shaped by human culture, and are now expressed in an infinite number of ways. Each culture has found a way to speak through

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its music, and each piece of music tells a story. That is why teaching a piece—not unlike performing it before an audience—is like the shared reading of a text, a reading that illuminates its implicit metaphor and interprets its multiple meanings. The rewards are many, for the best music addresses universal issues that we all relate to. Like the magical unveiling of a secret, the kind of teaching I am referring to is about finding the links that will make music directly relevant to our students, pulling them into the drama, inviting them to own the emotional world of the piece and, in turn, empowering them to render it in the first person.

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*Martin Kutnowski's is a composer, writer, and teacher. His music, fusing folk, world, and classical sources, has been performed in four continents, including venues such as Carnegie Hall in New York, Wigmore Hall in London, Izumi Hall in Osaka, and Colon Theater in Buenos Aires.*

*He received numerous awards and commissions, from the Canada Council for the Arts, Arts New Brunswick, Fulbright, and ASCAP, among others. His music is published by Billaudot (France) and FJH (USA). Kutnowski teaches at St. Thomas University in Fredericton, where he currently serves as Dean of Faculty; he also taught at City University of New York and the Aspen Music Festival, and maintains a busy international schedule as lecturer and clinician. He is an Associate Composer of the Canadian Music Centre and a member of the Executive Council of the Canadian League of Composers. More information can be obtained in [www.contrapunctus.com](http://www.contrapunctus.com).*

<sup>i</sup> Online Etymology Dictionary, accessed from: <http://www.etymonline.com> on April 5, 2013.

<sup>ii</sup> See: <http://www.youtube.com/watch?v=r9LCwI5iErE>.

<sup>iii</sup> Confessions on a Dance Floor, LP disc (Warner Bros., 2005)

<sup>iv</sup> "Gimme! Gimme! Gimme! (A Man after Midnight)," in *"The King Has Lost His Crown"*, LP disc (Polar Music, 1979).

<sup>v</sup> *Watercolors for Ten Fingers*, by Martin Kutnowski. Edited by Helen Marlais. The FJH Contemporary Keyboard Editions - Contemporary, Intermediate through Early Advanced. (J1021), 2007.

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**JOURNEY THROUGH THE CLASSICS - Complete Elementary Through Intermediate compiled & edited by Jennifer Linn Hal•Leonard Publishing**

“Journey Through the Classics” is a collection of 98 pieces which are designed to lead students from the easiest classics to the intermediate pieces. The pieces are presented in a progressive order and the collection features a variety of favourites which could be considered essential repertoire for the early musician.

Teachers will find the collection valuable for several reasons. The book is divided into four sections / books. Book One features elementary level pieces, Book Two holds late elementary repertoire, Book Three moves to early intermediate and Book Four holds intermediate pieces. Preceding each section is a table of contents, and reference chart. The reference chart lists the title of each piece, the composer, era, key, meter and challenge elements. Examples from Book One include *Allegro* by Alexander Reinagle, *Etude in e Minor* by Gurlitt. Book Two includes *Church Bells* by Leopold Mozart and *Scotch Dance* by Kuhlau. Book Three sees *Russian Folk Song* by Beethoven and *Tarantella* by Spindler, while Book Four includes pieces such as *Intrada* by Graupner and *Waltz in a Minor* by Chopin.

There is very little editing which allows the teacher to use the collection as a study resource for their own pedagogical education as well as having the opportunity to add their own editing during the teaching process.

The music covers all the musical eras - Baroque to Romantic, and includes all the major composers of the day. While a lot of the music can be found in other books, this collection is useful for reference and study. The collection also comes in individual books, one through four.

Priced at \$16.99 U.S. the collection is affordable and would make an excellent addition to any teacher’s library.

*Laureen Kells - Saskatchewan*

**EASY CLASSICAL THEMES  
Denes Agay’s  
Learning to Play Piano  
Wise Publications (Hal•Leonard)**

Reference books in my library by Denes Agay (*Teaching Piano Vol I & II*) and his collections of originals (*The Joy Books, Shades of Blue, etc.*) have made me a great admirer of this pedagogue. When I received his 18 simplified classical themes in *Easy Classical Themes* I had mixed expectations. +Great themes, simplified, can either enhance the student’s interest or become a complication when they are able to access the originals. I still prefer to have students listen to the themes written strictly for keyboard, however, this particular collection does justice to the composers’ intent. A few like Mozart’s *Eine Kleine Nachtmusik* contain only a few bars of the first movement and I think should have been labeled, which he did on *Theme from Swan Lake. Fur Elise*, I would skip entirely. It is written with the wrong time signature and isn’t in a distant future for most students.

I cringe when a youngster claims they’ve played this great Beethoven composition, when they haven’t even scratched the surface. I have the same attitude on the so called Moonlight Sonata. That being said, the orchestral themes are exceptional: *William Tell Overture, The Can Can, Largo, Jupiter, Spring*. My favorite from this genre was Dukas’ *The Sorcerer’s Apprentice*. It has a range of dynamics, moves all over the keyboard and enough length to tell the story. Also, it’s not as commonly found in this form, so it is definitely a jewel.

I intend to introduce this to my late starting adult students. They are capable of realizing this is a Reader’s Digest version of the classics and hopefully it will increase their appetites to listen more and hopefully to attend concerts containing these beloved themes.

*Bettijo Smith - Alberta*

**Boubil & Schonberg’s  
LES MISERABLES  
arranged by Cameron Mackintosh  
Hal•Leonard Publishing**

It contains nine of the best known pieces from the musical, including *Castle on a Cloud, I Dreamed a Dream*, and *Bring Him Home*. There are no lyrics included with the music. Although some of the pieces modulate from the original key, no key signature has more than two flats or sharps. This book is geared to the beginner student, and would particularly appeal to anyone familiar with the musical.

*Sonia Hauser - British Columbia*



## BELWIN CONTEST WINNERS

### Book 4 - Intermediate to Late Intermediate Alfred Publishing

*Belwin Contest Winners, Book 4* is a collection of seven piano solos printed by Alfred Music Publishing. Intended for intermediate and/or late intermediate students, it is described as containing “the most popular and effective solos drawn from festival and concert lists.”

Although the specific lists Alfred consulted are not provided in the volume, making it difficult to prove their claim, the repertoire contained in this collection is still solid. Each piece in the collection is enjoyable to play and is likely to maintain student interest during weeks of practice. While the majority of music is drawn from the first half of the twentieth century (with the exception of Robert D. Vandall’s *Jazz Sonatina*), there is sufficient variety to suit the interests of most students, ranging from the tone poem *The Peacock* by Olive Dungan to *Phrygian Toccata* by Mary Verne.

Though there are minimal resources for teachers—the music is arranged in approximate order of difficulty but no other notes are provided—there are numerous challenges that can further students’ education, including challenges in expressive playing, music reading (such as reading from the treble clef in both hands), pedalling effectively, and performance of relatively uncommon figures such as sextuplets. *Belwin Contest Winners* may have a title that promises much without providing evidence of its assertion, but it is still a

worthwhile addition to music libraries as a source of relatively recently composed music for intermediate and late intermediate students.

*Katherine Murley - Prince Edward Island*

## CRIMSON MAPLE

### by Lynette Sawatsky [www.lynettesawatsky.com](http://www.lynettesawatsky.com)

I played through this collection from cover to cover and was excited by each piece. Instantly, I could tell which of my students would fall in love with the wonderful music. There are many beautiful lyrical pieces in this collection. *February Blessing and Lonely Day* are the standouts in this style for me. They are both wonderful pieces for the sensitive performer. *Railroad Blues* is great toe tapping piece, sure to be a favourite. *Camper’s Lullaby* is a very amusing program piece, using hints of Brahms’ Lullaby and *Flight of the Bumblebee* to make it recognizable and fun. *Crimson Maple* uses some beautifully treated “quotes” from ‘O Canada’. This collection is definitely a new must-have for all of your intermediate students. It would be a great addition to all recitals and Canada Music Week events. I look forward to teaching from this collection and hope to explore more of this composer’s work.

*Rita Raymond-Millett - New Brunswick*

## AT SEA

### by Teresa Richert Red Leaf Pianoworks

*At Sea: Elementary Piano Solos* is a thematic collection of music written by Canadian composer Theresa Richert and illustrated by self-taught artist Myles Mathis. The pieces contained in this book, twelve in all, are brief but engagingly written. They allow students to experiment with concepts not often included in beginner method books, such as octatonic scales, modes, minimalism, and even metre changes. There are also numerous opportunities to hone more standard skills, such as pedalling, crossovers and handovers, octave changes, and synchronising similar movement in both hands. In the back of the book is a brief teacher’s guide, listing the featured concepts and the dynamic range, as well as dividing each piece into one of three styles: “dreamy,” “playful,” or “adventure.” The music is not presented sequentially, and so teachers will need to decide when to present each piece to their students—perhaps in conjunction with a method book.

Overall, *At Sea* is a delightful collection of music for teachers looking to introduce their students to musical techniques often used in more recently composed music. It is an ideal resource for Canada Music Week and similar celebrations of Canadian works.

*Katherine Murley - Prince Edward Island*

**CHOPIN'S MAZURKA IN f minor**  
**Opus Posthumous**  
**compiled & edited by Kingsley Day**  
**Schirmer Performance Editions**  
**Hal•Leonard Publishing**

The Preface gives a history on the origins and previous attempts at reconstructing Chopin's original sketch that is interesting and easy to follow while giving vital information so that we understand better the editorial choices that follow. It leaves no room for doubt that Day did more than the assumed and expected research on this final, posthumous work and that the differences in this reconstruction compared to previous editions were made after much consideration of all work and attention previously given to Chopin's sketch.

Day references several other editions, and the rationale behind the differences between this and each of the previous attempts at writing out a complete piece from a confusing one-page sketch that Chopin did not do a good copy for. The biggest difference between this and all other editions is the form is ABACABA and every bar that Chopin references in his original sketch is accounted for, which had never been done in any previous edition. In fact, there have been various choices for each previous interpretation of the sketch and Day took the time to outline the probable reasons behind the decisions the other compilers previously made. Using this background as evidence and rationale, Day then sets up the choices made for this reconstruction as outlined in the Editorial Notes.

The Editorial Notes give a detailed overview of what to look for that is different in this edition as well as why Day decided upon these differences. There are convincing arguments for every point that has been modified

and included are several single bar examples of previous editorial decisions to compare with to use as evidence in the final choices for this reconstruction. All of the notes are very easy to understand and follow and the additional insight as to why the decisions were made as they were can certainly assist the artist in their performance interpretations. The book comes with a recording of the work by Michael Mizrahi. Listening to the CD with the Editorial Notes highlighted in the score ahead of time proved to be very useful.

Having a better understanding of the history of the composition along with the understanding of the revised ABACABA form, look and sound of the piece all because of a more detailed and encompassing package proved to be very helpful for both the student and the teacher and I highly recommend this new edition.

*Terri-Lynn Russell - New Brunswick*

**STORM CHASER**  
**by Ted Cooper**  
**Alfred Publishing**

*Storm Chaser* by Ted Cooper is a fun and exciting piece. The mood is accurately created with the chasing up and down the keyboard and the high energy throughout. There is a lovely calm section in the middle when you think the storm may be over, before the winds whip up again. This piece gives the student a great chance to experience much movement around the keyboard and a great range of dynamics and mood. It would be a welcome addition to any festival or recital.

*Rita Raymond-Millett - New Brunswick*

## DUETS

**DUETS FROM BROADWAY**  
**arranged by Dan Coates**  
**Alfred Publishing**

There are eight delightful pieces (again without lyrics) including *And All That Jazz (Chicago)*, *Anything Goes (Anything Goes)*, and *I Have a Dream (Mamma Mia)*. The Primo part carries the melody in approximately three quarters of each piece, while the Secondo enjoys a rhythmically simple accompaniment for the most part. This duet book would appeal to grade four or five students, especially if they are familiar with the musicals.

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The music contained in this book would be enjoyable to play as well as a lovely addition to the student's repertoire.

*Sonia Hauser - British Columbia*

## DANCES FOR TWO

### 5 Late Intermediate Piano Duets in Dance Style

by Catherine Rollin  
Alfred Publishing

Delightful duets with very rhythmic selections. However, I take issue with the late intermediate designation. If you relate intermediate with intermediate theory or most of our traditional measurements this book lies below that standard. That is not to say that our grade 7-8 students and beyond, wouldn't enjoy them.

*Double Digit*, a minor, has a few great 4 note chords, but the Secondo is repetitious and quite simple. The rests in the Primo brings in a syncopated element, which is also repetitious, so easy to master. An interesting ending as the Secondo does a descending melodic scale against the ascending melodic scale in the primo. The biggest challenge is the 'not notes'. Those pesky rests that will have to be counted.

*Valse Bleu* is a real old timer. Easily sight read by most of my students, but a lovely rendition, none the less. Again, written in a minor, with not even a sixteenth note to baffle our brains.

My absolute favorites is the *Danza Havana*, c minor. Lots of syncopation for the lower part and some chromatic passages that have to be in time. This selection alone makes it worth adding the book to your duet library.

*Toe Tappin' Shoestopper!* C major, lives up to its title. With percussive taps, stirring dynamics and a finishing glissando, it's great fun.

The final of the five is *Paso Doble Noble*. Quite a nice harmonic supporting bass especially when the primo on the second page is playing broken four note patterns. This is the only one that offers a key change.

*Bettijo Smith - Alberta*

## TRIOS

### GRAND TRIOS FOR PIANO

by Melody Bober  
Alfred Publishing

This collection of trios had me excited and wanting to immediately identify which of my students would play them. Students would have an easy time falling in love with many of these pieces and the experience of playing in a trio would be a fun and memorable one. *Whisper in the Wind* is a beautiful lyrical piece. *Grand Celebration Trio* has a fantastic introduction which leads into what feels like a parade or carnival sound track. *Tarantella in D minor* has fantastic high energy. All of these pieces have some wonderful conversations between the parts and would be as asset to your library for late intermediate students.

*Rita Raymond-Millett - New Brunswick*

## THEORY

### FOUR-PART HARMONY

#### Volume One

by David Powell

[www.vancouvermusictheory.com](http://www.vancouvermusictheory.com)

*This e-book is available for purchase at [www.vancouvermusictheory.com](http://www.vancouvermusictheory.com)*

*A print version is available on Amazon .*

Most harmony teachers have been heard to mutter that they would like to write a text book that would suit their particular approach. David Powell, with his 'Four-Part Harmony, Volume One' has actually done it.

While covering the same material as the other entrants in the market, this book takes a different approach and has some real strengths.

Because it's available in pdf form (a hard copy is coming) it's inexpensive and gives teachers the flexibility to change the order of presentation.

The best thing in the book is the eight-chapter section on melody writing, which could be started at any time. The focus is on creativity, with emphasis on rhythm in different time signatures, good and bad melodic movement, and how to handle the upbeat. Powell starts with two measure answers to two measure phrases.

Other good features include boxed summaries in a spacious layout, cumulative lists of useful progressions based on the soprano line, excellent chapters on harmonic rhythm, and good information on how to choose the right chord. Non-chord notes are introduced gradually and well-explained, and the author makes modulation to the dominant seem as easy as it should be. Many teachers



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*Allegro*  
*f*

4

7

10

\* A toccatina is a short toccata (display piece).

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**Baroque Style: Sequence**  
Lesson Book: page 13

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*Moderato* *mf*

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*Sequence*

(See Performance Book 5, page 8)

*Moderato* *mf*

*Pattern* *Transposition*

Jean-Philippe Rameau

(See Lesson Book 5, page 13)

**2. Draw a line to match each musical pattern on the left to its transposition on the right. Then play the pattern and its transposition.**

*Pattern* *Transposition*

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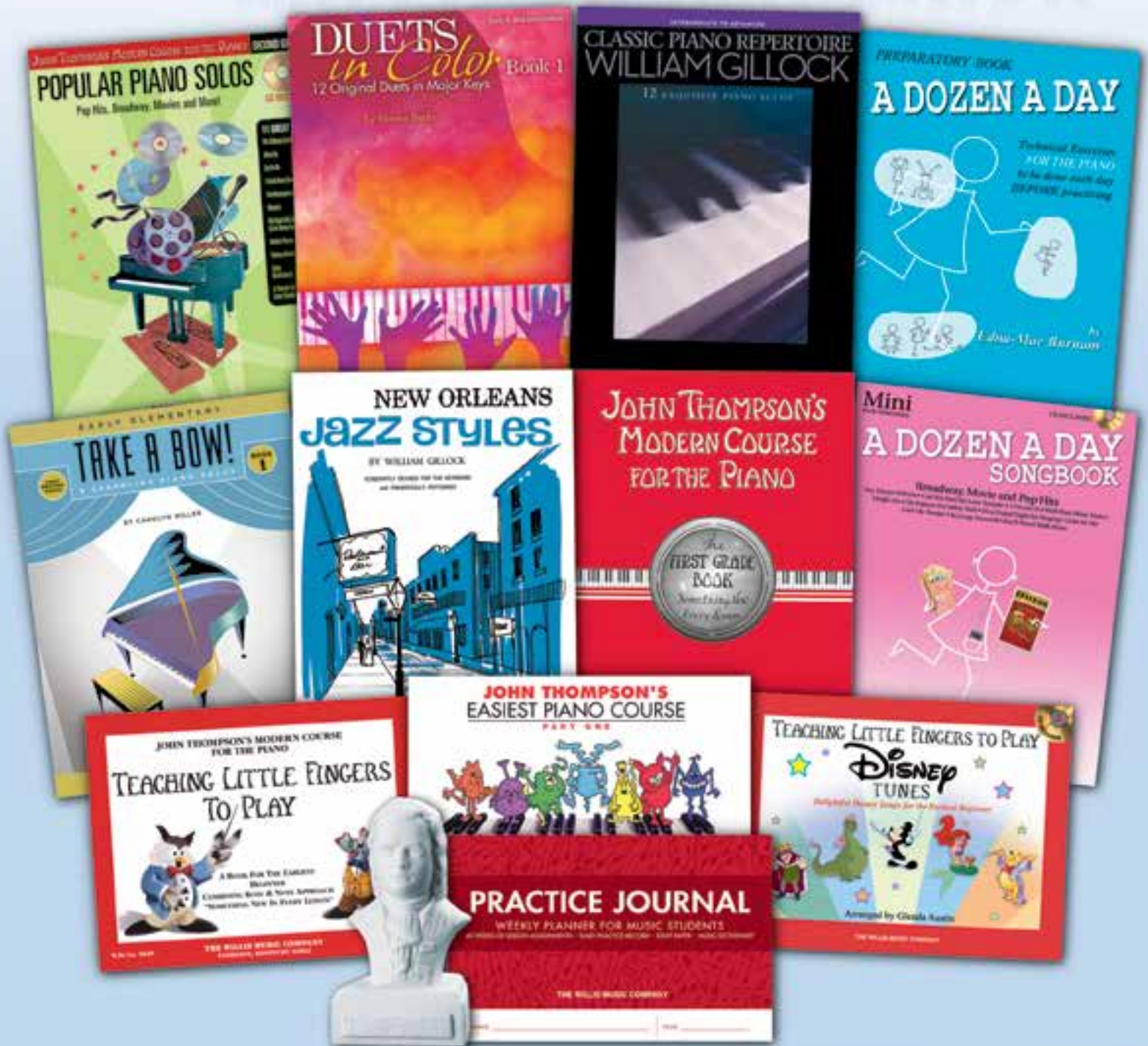
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will be happy to see that the cadential 6/4 is once again called I 6/4, and will appreciate a chapter devoted to “guidelines” rather than rules on doubling. In fact, this text is refreshingly free of rules and avoids the trap of too much information.

There is, however, one glaring omission. There is very little harmonic analysis, and what there is all SATB, so students are given no context which would help them relate what’s on the page to the real world of music they inhabit, with its different textures and styles. Any teacher who is prepared to supplement in this area would find this a very useful and user friendly book.

*Sandy Havelaar - British Columbia*

## EXTRA

### THE STUDENT MUSIC ORGANIZER

by **Darlene Irwin**

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The creator of this book believes: “All students need to be organized so that they can manage their time more effectively. An organized student will be a more productive and enthusiastic student.” As fellow teachers, we know this to be true.

The book begins with student goal setting and required daily practice breakdown for sight reading, technique, pieces, and studies. A very useful tool is the box of sight reading and

memory aids as well as guidelines for performance preparation. Although these tips are all familiar to us as teachers, students can never be reminded too often and having them in their organizer is fantastic!

This book contains 36 weekly lesson assignment pages. Each page supports both teacher and student involvement. There is space for specifying the theory assignment, technique, sight reading and studies and pieces by the teacher and a box to record daily practice by the student.

Both manuscript and blank note pages are included. My favourite section is the reference materials at the back of the book. The History of Music Reference Guide has composer charts, including the approximate age at death (something that always fascinates students). The eras of music section has an amazing amount of information (great summary for history students). The Musical Reference Dictionary lists all the music terms for all three levels of rudiments. Page 55 is a chart with alternate or 20<sup>th</sup> Century scales, eight Greek modes, triad information, and transposing for orchestral instruments. Key and time signatures and time values make up the last page. Ms. Irwin has used the inside back cover to include a comparative fingering chart for scales.

It is obvious that Ms. Irwin has taught for many years and we are privileged to benefit from her experience and organizational skills!

*Jean Ritter - British Columbia*

*Thank you to Laureen, Bettijo, Sonia, Katherine, Rita, Sandy, Terri-Lynn, and Jean for doing the reviews for this issue.*

*If anyone is interested in doing a review, please send me an e-mail and I will send you a book (or two).*

***Thank you !***



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