



# THE CANADIAN MUSIC TEACHER

## LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 64 - NUMBER 1 - SEPTEMBER 2013



Providing Leadership in Music Education across Canada  
Chef de file de l'éducation musicale au Canada

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*Music Inspires - Gala*

- 1 - Janina Fialkowska
- 2 - Eastern Eagle Singers
- 3 - Mary Lou Fallis (Jennifer King)
- 4 - Leanne Aucoin & Jesse Lewis
- 5 - Weldon & Josée Boudreau
- 6 - Barry Shears
- 7 - Pier 21
- 8 - Katherine Chi
- 9 - Isabel Bayrakdarian (Jennifer King)
- 10 - Richard Margison (Jennifer King)
- 11 - André Laplante



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## PUBLICATION INFORMATION

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

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

## SUBSCRIPTIONS

Non-members may receive a subscription by submitting an annual fee to:

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

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

Make cheque payable to CFMTA/FCAPM.



## GREETINGS FROM CFMTA/FCAPM PRESIDENT

Charline Farrell

**I**t is indeed an honour to begin this two year journey as President of CFMTA/FCAPM! This will be a team effort, including Past President Lorna Wanzel's experience, Vice President Cindy Taylor's enthusiasm and ideas, and Secretary/Treasurer Bernadette Bullock's dependable presence at Head Office as our Association's main contact.

Our July 2013 Convention in Halifax was filled with excellent concerts, workshops, competitions, networking, renewed friendships, and fabulous Nova Scotia seafood. We appreciate the hard work and innovative ideas initiated by Rémi Lefevre and his Convention Committee.

Well done, Nova Scotia!

CFMTA/FCAPM continues to work very hard on behalf of members all across Canada. Our website is entering the next phase of updates with gradual completion of the French site. CFMTA/FCAPM Bylaws are in the final stages of being updated to comply with the new federal Not-For-Profit Act. Plans for Canada Music Week® and Branching Out are underway. Our Strategic Planning Committee continues to plan for the future of CFMTA/FCAPM. We have working relationships with several music-related associations, and are always open to partnering with others for the benefit of our members.

My hope is that, during the next two years, you will feel free to contact me at:

[president@cfmta.org](mailto:president@cfmta.org)

I look forward to hearing from individuals, branches, and Provinces/Territory, along with your questions, suggestions and ideas, so that we can make CFMTA/FCAPM a valuable part of your professional life.

I wish each one of you a happy and satisfying teaching year.

*Charline Farrell - President*

**C**'est un honneur pour moi de prendre place à la présidence de la FCAPM/CFMTA pour les deux prochaines années. Je serai entourée d'une équipe des plus dynamiques. La présidente sortante Lorna Wanzel qui, j'en suis certaine, saura nous partager son expérience, une nouvelle vice-présidente, Cindy Taylor qui se démarque par son enthousiasme et ses idées ainsi que de la secrétaire/trésorière Bernadette Bullock, notre principal contact pour tous et toutes.

Notre congrès de juillet dernier à Halifax a été un véritable succès par ses concerts, ses ateliers, ses concours, ses amitiés renouvelées et ses savoureux fruits de mer ! Pendant une semaine, Rémi Lefebvre et son équipe nous ont démontré le fruit de leur travail et de leurs idées nouvelles.

Bravo la Nouvelle-Écosse !

La FCAPM/CFMTA continue à travailler fort au nom de tous ses membres répartis à travers le Canada. Notre site web débute une nouvelle phase de son développement, c'est-à-dire la traduction graduelle du site francophone. Les règlements de la FCAPM/CFMTA seront mis à jour lors de la dernière étape de la traduction du site web afin qu'ils soient conformes avec l'acte fédéral d'organisme à buts non lucratifs. La planification de la semaine de la musique canadienne ainsi que le « Branching out » sont en cours. Notre comité stratégique de planification continue à préparer le futur de notre fédération en favorisant les contacts avec plusieurs associations reliées à la musique. Nous sommes toujours ouverts à une collaboration avec elles en autant que cela demeure dans l'intérêt de nos membres.

Je vous invite, tout au long des deux prochaines années, à m'écrire personnellement à cette adresse :

[president@cfmta.org](mailto:president@cfmta.org)

Il me ferait plaisir de vous lire au sujet de vos activités, de vos suggestions afin que nous puissions faire de la FCAPM/CFMTA une fédération importante dans votre vie professionnelle.

Je vous souhaite, à chacun et à chacune, une belle et satisfaisante année d'enseignement.

*Charline Farrell - Présidente*



# HELLO FROM THE EDITOR

Dina Pollock



Hello Everyone,

First a few corrections from the last issue:

**Page 29** - Fort Saskatchewan is in Alberta not Saskatchewan

**Page 31** - Regina is in Saskatchewan not Manitoba (I may have to find a new map) Sorry about that.

**Page 22** - Clarification regarding the criteria for becoming a member of the RCM College of examiners: The RCM website states the following : Successful applicants should possess at minimum:

- Bachelor of Music or equivalent degree/diploma
- Five years professional teaching experience after completion of undergraduate degree
- Adjudicating experience at festivals/competitions
- Knowledge of the Royal Conservatory curriculum through student participation in examinations
- Strong organizational and time management skills
- Membership in a professional teacher association such as CFMTA or MTNA

I hope these errors have not caused any issues.

Now on to new things.

What an amazing event the Nova Scotia Registered Music Teachers put on for us. Music, workshops, performances and great food for both the body and soul - Thank you. You have given me many new tools to use to inspire my students this year.

The workshops - so many to see and so many I missed. I have been approached by the some of the presenters to include their notes from the workshops in the CMT, which I would love to do but we have one small issue - space. I have received two and they are both very long so I have a request to all presenters. If you would like me to include information about your workshop please send me your handouts (which I will include) but if you did not have any send me a shorter version of your workshop - about 1000 words. It must be in a Word format (PDF will work) or in the body of an email (No jpegs) and send it to me at.

editor@cfmta.org

Any research papers for consideration must be submitted to the Research editor for peer review at:

research@cfmta.org

Thank you to all the members who sent in reports, quotes and comments about the convention. To my reviewers - thank you for taking the time to do the reviews for all of us to enjoy. Thank you to executive and chairs for your reports and input to make this magazine what it is - a great tool and resource for all the members. Have a great fall.

Thanks,  
Dina



## ON THE COVER: *Photos by Mark Wanzel*



### Opening Gala

Halifax Boys' Honour Choir



### Vocal Competition Winner

Whitney Mather - Saskatchewan



### Opening Gala

Barry Shears



### Past Presidents' Banquet

Helen Dahlstrom and her daughter Carol



### Keynote address

Marvin Blickenstaff



### Piano Competition Winner

Xiaoyu Liu - Quebec

## A CANADIAN ICON WILL BE MISSED

Helen Arline Dahlstrom (1917 - 2013)



**Helen Arline Dahlstrom** died on 25 July 2013, in Victoria, BC, after a long and well lived life. She was 96.

Helen was born in Regina, Saskatchewan, on 5 June 1917 to Helen Wordy Underbakke (nee Machan) and Askel Osten Underbakke. She had one brother, George Austin, who died in October 2012.

She was predeceased by her husband Alton Raymond Dahlstrom in 1993. Her second husband, John Nystuen, died in 2000.

Left to mourn are her two children, Carol Dahlstrom and David Dahlstrom; her daughter-in-law, Margith Dahlstrom; her grandchildren, Kirsten Boldt, Per Dahlstrom, and Lise Dahlstrom; her granddaughter-in-law, Joey Dahlstrom; her great-grandsons, Olin, Ty, and Finn; and her nieces and nephews, Susan Hood, Lois Lewis, Jon Underbakke, Ronald Harrod, Valerie Klusa, and Boyd Thorson.

Helen spent her childhood years with her family in Hanley and Radville, Saskatchewan, where her father worked for the CNR and her mother was active in the Eastern Star. She showed early promise as a pianist. As a child she travelled regularly by train to Regina for lessons and showed exceptional focus in her daily early-morning practice sessions. She earned her Associate diploma from the Royal Conservatory of Music when she was 13 and her Licentiate diploma

when she was 14. She performed and taught in Regina, Winnipeg, and the BC interior until her retirement to Victoria in 2009. She was an inspired teacher and mentored scores of students toward the professional excellence that she herself had achieved.

In addition to her career as a concert pianist and accompanist on stage and radio, she conducted a number of choirs during her years in the West Kootenays. She was a highly respected examiner and adjudicator, and worked tirelessly first as president first of the BC Registered Music Teachers' Association and then as president of the Canadian Federation of Music Teachers' Associations. It was during these years that she was instrumental in starting Canada Music Week.

Helen married Alton, the love of her life, in 1941, and their children were born during the two years following their marriage. They spent the war years in Regina and Winnipeg, where Alton, a recent graduate in law from the University of Saskatchewan, served in the Canadian army. The family moved to Rossland, BC, in 1947, where Helen and Alton made a comfortable home for their family and were active participants in community life for over five decades. They enjoyed a wide circle of friends; their friends were always welcomed in their home with grace, humour, and good will. During their children's growing-up years, they made annual summer road trips to Victoria and also spent many happy summer

holidays at Christina Lake. After raising their children, Helen and Alton travelled extensively abroad and spent many winters in the warmth of Palm Desert, California.

Helen enjoyed the final years of her life at Berwick Royal Oak in Victoria, where she made many good friends among both residents and staff. Neither her grace nor her sense of humour diminished in her elder years, and these qualities endeared her to those surrounding her at Berwick.

The family wishes to thank the medical staff at Victoria General Hospital, including Dr. Pi and the GEM team, who cared for her and her family so compassionately during Helen's final illness; Dr. Stephen Roome; nursing-team-leader Jennifer Stanley and her staff in the care unit of Berwick Royal Oak; the administrative and dining room and staff at Berwick Royal Oak, particularly Margot and Adrienne; and especially Janette and Al Kelly, of Helping Hands, for their devoted and loving friendship over the past several years.

Cremation and burial have taken place at the Royal Oak Burial Park in Victoria. A family celebration of Helen's life will be held at a later date.

To honour Helen's remarkable contribution to music in Canada, if they so wish, friends are invited to make donations to Conservatory Canada (45 King Street, Unit 61, London, ON N6A 1B5 [www.conservatorycanada.ca](http://www.conservatorycanada.ca)).





Helen and her daughter Carol  
at the Past-Presidents Banquet in Halifax

What an honour it was for me to talk with Helen at our July Convention in Halifax!

Her presence in our midst will be greatly missed. She led the way in bringing CFMTA/FCAPM programs to our members, and we will continue to celebrate her life.

*Charline Farrell - Ontario*



A few words spoken at the Banquet

#### NORTH ISLAND CMW EVENT 2009

Clinician Tracey Garvin brought Mrs. Canada Music Week®, her former piano teacher, Helen Dahlstrom with her. Helen gave an impromptu speech about how CMW began. The students loved her and will never forget meeting her.

Helen was a pioneer, teaching icon, mentor to many, witty, and feisty. She will always be remembered fondly by Cindy Taylor and the North Island Registered Music Teachers' Association.

*Cynthia Taylor - British Columbia*



L to R: the late Robert Benedict (composer), Helen, and Tracey Garvin

## MEMBERS

Since the next issue of The Canadian Music Teacher magazine will include Canada Music Week® events from all across Canada I thought it would be great to add some stories, memories or photos that you may have with this inspirational person that you would like to share with all of us. Please send me what you have so I can include it and really pay tribute to Helen.

*Thank you, Dina*

# 2013 EXECUTIVE MEETING - HIGHLIGHTS

World Trade and Convention Centre - Room 200D1S

Halifax, NOVA SCOTIA

July 3<sup>rd</sup> - 9:00 am – 5:00 pm / July 4<sup>th</sup> 9:00 am – 11:30 am

AGM July 4<sup>th</sup> - 12:00 pm - 2:00 pm

## ALL MOTIONS LISTED BELOW WERE MOVED AND ACCEPTED

### AWARDS & COMPETITIONS REPORT

**Directive 1** - Be it directed that the timing limit for the National Piano Competition be determined by length of pieces (not total stage time).

**Directive 2** - Be it directed that: the provincial delegate(s) be responsible for informing the CFMTA Awards & Competitions Chair of their provincial Competition representative (or chairperson).

### CORRESPONDENCE

Secretary/Treasurer read a letter from Heritage Canada regarding acceptance of the Grant application for French Translation of CFMTA/FCAPM documents and Website.

### OFFICER'S ANNUAL REPORTS

**Directive 3** - Be it directed that we put a password on the CFMTA forum.

**Motion 3** - I move that the officer's reports be accepted as circulated.

**Financial Statement** to May 31<sup>st</sup> 2013: **Motion 4** - I move that the financial statements to May 31<sup>st</sup> be accepted as circulated.

**Audited Statement: Motion 5** - I move that the audited statements be discussed and questioned via email and an e-vote will be initiated for delegate approval.

**Payment of Accounts: Motion 6** - I move that all accounts be paid up to the end of our CFMTA/FCAPM fiscal year.

### Finance Chair Report:

Budget 2013 – 2014 – table until end of meeting.

**Motion 7** - I move that the 2013 - 2014 proposed budget be tabled until the end of the meeting.

**Motion 8** - I move that the Secretary/Treasurer and Finance Committee further investigate the correct financial product to best accommodate our funds being combined into one or two investments.

### STANDING COMMITTEE REPORTS

#### Archives:

This report is now part of the Report from the Office of CFMTA/FCAPM. The computer files of CFMTA/FCAPM are backed up monthly. Provinces can send in anything directly related to the CFMTA/FCAPM such as provincial reports from their provincial round of national piano competitions and student composer competitions etc.

#### Bylaws:

Preamble to Motion: Recommendations in Bylaw report Extend the Executive meeting/AGM to two days for meeting in order to give less pressure on important issues discussed. Separate Secretary-Treasurer Duties /Delegates to fill positions on Board. Office administrator position to continue as a paid position to oversee activities as described in job description.

**Motion 9:** I move that these recommendations be tabled for further discussions.

#### Canada Music Week®:

**Directive 4** - Be it directed that Frank Horvat will work with Po Yeh to establish guidelines for re-establishing the electronic music category to the Student Composer Competition.

**Directive 5** - Be it directed that provincial Canada Music Week® coordinators submit the name of their provincial adjudicator to the Canada Music Week® chair by February 1 each year.

**Directive 6** - Be it directed that should a CFMTA/FCAPM convention committee decide to include a "Call for Papers and Poster Session" as part of their conference, the Research Committee would ensure proper protocol and procedures.

#### Nominations Report:

Darlene Brigidear reported that Henry Klassen had removed his name from the slate and she would be calling for nominations from the floor.

#### Young Artist:

The updating of posters was discussed. The InDesign files will be secured from the graphic designer and will be updated by provinces that have InDesign software or by the Secretary-Treasurer.

#### Professional Development and Research:

**Motion 10** - I move that we have a reciprocal agreement that CFMTA/FCAPM give the CFMTA/FCAPM member rate to members of MTNA.

**Motion 11** - I move to investigate the continuation of a collaborative symposium with CFMTA/FCAPM on non-conference years.

## ANNOUNCEMENT OF ANNUAL GENERAL MEETING 2014

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

**Toronto - Sunday July 6<sup>th</sup>, 2014 from 9:00 am to 12:00 pm**

**Venue - TBA**

Business to be conducted includes:  
Complete the business of the current year  
Transact business as it is brought before the meeting  
Appoint Auditors.

The Annual Executive Committee Meeting will be held on Saturday July 5<sup>th</sup>, 2014 from 9:00 am to 5:00 pm

**Venue - TBA**

By order of Charline Farrell President - Bernadette Bullock, Secretary/Treasurer

Dated at London, Ontario, this 15<sup>th</sup> day of August, 2013

### Public Relations and Marketing & Advertising

#### Sub-committee Report:

**Directive 7** - Be it directed that CFMTA/FCAPM produce an electronic version of the brochure that RCM could include in their packages sent to new teachers applying for an RCM teacher number.

**Directive 8** - Be it directed that CFMTA/FCAPM and MTNA continue with an ad swap with the purpose of promoting each other's events.

**Directive 9** - Be it directed that all chairs & delegates be contacted before the budget is produced for any requests or recommendations they may have.

#### The Canadian Music Teacher:

**Motion 12** - I move provincial membership lists be submitted to the Secretary by magazine deadline dates April 1, August 15 and December 1.

**Motion 14** - I move that we accept the standing committee reports.

### AD HOC COMMITTEES

#### Strategic Planning Committee:

**Recommendation 1:** In relation to investigating different procedures for succession of chairs, the committee feels it necessary to finish our work with the By Laws and Articles of Continuance before strategizing this item. We need to get our internal documents clear and up to date and then discuss methods. *Conclusion: Delegates agreed.*

**Recommendation 2:** Chairs should be allowed to speak on any and all issues at the executive meeting. They have valuable opinions and insight. Not being able to vote should not be an issue as the Secretary Treasurer contributes to all discussions and does not hold a vote. For healthy growth, we must foster a positive, open, collaborative attitude to the work we do. *Conclusion: Chairs and all delegates should be recognized by the Chair of the Meeting before speaking.*

Following this protocol allows the Chair of the Meeting to keep order.

**Recommendation 3:** To properly discuss and assess our programs, it is vital that the delegates be given the opportunity to ask questions to the Chairs of each program as discussion arises during the Executive Meeting. For this reason, it is important for Chairs to attend, regardless of delegate or voting status. *Conclusion: Defer discussion to by-law committee for further investigation.*

**Recommendations 4-7:** These addressed the idea of creating a new Administrative position in CFMTA/FCAPM and having the Secretary and Treasurer position held by members/delegates. This discussion had been raised during the By-law report and tabled for discussion throughout the year by email; therefore these recommendations were tabled as well.

**Directive 10** - Be it directed that the budget of the translation to French be put into the Translation budget rather than the individual projects chairpersons.

**Directive 11** - Be it directed that Frank Horvat join the advertising committee with the specific purpose of assisting with implementation of social media for CFMTA.

**Directive 12** - Be it directed that Chairs should be allowed to speak on any and all issues at the executive meetings.

**Motion 13** - I move that the strategic planning committee be made a standing committee.

#### Translation Committee:

**Motion 14** - I move that the Translation Committee be made into a Standing Committee.

Community Relations Committee: It was agreed that the Community Relations Committee continue working as an Ad-hoc committee for another year.

**Motion 16** - I move all Ad Hoc Committee reports be accepted.

## 2013 EXECUTIVE MEETING - cont.

### PROVINCIAL REPORTS

**Motion 17** - I move that we accept the Provincial Reports.

### UNFINISHED BUSINESS

#### Convention 2013:

Rémi Lefebvre will send in a report in September when all business has been wrapped up.

#### Branching Out:

This initiative was proposed for February, with Charline Farrell setting the parameters. Amount of rebate will be \$50. See magazine for more information.

#### MTNA/2017 Convention:

The Officers and Pat Frehlich were to meet for further discussion on Friday of the convention week. After this meeting MTNA will send a proposal to its board.

### NEW BUSINESS

Alberta's Request for use of Charitable Number.

**Motion 18** - I move that ARMTA members who partner with M-Cares Services may designate their donation to CFMTA/FCAPM Trust: ARMTA Recognition Fund.

### RESOLUTIONS

**New Brunswick Resolution:** Be it resolved that all CFMTA/FCAPM financial statements show the reporting of all expenses, including delegate travel. *Withdrawn.*

**New Brunswick Resolution:** Be it resolved that all CFMTA/FCAPM paid positions [salaried and contract] be reviewed every two years by the delegates. *Carried.*

**Directive 13:** Be it directed that the table officers design and implement the process of paid positions review every two years. *Carried.*

**British Columbia Resolution:** Be it resolved that CFMTA/FCAPM set a time line of 2 to 3 years to initiate a formal review and possible revision of the Bylaws. *Carried.*

**Ontario Resolution 1:** Be it resolved that membership cards for members be initiated and completed during the year of 2013-2014. The cards will be sent to members at the beginning of the 2014-2015 school year. *Defeated.*

**Directive 14** - I move that Public Relations & Marketing Chair investigate discount cards & sponsorships for CFMTA/FCAPM.

**Ontario Resolution 2:** Be it resolved that Committee Chairpersons be limited to a term of six years. *Defeated.*

**Ontario Amended Resolution 2** - Be it resolved that Committee Chairpersons be limited to six years, not retroactive and work actively with a committee. *Carried.*

**Ontario Resolution 3:** Be it resolved that Committee Chairs submit quarterly reports to the Officers and Delegates on a submission form initiated by the Officers, with all forms kept on file by the CFMTA Head Office. *Defeated.*

**Ontario Resolution 4:** Be it resolved that the Articles of Continuance, #10 Additional provisions, if any include the following: The bylaws shall provide for voting by proportional representation to reflect the number of members in each Provincial/Territorial Association. *Defeated.*

**Ontario Resolution 5:** Be it resolved that the bylaws be amended to include the following:

Each Association Member shall have a number of votes according to the following formula:

- An Association Member whose number of members is 5% or less of the total number of members of all of the Associations belonging to CFMTA/FCAPM shall have one vote.
- An Association Member whose number of members is 6% to 15% shall have two votes.
- An Association Member whose number of members is 16% to 30% shall have three votes.
- An Association Member whose number of members is 31% to 45% shall have four votes.
- An Association Member whose number of members is 46% or more shall have five votes.

Each Association shall decide how these votes are split between their two delegates. *Withdrawn.*

**Ontario Resolution 6:** Be it resolved that a Bylaw Committee be struck that represents all of our Associations, and including members from those Associations that have a stated interest in the CFMTA bylaws. *Withdrawn after discussion.*

**Ontario Resolution 7:** Be it resolved the bylaws be amended to include the following: All Committee Chair positions are to be held by the delegates, and the Committee Chair shall elect or appoint such committee members who can lend their expertise and/or experience to that committee. Committee members do not vote at meetings, nor are they counted as part of the quorum, and only participate in discussions of their topic upon the invitation of the delegates. *Withdrawn after discussion.*



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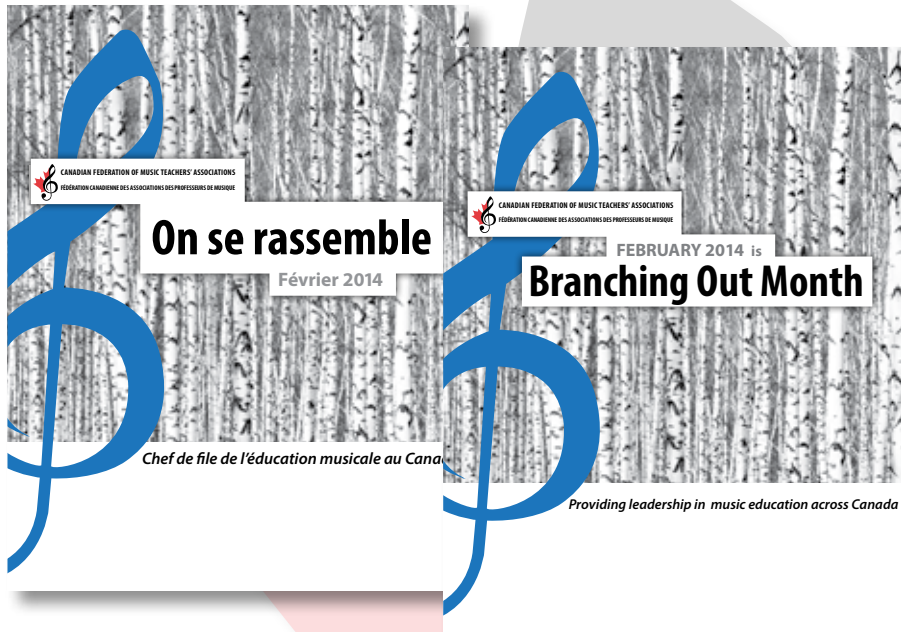
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## MEMBERS

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Branching Out

Canada Music Week®

Call for Compositions

National Essay Competition

Files can be requested

Contact Bernadette at [admin@cfmta.org](mailto:admin@cfmta.org)

**2014 NATIONAL ESSAY COMPETITION**  
**LE CONCOURS NATIONAL DE DISSERTATION**

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 P  
 A M

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

Prix commandités par Lorna Wanzel :  
**PREMIER ET DEUXIÈME CYCLES**  
 1er prix: 1000\$ chacun  
 2e Prix: 500\$ chacun

**ÉCOLE SECONDAIRE**  
 1er prix: 500\$  
 2e Prix: 250\$

Date limite: 1<sup>er</sup> mai 2014  
 Pour obtenir de plus amples renseignements, consultez [www.cfmta.org](http://www.cfmta.org) ou communiquez avec [canadamusicweek@cfmta.org](mailto:canadamusicweek@cfmta.org)

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**2014 NATIONAL ESSAYS COMPETITION**  
**LE CONCOURS NATIONAL DE DISSERTATION**

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

Lorna Wanzel Prizes  
**GRADUATE STUDENTS**  
 First Prize: \$2,000 each  
 Second Prize: \$500 each

**UNDERGRADUATE STUDENTS**  
 First Prize: \$1,000 each  
 Second Prize: \$500 each

**HIGH SCHOOL STUDENTS**  
 First Prize: \$500  
 Second Prize: \$250

Deadline: May 1, 2014  
 For more information visit [www.cfmta.org](http://www.cfmta.org) or contact [canadamusicweek@cfmta.org](mailto:canadamusicweek@cfmta.org)

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## 2013 EXECUTIVE MEETING - cont.

**Ontario Resolution 8:** Be it resolved that the bylaws be amended to *exclude* Article VI, 3. as follows: Article VI #3. An Executive Committee Member may participate in a meeting of the Executive Committee, or of any committee of the Executive Committee by means of communication facilities provided that all such Committee Members agree to such participation. An Executive Committee Member *or Committee Member* participating in a meeting in accordance with this By-law shall be deemed to be present at the meeting, counted in the quorum, and be entitled to speak and vote.  
*Withdrawn with the provision it will be discussed with future bylaw revisions.*

### BYLAW REVISIONS

It was noted that By-laws are always ongoing. We must file to meet new federal laws. There is no cost for changing By-laws but there is a one-time fee of \$200 to re-register. New by-laws will take some time to be ratified. We need to operate under the old By-laws and P&P until such time.

**Motion 19** - I move the Articles of Continuance 2013 be approved as stated - with the exception of spelling of "Registered" pg. 1 Province of Registered Officer etc. Office location.

**Motion 20** - I move acceptance of Proposed Bylaw Article 1 2013.

**Motion 21** - I move the acceptance of Article III – "Structures" changes as presented.

**Motion 22** - I move the acceptance of Article IV- "Conditions of Membership" as presented in the bylaws with the deletion of #5.

**Motion 23** - I move the acceptance of Article V "Executive Committee" of the bylaws as presented with the change of #4 "majority" to "two thirds"; the deletion of #5, deletion of "for at least (2) years on #10" and changing the numbers from #6 to #5 and correcting the numbers that follow.

*Meeting adjourned at 5:00 pm*

*To be continued on July 4, 2013 - 9:00 am*

### JULY 4, 2013 - 9:00 AM

Henry Klassen continued with Bylaw presentation.

**Motion 24** - I move the acceptance of Article VI - "Officers" of the bylaws as presented.

**Motion 25** - I move acceptance of Article VII - "Executive Committee Meetings" of the Bylaws as amended; with the changes: f) to revert to original f). "When an Executive

Committee Member is unable to be present at an Executive Committee Meeting, the member may vote by proxy.

4. An Executive Committee Member may participate in a meeting of the Executive.

Committee shall be deemed present at the meeting counted in the quorum and entitled to speak and vote.

**Motion 26** - I move acceptance of Article VIII "Duties of Officers" of the bylaws as presented.

**Motion 27** - I move acceptance of Article IX - "Committees" of the Bylaws as presented: with the amendment of moving #2 - 8 to Policies & Procedures.

**Motion 28** - I move acceptance of Article X - "General Meetings of the Federation" of the Bylaws as presented with amendments.

1. The Annual Executive Meeting shall be deemed to be the Annual General Meeting, and shall occur on a date and at a place as determined by a simple majority of the total votes of the Executive Committee.

With deletion of #3, 4, 5 & 6

With the addition of c) A Public Informational Meeting of the CFMTA shall be held the day after the Annual General Executive Committee Meeting in Convention years.

**Motion 29** - I move acceptance of Article XI "Finance" of the Bylaws as presented (with exclusion of "The auditor.....")

**Motion 30** - I move acceptance of Article XII "Amendments to the Bylaws" of the Bylaws as presented with the deletion of #3.

**Motion 31** - I move the deletion of Article XIII "Dispute Resolution Mechanism" of the Bylaws.

Motion 32 - I move acceptance of Article XIV "Interpretation of the Bylaws as presented with the amendment of XIV to XIII.

2. Majority changed to 2/3.

**Motion 33** - I move acceptance of Articles XV, XVI of the Bylaws with the amendments:

Article XV "Head Office" to XIV

Article XVI - Office Tenure to XV

**Motion 34** - I move that we reimburse Lorna Wanzel \$575 for the cost of the lawyer's counsel for the Bylaws.

**Directive 15** - Be it directed that CFMTA/FCAPM circulate the amended Bylaws to the Provincial Associations by September 1, 2013 with responses to the Bylaw Committee required by November 10, 2013 and an e-vote will be held by November 15, 2013.

## 2013 EXECUTIVE MEETING - cont.

The Articles of Continuance and Bylaws will then be submitted by Secretary Treasure by November 30, 2013.

### **New initiatives:**

There were no new initiatives presented.

### **ELECTION**

#### **President** (*Current Vice President*)

Charline Farrell - elected by acclamation.

#### **Vice President**

Cynthia Taylor, BC - elected by acclamation.

### **PASSING OF BUDGET**

**Motion 34** - I move that the proposed 2013 - 2014 CFMTA/FCAPM Budget be approved as amended.

#### **Other:**

Announcement of plans for the 2015 Conference to be held in Vancouver, British Columbia - Presented on July 3<sup>rd</sup> during lunch.

**Adjournment at 11:00** - Joan Woodrow, NL.

### **2013 ANNUAL GENERAL MEETING**

**Motion 1** - I move the acceptance of the agenda of the CFMTA/FCAPM AGM with changes.

**Motion 2** - I move to accept the minutes of the AGM 2012 as circulated.

**Financial Report:** Charline Farrell, Finance Chair 2012 - 2013 presented a summary of the CFMTA/FCAPM finance picture and announced that the audited statement would be printed in the *Canadian Music Teacher*. (This will take place in the next issue - Winter 2014).

**Appointment of Auditor: Motion 3** - I move that CFMTA/FCAPM name Christene Scrimgeour as the auditor for the 2013 - 2014 fiscal year.

**New Business:** Introduction of New Executive Officers. Lorna Wanzel gave a farewell speech and introduced the newly elected President, Charline Farrell and Vice President, Cindy Taylor. President Lorna Wanzel passed the gavel to Incoming President Charline Farrell.

**Hugheen Ferguson Award** was presented during Music Inspires Luncheon. Recipients of the Award were:

Mary Tickner, BC

- *nominated by the Vancouver Branch of BCRMTA*

Lynn Johnson, NB

- *nominated by NBRMTA*

Patricia Frehlich, AB

- *nominated by NSRMTA*

Lorna Wanzel, NS

- *nominated by NSRMTA*

**Announcements and Goodwill:** Lorna Wanzel thanked Rémi Lefebvre and the convention committee. Lorna Wanzel presented Darlene Brigidear with a watch. Darlene thanked Officers and people she worked with along the way. She also thanked Rémi Lefebvre and the convention committee and invited everyone to come to the BC convention in 2015. Darlene Brigidear then presented Lorna Wanzel with a pen set.

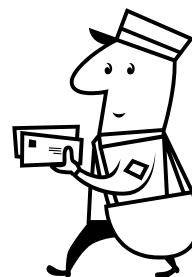
**Adjournment at 1:30** - Joan Woodrow, NL



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*Thank you!*





# WILLAM ANDREWS - CANADA MUSIC WEEK® AWARDS

## Application Guidelines

### DOES YOUR BRANCH HAVE AN INNOVATIVE CANADA MUSIC WEEK® EVENT? VOTRE DIVISION ORGANISE-T-ELLE UN ÉVÉNEMENT NOVATEUR SEMAINE DE LA MUSIQUE CANADIENNE<sup>MD</sup>?

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 October 15, 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

La CFMTA/FCAPM remet deux prix de 250 \$ chacun aux deux candidatures jugées comme étant les plus méritantes par les membres du jury provenant de partout au Canada. Toutes les divisions canadiennes peuvent soumettre une demande.

Ces prix sont rendus possibles grâce aux généreux dons annuels de William Andrews de Toronto, Ontario.

M. Andrews est un musicien d'excellence qui appuie les jeunes musiciens. En plus de son soutien financier envers la CFMTA/FCAPM, il est l'agent de voyages de nos délégués et lors de nos événements spéciaux.

#### Directives à suivre pour soumettre une demande

- Faire parvenir une brève proposition du projet ou de l'événement Semaine de la musique canadienne que votre division souhaite organiser en 2013. Décrivez vos objectifs, votre plan d'action et l'échéancier souhaité. Incluez le budget alloué et ce que vous planifiez faire pour promouvoir l'événement. (Maximum de deux pages)
- L'emphase doit être mise sur la musique et les compositeurs canadiens. La subvention ne couvre pas les bourses d'études ni les frais de fonctionnement des festivals de musique contemporaine.
- Les profits de l'événement ne peuvent être versés à une autre œuvre de bienfaisance.
- Précisez le nom de la division et les coordonnées (adresse, téléphone et courriel) du président du comité du projet.
- Les organismes ayant déjà bénéficié d'une subvention sont admissibles et peuvent soumettre une demande pour un nouveau projet.
- Toutes les propositions doivent être soumises au plus tard le 15 octobre 2013.
- Les divisions qui reçoivent les prix devront soumettre un rapport qui sera publié dans l'édition *Canada Music Week* du magazine *Canadian Music Teacher*.

**Pour de plus amples renseignements ou pour soumettre une proposition, veuillez contacter :**  
canadamusicweek@cfmta.org



# BRANCHING OUT - FEBRUARY 2014

## BRANCHING OUT TO OUR STUDENTS

CFMTA/FCAPM is reaching out to our many branches to ask for your help in promoting our great association right across the country during the upcoming 2013-2014 teaching year. We would like to continue “Branching Out to our Students”. The month of February 2014 will be the official “BRANCHING OUT” month.

### BRANCHING OUT TO OUR STUDENTS

We would like each branch across Canada to plan a special event during the month of February.

The planned event should focus on student participation. We will have beautiful posters available for your use, both in color or black and white. Branching Out Buttons will be on-line and downloadable for your use at your event. The request form will also be on our CFMTA/FCAPM website.

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

Some ideas might be:

1. A recital for your students where you might use the CFMTA/FCAPM logo in some way to promote the value of our Association.
2. A workshop for your students on technique, practice ideas, composition, Canadian Composers, or any other idea you might have for a student workshop.
3. A Master Class for students where a clinician might work with students in several different levels.

Please send a picture of your special event, along with a fifty to one hundred word description on the on-line form provided or an attached word file to:

[admin@cfmta.org](mailto:admin@cfmta.org).

**CFMTA/FCAPM will send you a cheque for \$50.00** to help with your expenses. The pictures you send will be featured in *The Canadian Music Teacher*, on our website and added to our national archives.

La CFMTA/FCAPM fait appel à ses nombreuses associations pour leur demander leur aide dans la promotion de notre grande association nationale partout au pays au cours de l'année scolaire 2013-2014. Nous aimerions poursuivre les activités sous le thème « On se rassemble ». Le mois de février 2014 sera le mois officiel pour se « rassembler ».

### ON SE RASSEMBLE AVEC NOS ÉLÈVES

Nous aimerions que chaque association canadienne organise un événement spécial en février.

Cet événement doit mettre une emphase sur la participation des élèves. De merveilleuses affiches offertes en couleur ou en noir et blanc seront mises à votre disposition. Des macarons « Branching Out/On se rassemble » à télécharger pour votre événement seront disponibles en ligne. Le formulaire de demande sera lui aussi mis en ligne sur le site Web de la CFMTA/FCAPM.

La CFMTA/FCAPM appuiera financièrement votre événement de la même manière qu'elle l'a fait lors des célébrations Branching Out/On se rassemble et du 50<sup>e</sup> anniversaire de la Semaine de la musique canadienne<sup>MD</sup> qui ont connu un franc succès partout au Canada.

Voici quelques suggestions :

1. Un récital de vos élèves où le logo de la CFMTA/FCAPM sera mis en valeur afin de promouvoir notre association;
2. Un atelier sur la technique, les façons de pratiquer, la composition, les compositeurs canadiens, etc., organisé pour vos élèves;
3. Une classe de maître pour vos élèves où vous inviterez un clinicien à travailler avec vos élèves de différents niveaux.

Nous vous remercions de nous faire parvenir des photos de votre événement spécial, en les accompagnant d'une description de cinquante à cent mots que vous nous communiquerez en remplissant le formulaire en ligne ou que vous nous ferez parvenir sous forme de document Word à [admin@cfmta.org](mailto:admin@cfmta.org).

**La CFMTA/FCAPM vous fera parvenir un chèque de 50 \$** pour vous aider à payer les frais encourus pour votre événement. Les images que vous nous enverrez seront publiées dans le magazine *Canadian Music Teacher* sur notre site Web et seront ajoutées à nos archives nationales.

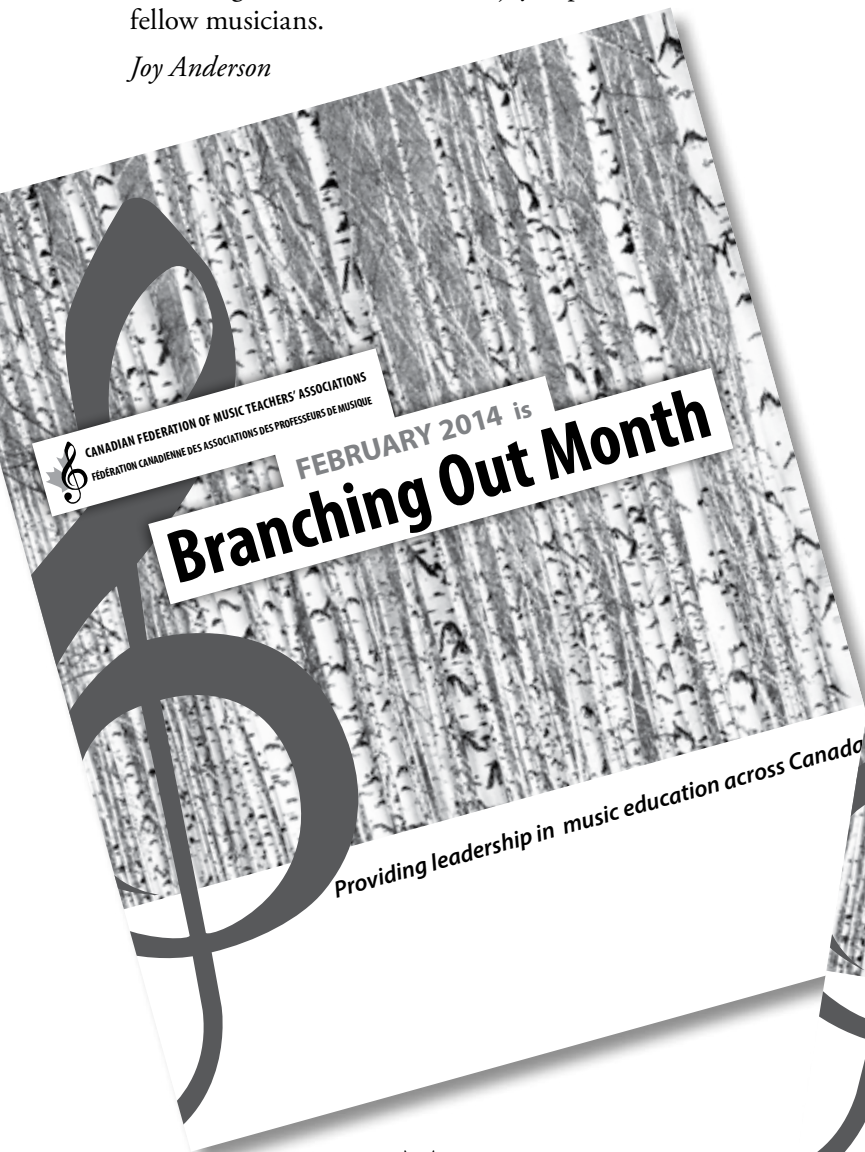
This "Branching Out" report was not included in the last issue.

## ONTARIO

### Chatham-Kent

Chatham-Kent ORMTA hosted a "Teens in Jeans" recital Sunday, February 24th for their *Branching Out* activity. The program featured local pianists at the grade 6 level or higher performing pieces that were being prepared for festival, exams or student competitions. Following the recital students enjoyed pizza and time to connect with fellow musicians.

*Joy Anderson*



## MEMBERS

The "Branching Out" posters  
Black & White or Colour are available for  
download from the website - [www.cfmta.org](http://www.cfmta.org)

If you would like to have the file emailed to you,  
contact Bernadette at [admin@cfmta.org](mailto:admin@cfmta.org)





## CALL FOR COMPOSITIONS

For performance during Canada Music Week® November 17 – 23, 2014

Seront jouées lors de la Semaine de la musique canadienne<sup>MD</sup> du 17 au 23 novembre 2014

One Piano Solo: Grades 3 – 4

One Piano Solo: Grades 5 – 6

One Junior Choral Work

**Deadline Date: March 1, 2014 Entry fee: None**

## APPEL DE COMPOSITIONS

Un solo pour piano : 3<sup>e</sup>-4<sup>e</sup> années

Un solo pour piano : 5<sup>e</sup>-6<sup>e</sup> années

Une œuvre pour chœur de niveau junior

**Date limite : 1er mars 2014 Frais d'inscription : Aucun**

THE COMPETITION IS OPEN TO ANY CANADIAN RESIDENT.

- Submissions must be new, unpublished pieces, not previously recorded in any form.
- **Piano Solos:** Pieces should be suitable for performance by students studying at the specified conservatory grade level. For piano compositions, please specify the grade level with your submission. A Canadian topic or theme is suggested.
- **Junior Choral Work:** An original composition (no arrangements) for unison treble chorus with occasional two part writing, suitable for elementary school chorus accompanied by acoustic piano (no electronics or pre-recorded tracks), 2 to 5 minutes in duration. Text with a Canadian connection would be encouraged. Texts not in public domain should be accompanied by a letter from the copyright holder. All styles will be considered.
- The composer's name should not appear on the score. Please include a cover letter with title of work, short composer biography, and composer contact information, including mailing address, phone number and email address.
- Submissions should be submitted as a PDF file. One submission per composer per category and only one scholarship per composer may be awarded.
- The composition will be chosen by a selection committee from across Canada. An honorarium will be awarded to each successful composer. The copyright for the composition will be retained by the composer.
- The chosen composition will be published and available to be downloaded for public use, from the CFMTA/FCAPM website until November 30, 2014.

Please direct submissions and questions to:

Po Yeh

Canada Music Week Chairperson

canadamusicweek@cfmta.org

LA COMPÉTITION EST OUVERTE À TOUS LES RÉSIDENTS CANADIENS.

- Il doit s'agir d'œuvres inédites n'ayant jamais été enregistrées, peu importe le format.
- **Solos pour piano :** Les pièces doivent pouvoir être jouées par les élèves du niveau de conservatoire spécifié. Dans le cas des compositions pour piano, veuillez préciser l'année d'étude qui correspond à l'œuvre que vous soumettez. Un sujet ou un thème canadien est suggéré.
- **Œuvre pour chœur de niveau junior :** Une composition originale (sans arrangement) pour un chœur chantant la partie soprano à l'unisson dont certains passages ont deux voix, pouvant être chantée par un chœur composé d'élèves du primaire accompagnés au piano acoustique (aucune programmation électronique ou piste pré-enregistrée), d'une durée de 2 à 5 minutes. Les textes en lien avec le Canada sont encouragés. Les textes n'appartenant pas au domaine public doivent être accompagnés d'une lettre d'autorisation écrite par le propriétaire du droit d'auteur. Tous les styles seront examinés.
- Le nom du compositeur ne doit pas être inscrit sur la partition. Veuillez inclure une lettre de présentation où apparaissent le titre de l'œuvre, une brève biographie du compositeur et ses coordonnées (adresse postale, numéro de téléphone et courriel).
- Les œuvres doivent être soumises sous forme de fichier PDF. Les compositeurs ne peuvent soumettre qu'une seule œuvre par catégorie et une seule bourse ne peut être remise par compositeur.
- La composition sera choisie par un comité de sélection dont les membres proviennent des quatre coins du Canada. Des honoraires seront remis à tous les compositeurs sélectionnés. Le compositeur conservera les droits d'auteur rattachés à sa composition.
- La composition sélectionnée sera publiée et pourra être téléchargée par le public directement sur le site de la CFMTA/FCAPM jusqu'au 30 novembre 2014.

Pour envoyer une œuvre ou obtenir de plus amples informations :

Po Yeh

Présidente du comité Semaine de la musique canadienne

canadamusicweek@cfmta.org



## WILLIAM ANDREWS CANADA MUSIC WEEK® AWARDS

- deadline October 15<sup>th</sup>, 2013  
for more information or to submit proposals:  
canadamusicweek@cfmta.org

## CANADA MUSIC WEEK®

- November 17 - 23, 2013

## BRANCHING OUT TO OUR STUDENTS

- February 2014  
Submission deadline May 1, 2014  
Send a photo of your event, along with a short  
description for a cheque for \$ 50.00  
for more information check the website or contact  
admin@cfmta.org

## CALL FOR COMPOSITIONS

- deadline March 1, 2014  
Please direct submissions and questions to:  
Po Yeh - canadamusicweek@cfmta.org

## THE NATIONAL CFMTA/FCAPM ESSAY COMPETITION

- deadline May 1, 2014  
for more information check the website [www.cfmta.org](http://www.cfmta.org)  
or contact Po Yeh - canadamusicweek@cfmta.org

*Something of interest to members: "Music in Public Education - A History of Exclusion"*  
<http://decodedpast.com/music-in-public-education-a-history-of-exclusion/>



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# CFMTA/FCAPM STUDENT COMPOSER COMPETITION

## NATIONAL WINNERS 2013

### P1 - PREPARATORY - CLASS 1

1<sup>st</sup> place - Alizágada Tang (BC)  
2<sup>nd</sup> place - Miguel Babineau (NB)  
HM - Luke Mainwaning (NS)

### P2 - PREPARATORY - CLASS 2

1<sup>st</sup> place - Danne Kong (BC)  
2<sup>nd</sup> place - Alina Kogas (NS)

### A1 - CATEGORY A - CLASS 1

1<sup>st</sup> place - Hannah Moore (NS)  
2<sup>nd</sup> place - Karissa Schultz (SK)

### A2 - CATEGORY A - CLASS 2

1<sup>st</sup> place - Chloe Dockendorff (PEI)  
2<sup>nd</sup> place - Helena Gow (NS)

### B1 - CATEGORY B - CLASS 1

1<sup>st</sup> place - Owen Maitzen (NS)  
2<sup>nd</sup> place - Carmyn Slater (BC)

### B2 - CATEGORY B - CLASS 2

1<sup>st</sup> place - Anika France (ON)

### C - CATEGORY C

1<sup>st</sup> place - Peter Bedford (ON)  
2<sup>nd</sup> place - Jackson Moore (AB)

### D - CATEGORY D

1<sup>st</sup> place - Brian Fremwin (BC)  
2<sup>nd</sup> place - Jocelyn Johnson (AB)

### HELEN DAHLSTROM AWARD

C - Peter Bedford (ON)

## PREPARATORY - Class 1

1<sup>st</sup> place - Alizágada Tang - British Columbia



Alizágada Rosalina Tang, of Asian descent, with her father from Hong Kong and her mother from Taiwan, was born and raised in Victoria, British Columbia. Alizágada speaks fluently in English, Mandarin and Cantonese. She attends a French Immersion School obtaining beyond expectation grade point average. She started her music lessons at age 3 at the PJ studio. Her music teacher Pamela Smirl has the ability to spark Alizágada's interest in piano playing. Alizágada has received honorable awards for her piano music compositions every year at the Annual Music Festival since she was 4 years old. At age 6, she finished her 5<sup>th</sup> grade piano exam.

## PREPARATORY - Class 2

1<sup>st</sup> place - Danne Kong - British Columbia



Danae Kong and her 7 year old brother Bryce, composed, *Sunny Side Up* one morning at breakfast. Danae was playing her composition while Bryce was finishing his eggs. He broke into song about his sunny eggs for breakfast. From there they worked on words and Danae completed the song. Danae has taken music with Pamela Smirl and Johanna Burr for almost 5 years and she would like to thank them for teaching her. Danae says, "I love my brother, he inspires me and I am glad we composed this song."

## CATEGORY A - Class 1

1<sup>st</sup> place - Hannah Moore - Nova Scotia



Hi I'm Hannah Moore. Crazy, musical and artistic are three words that describe me beautifully!

I have three other people in my family. My mom, Michelle. My dad, Jeff. And my brother, Zach Moore. They are all kind, loving and full of surprises!

The thing is none of them are musical except for me. I started playing piano when I was six years old. Before that I had gone to a music program for preschoolers. When that was finished

I had a choice. I could either go home and forget about music Or...

I could continue and take piano lessons and obviously I choose piano lessons! Believe it or not *Mysterious Boat Ride* was my first composition. I was not expecting this at all.

Right now I play the piano, guitar, ukulele and I sing!

Amazing what one little music program can inspire you to do!

## CATEGORY A - Class 2

1<sup>st</sup> place - Chloe Dockendorff - Prince Edward Island



Chloe Grace Dockendorff is an 11-year-old homeschooled student from Morell, Prince Edward Island. Chloe studies piano, singing, violin, dance (ballet, jazz, step-dancing) and loves to write stories and poems and illustrate them. She wrote the poem for her composition *The Lighthouse* 3 years ago, though she set it to music just this year. She would love to have both her stories and her musical compositions published one day.

Chloe has been singing and making up songs almost since she could talk and has won numerous awards for her compositions. She is honoured and encouraged to be recognized by the CFMTA again this year.

## CATEGORY B - Class 1

1<sup>st</sup> place - Owen Maitzen - Nova Scotia



Born in Halifax, Nova Scotia, 16-year-old Owen Maitzen has enjoyed playing piano and writing music from an early age. He has studied with Simon Docking and Dinuk Wijeratne and has performed his own compositions alongside works by Bach, Schubert, Chopin, Ravel, and Gershwin at the Halifax Music Room, at numerous school concerts, at the Halifax Farmers' Market, and at the Nova Scotia Kiwanis Festival Gala Concert. His other interests include creating and playing video games, math, card tricks,

chess, and basketball. Recordings of his original music can be found at his SoundCloud page: [soundcloud.com/owen\\_maitzen](https://soundcloud.com/owen_maitzen).

# CFMTA/FCAPM STUDENT COMPOSER COMPETITION

## NATIONAL WINNERS 2013 - cont.

### CATEGORY B - Class 2



1<sup>st</sup> place - Anika France - Ontario

Prize-winning *Une vie* was inspired by an important figure in Anika-France's life - her grandfather. The song was written to honour him, shortly before his passing.

This talented 13-year-old singer/songwriter has already performed in several productions at the National Arts Centre, including Puccini's *La Bohème*, and has won various awards in piano, voice and composition. Among her recent

achievements are: guest artist with *L'écho d'un peuple*; recipient of *Prix de la relève artistique* by De La Salle High School's Centre d'excellence artistique in Ottawa.

Anika-France continues to explore musical styles and perfect her art with the help of her vocal instructor Doretha L. Murphy, and composer Colin Mack.

### CATEGORY C



1<sup>st</sup> place

**Recipient of the Helen Dahlstrom Award**  
Peter Bedford - Ontario

Peter Bedford lives in Burlington, Ontario and is entering his senior year of high school. He was first introduced to music on the keyboard and became interested in learning guitar after a few years of piano lessons. Peter then started studying both guitar and piano, but eventually focused more on guitar and composition as he entered high school. In the past year Peter has completed the Basic Harmony exam and written and recorded many pieces for guitar, while also playing the drum kit in the school band, studying music history and broadening his musical

tastes. In writing his *Guitar Octet*, Peter was influenced by a varied group of artists ranging from western and eastern classical and modern minimalist composers to more recent folk, rock and hip-hop acts. Peter has been playing guitar and writing original music for four years and continues to do both. He is currently working towards completing a music history exam under his long time teacher, Philip Corke. Recordings of Peter's performances can be found at [soundcloud.com/pbedford](http://soundcloud.com/pbedford).

### CATEGORY D



1<sup>st</sup> place - Brian Fremwin - British Columbia

Originally from 100 Mile House, BC, Brian relocated to Victoria in 2011 to pursue an education in composition, studying with Stephen Brown at the Victoria Conservatory of Music (VCM). *Behind the Great Chapel of Julianos*, an original orchestral composition, was performed by the Victoria Symphony in April 2012 for the symphony's "Call For Scores!" competition. *Julianos* also received Honourable Mention from Division D,

BCRMTA/CFMTA Student Composer Competition 2012, as well as Open Winner for the VCM Composer Competition. Brian is now enrolled in the Diploma Program for Composition at Camosun College. Recent works include a *Missa Brevis*, performed by the VCM Chorale in April 2013, and a piano sonata.



## STUDENT COMPOSER COMPETITION PROVINCIAL INFORMATION

### JUDGES 2013 & CLOSING DATES 2014

ALBERTA <i>Jesse Plessis</i>	APRIL 1
BRITISH COLUMBIA <i>Martha Hill Duncan</i>	APRIL 1
MANITOBA <i>Gordon Fitzell</i>	APRIL 9
NEW BRUNSWICK <i>Donna Rhodenizer</i>	APRIL 15
NEWFOUNDLAND <i>No Entries</i>	MAY 1
NOVA SCOTIA <i>Simon Docking</i>	APRIL 25
ONTARIO <i>Joanne Bender</i>	MARCH 15
PRINCE EDWARD ISLAND <i>Richard Covey</i>	NOVEMBER 25
QUÉBEC <i>Eric Champagne</i>	MARCH 1
SASKATCHEWAN <i>Stephen Chatman</i>	APRIL 1
YUKON <i>No Entries</i>	
THE NATIONAL JUDGE FOR 2013 <b>JAMIE HILLMAN</b>	



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# THE NATIONAL CFMTA/FCAPM ESSAY COMPETITION

## WINNERS 2013

### UNIVERSITY GRADUATE

#### 1<sup>st</sup> place - Adam Daudrich

MA. Music Education, McGill University

*Getting the notes in the right place: The application of Shannon's Communication Theory to jazz rhythm instruction*

#### 2<sup>nd</sup> place - Melanie Doberai

M. Education, University of Alberta

*Social, genetic and psychological factors that influence musically gifted and talented children*

### UNIVERSITY UNDERGRADUATE

#### 1<sup>st</sup> place - Michael MacMillan

B. Music, Mt. Alison University  
*Word Painting in Bartok's Improvisations: Exploration and Practical Application*

#### 2<sup>nd</sup> place - Elizabeth Clarke

B. Music, University of Alberta  
*Suffer for your art? Music physiotherapy and an interdisciplinary analysis of pianists' injuries*

### HIGH SCHOOL

#### 1<sup>st</sup> place - Alison Griffith

Nepean, ON  
*Lessons from music*

#### 2<sup>nd</sup> place - David Cooper

Fredericton, NB  
*Trombone performance preparation and practise*

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

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

Entries will be judged in a blind review process by nationally recognized scholars in the field of music pedagogy and/or performance. Criteria will focus on originality, clear expression of ideas and understanding of subject.

### PRIZES

#### GRADUATE

First Prize \$1,000  
Second Prize \$500

#### UNDERGRADUATE

First Prize \$1,000  
Second Prize \$500

#### HIGH SCHOOL

First Prize \$500  
Second Prize \$250

### UNIVERSITY GRADUATE

#### 1<sup>st</sup> place - Adam Daudrich

*Getting The Notes In The Right Place:*

*The application of Shannon's Communication Theory to jazz rhythm instruction*

#### Abstract

Teaching rhythm and time in jazz music presents a communication challenge which harkens to a history of rhythmic innovations and aural tradition. This process calls into question the pedagogical effectiveness of common use terminology such as "swing" and "time-feel." Claude Shannon's Communication Theory, as the basis of today's data storing and digital communications technology, illustrates the relationship between the perceived complexity of a musical concept and a student's receptiveness of it. The paper will use the theory as a model to illustrate the importance of terminology in teaching jazz rhythm.

*Adam Daudrich is a Montreal-based jazz pianist, composer, big fan of funk and soul music. He performs regularly with his own trio and is a mentor and role model to young children in developing musical instinct and literacy. He studies the musical concepts of Dizzy Gillespie with Mike Longo in NYC, and is completing a Master's Degree in Music Education at McGill University. His research subject is the Pedagogy of Rhythm for Children and gives presentations on the subject. ✨*

## UNIVERSITY GRADUATE

### 2<sup>nd</sup> place - Melanie Doberai

*Social, genetic and psychological factors that influence musically gifted and talented children*

*Abstract*

This paper provides a literature review of the characteristics that differentiate musically gifted from musically talented children. It also discusses the genetic, social, and environmental influences which affect musical ability as well as prominent theories of talent development. Included in this analysis are individual characteristics exhibited by musically talented children such as motivation, passion, goal setting, commitment and focus, cultural values, creativity, risk taking, musicality, musical experience and opportunities, parental, peer and teacher influences, social skills, personality traits and the role of chance. The conclusions of this paper include recommendations on how to differentiate instruction depending on musical ability.

*Melanie Smith- Doderai holds a B.A, B.Ed, M.Ed and is an active member of the Alberta Registered Music Teachers Association and the Alberta Strings Association. Melanie has been awarded the 2009 Excellence in Music Teaching Award as well as the 2012 - 2014 CMFTA Recognition For Professional Achievement Award. In addition to this, she volunteers as the acting treasurer for the Fort Saskatchewan Music Festival, membership convenor for ARMTA Edmonton branch and has written and published nine theory books for string instruments through Mel Bay Publications. Melanie believes that a well-rounded music program in the hands of a skilled and dedicated teacher will foster an enduring love of music in all students. Her goal is to inspire students to love music and to promote musicality and a commitment to lifelong learning in all of her students. Melanie currently adjudicates and teaches fiddle camps around Alberta and teaches privately out of her residence in Fort Saskatchewan, Alberta. ❁*

## UNIVERSITY UNDERGRADUATE

### 1<sup>st</sup> place - Michael MacMillan

*Word Painting in Bartok's Improvisations: Exploration and Practical Application (Summary)*

My purpose in this study was to explore the potential relationships between the extra-musical images and/or narratives of the Hungarian folk song texts and the musical aspects of their respective pieces in Bartok's op. 20 *Improvisations*, and then to integrate these relationships into my own interpretation of the work. The research process involved a triangulation of sources, including primary sources (the score and the texts), secondary sources (historical/musicological literature on Bartok's *Improvisations*), and a practical study of my own process of shaping these elements into a performance on the piano. Numerous musical connections were discovered in the process, resulting in a much stronger variety of character and emotional content in my interpretation of the work.

*Pianist Michael MacMillan, born and raised in Sussex, New Brunswick, has just completed his Bachelor of Music degree at Mount Allison University, studying under Dr. Stephen Runge. He performs regularly in recitals, both as a solo artist and a collaborative pianist. Michael also enjoys competing and has won awards in festivals across the province, including first prize in the senior piano categories of both the 2013 NB Competitive Music Festival and NB Provincial Music Festivals.*

*Michael earned several awards during his undergraduate studies, including scholarships from the Mount Allison Music Department for piano performance, music theory, essay writing, composition and academic performance. He graduated with distinction as a recipient of the Dr. J.E.A Crake Performance Award for music, and he was also awarded the Mary McKean Scholarship for the top student in the Department of Music in his second year of studies.*

*Next fall, Michael will begin a Master's degree in piano performance at l'Université de Montréal, studying under Marc Durand and Jimmy Brière. His future plans are to obtain a Doctorate and then go on to work as a university professor specializing in piano performance. ❁*

## THE NATIONAL CFMTA/FCAPM ESSAY COMPETITION WINNERS 2013 - CONT.

### UNIVERSITY UNDERGRADUATE

#### 2<sup>nd</sup> place - Elizabeth Clarke

*Suffer for your art? Music physiotherapy and an interdisciplinary analysis of pianists' injuries*

#### Abstract

Playing-related injuries are common among pianists, yet dealing with them remains a complex issue. Bridging the gap between musician performers and healthcare professionals can be difficult as physicians often do not understand the demands of playing an instrument and advice given by music teachers may not be physiologically sound. This paper, though written from a musician's perspective, draws upon research from physiotherapy in an attempt to understand both sides. Topics examined include risk factors for injury, the credibility of hand stretching for small-handed pianists, the importance of posture in preventing injuries, benefits and dangers of sports analogies, and practical suggestions for teachers.

Elizabeth Clarke holds a BMus. degree in piano performance from the University of Alberta, Augustana Campus, where she studied with Dr. Milton Schlosser. Graduating at the top of her class, she earned both the Augustana Medal and a Governor General's Silver Medal from the University of Alberta, as well as a number of academic, performance, and leadership awards. Elizabeth has participated in summer study programs at the Orford Arts Centre in Québec, the Nice International Summer Music Academy in France, and in Budapest, Hungary, studying with teachers including Jimmy Brière, Maneli Pirzadeh, Pascal Rogé, Jacques Rouvier, and Orsolya Szabó. In 2013 she was the recipient of a Johann Strauss Scholarship which funded summer study in Vienna, Austria with pianist Martin Hughes. She has also participated in masterclasses with Canadian artists including Jacques Després, Stéphane Lemelin, Terrance Dawson, and Angela Cheng. A recipient of a graduate scholarship from the Social Sciences and Humanities Research Council of Canada, Elizabeth will begin her Masters degree in piano at the University of Victoria in September 2013.

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- 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.
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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.

## HIGH SCHOOL

### 1<sup>st</sup> place - Alison Griffith

Nepean, ON

*Lessons from music*

*Abstract*

The art of music is a thorough teacher, able to not only expand one's intellect but stand as a metaphor for life. *Lessons From Music*, by Alison Griffith, is a humorous essay exploring this concept. The author recalls her experiences growing up in a piano teacher's household to reveal how she is a better person because of her unique relationship with music. The reader is introduced to memorable characters, told of larger than life events and shown the world of music education through the eyes of a child. "In terms of the average Joe, any music training is better than none." - *Lessons From Music*

*Alison Griffith is a keen, young author and busy high school student. Born in Ottawa, Ontario, she has resided there all her life with her family. Alison's work is mainly based on philosophy, history, nature and familiar places around her. Much of her writing is sculpted from her personal experiences and observations.*

*Alison expresses these thoughts and ideas mainly through poems and personal memoir, but also through short fiction. Alison has had poems and short fiction published in newspapers and magazines, her writing has won numerous prizes, and she works as a book reviewer for Allbook Reviews. She is a passionate reader and understands the connection between reading and writing. Alison actively participates in ballet, figure skating, outdoor activities and music appreciation. She hopes to become a successful and recognized professional author.*

*Thank you! Alison*

### 2<sup>nd</sup> place - David Cooper

Fredericton, NB

*Trombone performance preparation and practise*

*Abstract*

*Trombone Performance Preparation and practice* is an essay outlining ways to prepare and practice for a performance. It goes through a standard individual warm up and practicing session. This session is broken up into different activities. Each activity is explained and tips are provided to make sure that the activity is fully understood, and gives as much of a benefit as possible. There are also tips and pointers given throughout the essay to make the practice session as a whole more beneficial, and things that can be done to better prepare a trombonist for their performances.

*David Cooper just recently graduated from Fredericton High School, and will be attending the Bachelor of Music program at Mount Allison University this fall. He plays trombone with the New Brunswick Youth Orchestra, and is an Army Reserve Musician with the 3rd Field Artillery Regiment Band.*





# CALL FOR COMPOSITIONS - Winners 2013

Jennifer Lanthier - Andrew Fox - Ernst Schneider

Grade 3 - 4 Piano: Jennifer Lanthier *Lunar Eclipse*, Ontario

Grade 5 - 6 Piano: Andrew Fox *Crystal Beach Rag*, Ontario

Junior Choral: Ernst Schneider *The Bird's Lullaby*, British Columbia



## Jennifer Lanthier

began playing the piano at age four, completing her ARCT in piano performance with Ontario registered music teacher Arlene MacNay. At the University of Western Ontario she

continued to study piano with Gwen Beamish, as well as early keyboards with Dr. Sandra Mangsen. Jennifer received an Honors Bachelor of Music degree in Theory and Composition in the year 2000.

Upon further studies she completed an ARCT in piano pedagogy, and in 2012 received the Licentiate of the Royal Conservatory of Music (LRCM).

Jennifer is presently teaching piano and theory lessons from her private studio and is the secretary for the ORMTA Owen Sound Branch. She recently relocated to the Inglis Falls area in Owen Sound, Ontario; in her spare time she enjoys cooking, walking, and yoga. When composing her short pieces for piano Jennifer welcomes the endless inspiration she gathers from her natural surroundings. ❁



## Andrew Fox

As a teen I memorized a chord chart, learned a blues scale, and joined a rock band. Three years later, a walk with my father led to my taking classes at the Toronto's Royal Conservatory.

I studied piano with Earle Moss, and after the requisite theory, got my first taste of composition with Roman Toi.

Studying Jazz Piano on the side, with Ted Moses and Bill King and attending Paul Hoffert's *Blue Mountain Summer School of Music*, broadened my experience.

After achieving an ARCT in Piano Performance, I moved back to Ottawa, joining ORMTA in 2001. On a freelance basis, I've reviewed music performances, and penned book reviews for the Ottawa Citizen.

My odd musical path and eclectic influences provide a rich musical vein to tap, and thanks to mentors James Wright, Deirdre Piper, Evan Ware and Roman Toi, I have both the desire and means to do just that. ❁

## Ernst Schneider

received his early music training in Herford, Germany. In 1958 he immigrated to Canada, where he continued his music education.

Among his teachers were Lloyd Powell, Helen Silvester, and the well-known west coast composer Jean Coulthard.

Compositions of Ernst Schneider include works for piano, voice, chamber groups, and orchestra. His music has been performed on radio and television, in festivals and concerts in Canada, USA, and Europe.

Ernst Schneider has done a great deal to promote Canadian music through his many lectures, workshops, and a weekly two-hour radio program. He makes his home in Penticton, British Columbia.

In 2001 Ernst was awarded the Outstanding Citizen Award of the City of Penticton and in 2008 he was invited to write an orchestral work for the 100<sup>th</sup> anniversary of the City of Penticton. In 2009 he was awarded an Honorary Licentiate Diploma from the Canadian National Conservatory of Music. In 2012 he received the Queen Elizabeth II Diamond Jubilee Medal in recognition of his work in the field of music and his community involvement.

Member of CMC, CLC, SOCAN ❁



# Music Inspires - CFMTA/FCAPM Convention 2013

## Takeaways from the Halifax Convention - and it's NOT the hotel towels!

Lori Elder, M.Mus., B.Mus., ARCT, - British Columbia

*Music Inspires* – From the opening strains of the bagpipes to the closing banquet and farewells this Convention was interesting, fun, uplifting and... inspiring!

The Opening Ceremonies: Nova Scotia Cultural Gala was at the Pier-21 Kenneth C. Rowe Heritage Hall on the scenic Halifax waterfront. The eclectic and entertaining program featured our piano and voice adjudicators plus top-notch local performers.

Where else can you hear Scarlatti, Chopin and Scotland the Brave all in one night?

What a great way to start!

The Workshops/Presentations were run in three rooms simultaneously. Sometimes it was hard to choose, but on the other hand, you were certainly never bored. The excellent variety and the high quality of the presentations made them thought provoking and inspiring. Extra handouts were usually available for the sessions you couldn't attend, so all in all, it was a cornucopia of pedagogy information.

Sitting in on the Piano Competition was a total pleasure. All eight candidates were at a very high level of technical and musical accomplishment. They were very expressive, polished and well-prepared, and a wide range of repertoire was presented. Particularly outstanding were the performances of the Canadian works. Imagination, colour, individuality and commitment were fully evident in each performance.

After a full morning of workshops and competitions the Inspiration Luncheon was next. The delicious catered meal was followed by speeches and awards. Gary Ingle, Executive Director and CEO of the Music Teachers' National Association informed us about this organization. The winner of the 2013 Tech Teacher of the Year, Rhona-Mae Arca, was certainly very deserving. Rhona-Mae uses technology in all aspects of the lesson and in the students practice assignments (see page 47). Also presented were the **Hughean Ferguson Distinguished Teacher Awards** for Lifetime Achievement and Service (see page 46). Joanne Loughheed, Convention

Chair for 2015, then invited everyone to Vancouver for the next National Convention. A video by Dina Pollock showcased the many recreational and cultural attractions in the area.

A change is as good as a rest they say, so that evening we trooped off to the Royal Nova Scotia International Tattoo. No, this isn't a tattoo you wear on yourself. This was a splashy array of bagpipe bands, military bands, choirs, acrobats, cannons, flags and you name it. It was entertaining from beginning to end and was a complete diversion from the focus on all things piano at the Convention.

The piano and voice masterclasses were an excellent opportunity to see the adjudicators in action. They were all very insightful, knowledgeable and gracious as they worked with the young musicians. Janina Fialkowska was engaging and animated as she sought to enhance the rubato in Paul Williamson's rousing and stylistic performance of the Chopin Polonaise in A<sup>b</sup>.

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**Children Vocal:** *Six Playful Songs* by Blair; *Songs for Hobble-de-hoys & Giggle-de-she's* Vol. 1 and 2 in High and Low ed. Stephen; *Canadian Reflections* by Craig, Gardiner, Duncan and Stephen

**Piano:** *Old Coyote's Saturday Night* by A Bell; *Butterflies & Bobcats* by McIntyre; *Eleven Short Pieces* by Archer; *Footloose* by Gardiner

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17 AU 23 NOVEMBRE 2013

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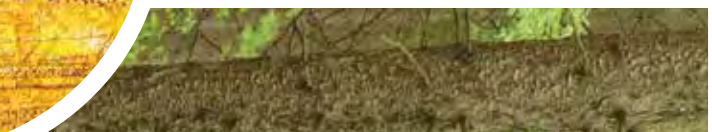
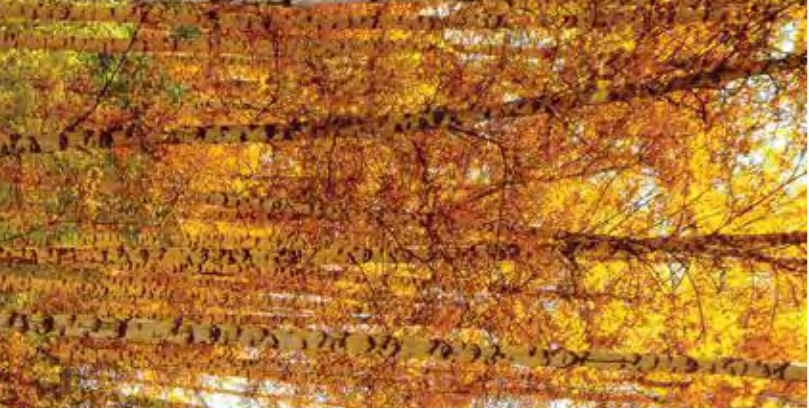
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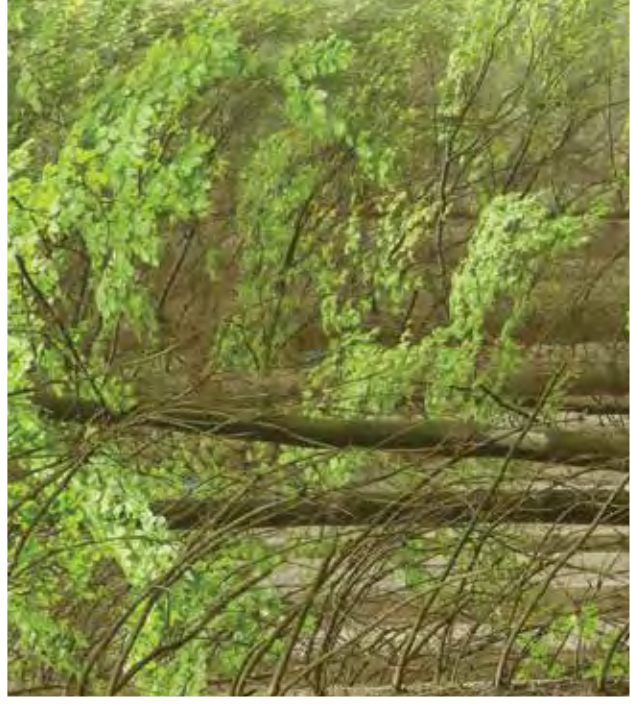
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# CANADA MUSIC WEEK®



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# LA SEMAINE DE LA MUSIQUE CANADIENNE®



The Trade Show had an interesting mix of booths. Many such as Long and McQuade and Conservatory Canada were music specific, while others were career/lifestyle oriented. Everything from studio technology to new publications to retirement planning was available to browse. And you really can't go wrong with free chocolates can you?

The Piano Finals were outstanding. The Rebecca Cohn Hall at Dalhousie University was comfortable and the acoustics were excellent. Sooyoun Shin, the Nova Scotia candidate (third place), played the Debussy Images Book II with the exquisite light texture of a fine French pastry. Maria Fuller, the Saskatchewan candidate (second place), dazzled us with her warm personality and big technique. Finishing in first place with an outstanding performance of the Liszt Rhapsodie Espagnole was Xiaoyu Liu of Quebec. Numerous other awards were presented as we welcomed all eight candidates back to the stage for a well-deserved round of applause.

On Saturday morning it was time for the Keynote Speaker, Marvin Blickenstaff. After two days of inspiring workshops, performances and presentations how could he possibly top that? But he did! Mr. Blickenstaff's focus was on the "Power of One" (see page 50). You, me, anyone, can be the One Person to change lives. Through talent, vision, energy and a passion to serve, each of us teaching music can accomplish great things. He challenged us to always seek beauty in piano music, and to "write messages on our students' lives". With his sincere and impassioned delivery, and the wisdom of an elder statesman, Marvin Blickenstaff took the inspiration of the event to a whole new level.

The Closing Banquet was a wonderful opportunity to honour all the Past Presidents who have given so much of their time, energy and commitment to the CFMTA/FCAPM.

Congratulations to Rémi Lefebvre and Lorna Wanzel, and to each and every committee member and volunteer for hosting this marvelous event. It truly lived up to its name – *Music Inspires!*



From Top to bottom:

- Past Presidents - Barbara Clarke, Victoria Warwick, Pat Frehlich, Lorna Wanzel, Helen Dahlstrom, Ernst Schneider, Carol Mellors, Darlene Brigidear
- Piano Masterclass - André Laplante with Peter Krejcar
- Piano Masterclass - Timothy Brennan with Katherine Chi
- Vocal Masterclass - Isabel Bayrakdarian with Saige Carlson
- At the Trade show
- Rémi Lefebvre - Convention Chair
- Gary Ingle - Executive Director and CEO of MTNA

*Photos by Mark Wanzel*

# Music Inspires

“Hats off to the organizers of the Halifax convention. Many stimulating presentations, many great performances and extremely well-run - as smooth as a steadily-ticking metronome! A special thanks for the ‘taste of Nova Scotia’ at the opening gala - what a wide variety of musical experience and all of it enthralling.”

all best,

*Alan Fraser - Presenter* ✨

Congratulations to the NSRMTA on a convention that, as a string teacher, exceeded my expectations. Music teaching can be a complex endeavour, and the sessions I attended had useful ideas in so many different areas, such as practicing, performing, motivation, artistry, and theory.

As a recent iPad owner I was pleased with the number of sessions that have helped me with using technology in my teaching, and in the organization of my studio. It was great to have a hands-on experience at the session, and bring good information home.

My first CFMTA/FCAPM convention was a wonderful opportunity to meet teachers from all over the country, hear beautiful performances, and pick up some new ideas and materials. I know that the other PEIRMTA members also found the week very worthwhile.

*Sue Irvine - PEIRMTA President* ✨

The highlight of the conference for me was the keynote address by Marvin Blickenstaff. He truly did inspire me.

*Sandra Stobbe - Saskatchewan* ✨

I thoroughly enjoyed attending the CFMTA/FCAPM Convention in Halifax. The opening evening’s concert was absolutely amazing...probably one of the best concerts I ever had the pleasure of attending. It was nice to have choice in which workshops to attend on such a wide array of topics pertinent to a music teacher. The performances from the students in the voice and piano competitions was top notch...I was in awe in how talented and expressive these youngsters are. Above all this though, I appreciated that this national convention gave me an opportunity to visit with colleagues and meet new friends from all across Canada. Thank you so much to the NSRMTA for all their efforts to make this a memorable event.

*Frank Horvat – Ontario* ✨

I certainly enjoyed the conference. It was an enriching experience as a presenter and as an attendee. I was so impressed with the opening ceremonies and performances at Pier I. It gave us all a wonderful insight into life in Halifax and the East coast!

I also enjoyed the presentation by Christopher Norton. The information he gave will be of great use in teaching my students and my student teachers. The final concert of the piano competition was also most enjoyable with such high quality performances.

I would like to thank everyone who helped to make the conference, "Music Inspires", such a great success!

*Eleanore McLeod - Manitoba* ✨

I very much enjoyed the finals of the piano and vocal competitions, Marvin Blickenstaff’s excellent Keynote Address as well as the early Saturday morning feature on the evolution of the piano. The Past Presidents’ Banquet was of course a highlight and extremely well done - truly a gala affair - I’m glad I attended.

One other item - Peggy Harrison was most helpful and even had her husband meet me at the airport! All much appreciated.

*Ernst Schneider - Past President CFMTA* ✨

The "Music Inspires" committee is to be congratulated on creating a conference that was all-inclusive in its choice of workshops and lectures plus the added bonus of some very fine handouts that were informational and also very practical in that one could use them immediately (Interpreting Chopin, Special Needs, Concertos, and dealing with performance anxiety and related problems). The final address by Marvin Blickenstaff was truly inspirational. However, I must admit that receiving the Distinguished Teacher of the Year award was a major moment in my life and I am still amazed. The conference also gave me the opportunity to renew old acquaintances and catch up on our lives. Thank You!

*Mary Tickner - British Columbia* ✨

This was my first CFMTA/FCAPM as a presenter (Inspiring Adults to Play Piano). I thought I would share a few tips I learned for future 1<sup>st</sup> time presenters.

1. Join Toastmasters and get lots of great support and feedback about how to make a good presentation
2. Meet the 'tech' team the day before the presentation to test out your PowerPoint presentation. (The Halifax tech team were very professional and helpful!)
3. Smile lots and enjoy talking about your favorite subject... your presentation.

It was a wonderful opportunity to speak to fellow RMT's and inspirational to listen to the other presenters. The icing on the cake was the hot summer weather so we could take in the sites of beautiful Halifax!

Regards,

Linda Gould - Presenter

[www.PlayPianoChordsToday.com](http://www.PlayPianoChordsToday.com) ❁

Thank – You Nova Scotia RMTA

The BCRMTA would like to heartily thank Rémi Lefebvre and the Nova Scotia Registered Music Teachers' Association for their hours of work and dedication that they gave to create a memorable experience for all who attended the Music Inspires Convention in Halifax. The Opening Ceremonies Concert was a fabulous mixture of professional, inspiring performances by the fabulous adjudicators interspersed with the musical culture of Nova Scotia. The array of events, workshops

and masterclasses offered many choices for all to participate in.

A few of the highlights for me were; the workshop on Marmontel and Debussy: The Subtle Imprint of a Master Pedagogue presented by Thomas Green. This was fascinating!

The Keynote Address given by Marvin Blickenstaff. I am very grateful that Mr. Blickenstaff agreed to have his address printed in this edition of the "Canadian Music Teacher" so that we can read it and again be inspired by his wisdom and teaching experience.

The closing banquet was elegant and a wonderful encounter for the senses.

I know that I came home with wonderful memories of: Music and Knowledge, Friendships and Experiences, and Admiration and Gratitude for all of the people who so diligently and passionately gave of their time and abilities to make the Halifax Convention such a success.

Thank- you again, Rémi, for your tireless energy and how generously you share your talents with all of us. You have set the bar high and we in B.C. are working hard to maintain the standard of excellence you have given us in Halifax. We are looking forward to seeing everyone in Vancouver in 2015 for our conference *Pathways to . . .*

Cindy Taylor President of BCRMTA ❁

### Andre Laplante: Some Words of Wisdom from a Master Class

Each player from the Piano Competition who did not place was entitled to a master class with André Laplante, Janina Fialkowska, or Katherine Chi. These words of wisdom are from the dynamic André Laplante, who worked with two gifted young men who both played Liszt, the *Rhapsody No. 11* and the *Mephisto Waltz*.

- Practise in character; put the piece in a frame. Count carefully, perhaps more slowly, to start this process
- Take the time to learn in the right way, so that something is built. Then there is joy in the playing.
- Music is all about expression, character. But first you have to organize it, starting from scratch.
- Put your energy into the rhythm of the piece, not in playing LOUD. Too much fast and loud just feeds the ego.
- The metronome gives us a *beat* that leads to a *pulse*, a cycle that includes action and reaction, and then to the *phrase*. See the music horizontally; put it together with a *swing*.
- To play accents effectively, *throw the ball*, don't play *down*.

Janet Leffek - British Columbia ❁

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# Music Inspires

After coming back from the CFMTA/FCAPM Conference in Halifax and listening to master pedagogues like Jennifer Snow speak about effective, imaginative teaching, I am full of new ideas and motivated to reach every student in their own unique way. Dr. Snow, in her presentation “Connecting the Head to the Heart”, developed the term **imagination gardener** which I instantly fell in love with. It speaks of the openness of a garden patch compared to the vastness of a student’s mind, the chance to plant anything you want in it - from beets to Bach, the growth potential of each plant and each student, and the cultivation process which results in beautiful ingredients or beautiful sounds. The question for each garden patch and plant, or rather each lesson and each student is, *how do I effectively achieve these results?* Our job in the time we are given is to identify the student’s learning style, see what motivates them, and connect their head, heart, and hands simultaneously to what they are learning. But as no two garden patches are the same, also no two students are the same.

Dr. Snow wondered what might happen if teachers cut out academic definitions of fortissimo, allegro, or staccato and communicated with students by



touch, action, breathing, or vision. What if we asked to our students to play a “lazer-beam look”, play a “sigh”, or to play a “velvet ribbon”?

At Dr. Snow’s suggestion, my post-conference project was to collect a bag of ribbons, cloth, and felt to do exactly

that. The ladies at Fabricland thought I was nuts as I explained that I want my students to both feel and play a variety of textures - from rainbow satin, to fine white lace, red ruffles, black sandpaper, bronze sequins, grey fur, gold brocade, and more. Can you imagine how a student would respond if you let them feel a smooth, sultry silk ribbon and then asked them to play that sound? Think of how effective it would be to touch the evenness of broadcloth to get an even, steady touch in King William’s March. Even if they are not a tactile learner, getting a student to see a string of sequins and then play the “shimmer of a falling star” in Chopin’s *Berceuse* will make that passage memorable.

The purpose of this exercise is to have students *own their pieces*. When their imaginations are set in motion, they pour themselves into the piece and the final result has the “it” factor: that memorable, refined, impressive sound that we want for all students. Dr. Snow challenges you to get students off the bench, into their hearts, and have them individualize their music.

*Karen King, Calgary Branch ARMTA* ❁

## **Dr. Lois Svarb: It’s All in Your Mind, motor imagery and the musician**

This was one of the first lectures of the convention, presenting fascinating insights that Dr. Svarb has investigated over many years. She offered a reading list for those interested in learning more.

Motor imagery is the imaginary rehearsal of everything you do to make music without actual physical movement. As it relies on a strong auditory-motor connection in the brain,

it has been shown that it produces almost the same changes in the brain as actual physical practice, and five minutes’ mental practice will produce almost the same result as five minutes’ physical practice.

Practice makes *permanence!*

Motor imagery facilitates learning, reduces injury, helps with learning physically demanding music, encourages focus, and makes it possible to practise when an instrument is not available.

*Janet Leffek - British Columbia* ❁

I would like to mention a couple of workshops that I really enjoyed at the convention.

Pamela D. Pike’s presentation: The effect of pitch and rhythmic chunking on reading: Concrete strategies for teachers - which was very interesting and gave practical suggestions for helping to teach sight reading.

Also useful was Julia Brook and Joe Ferretti’s workshop the use of technology in the studio.

Dr. Melissa Martinros’ talk on Pedagogical Strategies for Children with Special Needs was particularly interesting and useful. Like other teachers I am dealing with teaching children with various disabilities, ADHD, and Aspergers Syndrome, and any help on that score is very welcome!

I thought the winning pianist at the competitions, Xiaouyu Liu, played particularly beautifully, with finesse and obvious technical mastery, a real delight to hear.

*Margaret Macpherson - Ontario* ❁



# CANADIANA PIANO QUARTET

**W**e: Katie Peters, Maria Peters, Alexis Gee, and Kathryn Fortune make up the “Canadiana Piano Quartet.” It started in late 2011 when our piano teacher, Joyce Klassen had us prepare Joanne Bender’s *Canadiana Suite* for the annual Rotary Music Festival in Whitehorse, Yukon. Joanne and Joyce befriended each other at the CFMTA Convention that year and were asked to do a joint presentation on ‘*The Joy of Ensemble Playing*’ at the upcoming 2013 convention in Halifax. Joyce asked our quartet to accompany her in presenting the workshop. We agreed and thus started the long road of practicing, planning, and fundraising for our journey.

The Canadiana Piano Quartet learned and perfected 4 quartets to present in the workshop. Heavy thinking went into costumes as we would be changing from balloon popping, to railroad workers, to patriotic Canadians, and finally to policewomen over the course of the workshop. Fundraising consisted of endless hours of grocery bagging, garbage picking, and grant applications. We were even spotted by CBC News one day out busking on Whitehorse’s Main Street!

Finally, after months of preparation, we were off to Halifax! And what an experience it was to be involved in the 2013 CFMTA/FCAPM Convention! From workshops on performance anxiety and playing Chopin, to joining Christopher Norton on some piano duets, to hearing the stunning young performers in the semi-finals and finals of the National Voice and Piano competitions, we had two extremely busy days at the convention!

And when the last workshop time slot arrived, it was our turn: *The Joy of Ensemble Playing*, presented by Joyce Klassen, Joanne Bender, and the Canadiana Piano Quartet! The two teachers explained the importance of playing in ensembles, and then demonstrated 4 essential aspects of quartets and how to teach them.



In the Workshop!  
With Joyce Klassen and Joanne Bender

This is where we came in. For each example, we played one of our 4 prepared quartets, and they worked on the highlighted element with us. The first element was **rhythm**, and “*Balloon Pop Polka*” was the example quartet. The first time through, we clapped our hands instead of popping balloons as the music required, and the second time we used balloons. To highlight **melody**, we played “*Working on the Railroad*,” which demonstrated how the melody jumps around from part to part. The third quartet highlighted **tempo changes** using Joanne Bender’s “*Canadiana Suite*.” It was an amazing learning experience for us to work with the composer of this piece! And wow, what a fun piece it is to play! The final element was **articulation**, and to show this we used “*Marche Militaire*” by Schubert, demonstrating how articulation must be played the same when repeated by different players in different parts.

With rapid costume changes between quartets, a thoroughly-intrigued audience of teachers, and such a fun team to work with, the goal of the workshop -showing how much fun it can be to play music as an ensemble- was certainly achieved!

And to make the most of our trip across the country, we spent our final day in Nova Scotia touring across part of the coast. Exploring Lunenburg, seeing the Bluenose, swimming in the Atlantic Ocean, learning about the Halifax explosion at the Maritime Museum, and seeing the famous Peggy’s Cove lighthouse were a few exciting highlights! We ate fresh lobster, crispy fish & chips, and creamy Scotsburn ice cream as we wandered along the Halifax pier in the evenings. Meeting many friendly and welcoming people, such as the family who billeted us in their home during our stay, was yet another added bonus to our journey.

It was an incredible experience for us to take part in the 2013 CFMTA/FCAPM Convention, both in learning and in fun! And (to keep rooting for Joyce and Joanne) a huge JOY to play in the Canadiana Piano Quartet ensemble! 🌟



At Peggy’s Cove, Nova Scotia

# CFMTA/FCAPM PIANO COMPETITION - 2013

Halifax Piano Competition a Success!  
Eight competitors from across Canada played exciting classical music from morning till evening on July 4<sup>th</sup>, 2013 in Halifax at the National CFMTA/FCAPM convention. The world class judges included Katherine Chi, Janina Fialkowska and André Laplante. Four prizes were chosen from the semi final round of competition.

Dorothy Buckley Prize for Best Performance of a Canadian work

- Timothy Brennan, NL

Marek Jablonski Foundation Prize for Best Performance of a Chopin work

- Peter Krejcar, AB

Willard Schultz Prize for Best Performance of a Baroque work

- Xiaoyu Liu, QC

Willard Schultz Prize for Most Promising Performer

- Albert Chen, MB

The winners of the competition were:

1<sup>st</sup> Place **Xiaoyu Liu, QC**

2<sup>nd</sup> Place **Maria Fuller, SK**

3<sup>rd</sup> Place **Sooyoun Shin, NS**

A special thank you to the convention committee in Halifax for their excellent organization and vision in hosting such a wonderful convention.

*Heather Blakley*

Chair, Competitions and Awards

*Photos by Mark Wanzel*



# 2013 VOCAL COMPETITION

Nine inspiring singers from across Canada sang for our three highly esteemed adjudicators on July 4<sup>th</sup>, 2013. The Adjudicators were Isabel Bayrakdarian, Mary Lou Fallis, Richard Margison. Three singers advanced to the finals held on July 5<sup>th</sup>.

- Whitney Mather - Saskatchewan
- Brittney Cann - Nova Scotia
- Tzeitel Abrego - Ontario

1<sup>st</sup> Place **Whitney Mather, SK**  
\$5000 donated by Shiela Piercy

2<sup>nd</sup> Place **Brittney Cann, NS**  
\$3000 donated by Janet Leffek and Marjorie Foxall

3<sup>rd</sup> Place **Tzeitel Abrego, ON**  
\$2000 donated by Dr. Lorna Wanzel and Edith Price

Best Opera Aria - Ariane Cossette QC  
donated by Opera Nova Scotia

Each of the non-finalists recieved \$100.00 and a master class with an adjudicator. This was donated by

- Dr. Gary Brook
- Gillis and Carmel Carrigan
- Joan Cunningham-Bissett
- Helen Murray
- Carol Von Syberg
- Maritime Conservatory of Performing Arts Association

Collaborative pianists were Jennifer King, Simon Docking and Mary Martell who worked very hard with the vocalists, teachers and committee.

*BRAVO*

*Marilyn Harrison*

Chair, Vocal Competition

*Photos by Mark Wanzel*



# HUGHEEN FERGUSON DISTINGUISHED TEACHER AWARDS - 2013



Patricia Frehlich, AB  
• *nominated by NSRMTA*  
*presented by Rémi Lefebvre*



Lynn Johnson, NB  
• *nominated by NBRMTA*  
*presented by Barbara Long*



Mary Tickner, BC  
• *nominated by BCRMTA*  
*Vancouver Branch*  
*presented by Keiko Alexander*



Lorna Wanzel, NS  
• *nominated by NSRMTA*  
*presented by Rémi Lefebvre*

*Photos by Mark Wanzel*

**T**he **Hugheen Ferguson Distinguished Teacher Awards** is a method of honouring deserving members of Registered Music Teacher's Associations across Canada. These awards were created in memory of the late Hugheen Ferguson, whose estate gifted the CFMTA/FCAPM with \$5000.00. Hugheen, CFMTA/FCAPM president from 1997-1999, was an extraordinary teacher, administrator and supporter of the Association and the arts throughout her lifetime.

Individuals who have made significant contributions to the art of music and the profession of music teaching will be recognized through the *CFMTA/FCAPM Hugheen Ferguson Distinguished Teacher Award* for distinguished teaching and/or distinguished service. The following criteria for recommending a teacher are offered as a guideline:

- they have made a significant impact in their community
- they have demonstrated outstanding service to the organization
- they have had an exemplary teaching career.

Recipients of these awards will be recognized at the biennial CFMTA/FCAPM National Convention. Each would receive a complimentary ticket to the Gala banquet and an attractive CFMTA/FCAPM Hugheen Ferguson Award certificate. Also, new recipients would be prominently recognized in the *Canada Music Week® Edition* of the *Canadian Music Teacher*.

Designating this award to a colleague is easy! Simply send a contribution of \$250.00 along with the completed Hugheen Ferguson Awards information sheet. The funds may come from an individual donation, a local branch or the province association.

Please note that the distinction may not be established in the contributors' names. This is an honour to be bestowed only by one's peers.

In the event that the recipient is unable to attend the national conference, the certificate will be sent to the distinguished teacher's provincial association, who would then be encouraged to recognize the recipient.

The money will be placed in the CFMTA/FCAPM Scholarship Fund for future national competition prizes.

QUESTIONS?

Contact the CFMTA secretary at [admin@cfmta.org](mailto:admin@cfmta.org)



# 2013 TECH TEACHER OF THE YEAR HAS BEEN CHOSEN

*Rhona-Mae Arca - Calgary, Alberta*

**W**e are pleased to announce that the winner of the first 2013 Tech Teacher of the Year award is Rhona-Mae Arca from Calgary, Alberta.

Rhona-Mae is a musician and music educator from Calgary, Alberta. She holds an ARCT in Piano Performance from the Royal Conservatory of Music and Level 7 Contemporary Idioms Certificate from Conservatory Canada. She is a member of the Alberta Registered Music Teachers' Association (ARMTA), the Alberta Piano Teachers' Association (APTA) and Canadian Federation of Music Teachers' Associations (CFMTA). She has served on the ARMTA Calgary board for several years and was Branch President from 2008 – 2009.

The 2013 Tech Teacher of the Year award is sponsored by Roland, Music For Young Children and Conservatory Canada. Teachers from across Canada were invited to submit short videos detailing their use of technology in their teaching studios. Doug McGarry, Roland Canada's Executive Education Manager says "All the video entries received were truly inspirational in terms of the creative ways the teachers are using technology with their students.

The judges had a difficult task to come up with only one winner. The adjudication committee included representatives of Roland, Conservatory Canada, Music For Young Children and CFMTA (Canadian Federation of Music Teachers Association).

Aside from the title of Tech Teacher of the Year, Rhona-Mae won full air travel and accommodation expenses to attend the CFMTA/FCAPM Conference in Halifax in July where she was officially presented her award.

Rhona Mae's video submission can be viewed on the Roland YouTube Channel at the following address:

<http://www.youtube.com/watch?v=QwOEaViuf7w>



*Photo by Mark Wanzel*



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# ABCs of Mobile Devices

Presented at the Canadian Federation of Music Teachers Association Conference

By Dr. Julia Brook & Dr. Joseph Ferretti

**M**any teachers are familiar enough with computers to use some favourite websites. However, apps on mobile devices can be even more convenient and readily accessible for teachers and students. They can be used easily during lessons. Below are some key terms associated with mobile devices. We've also listed some apps that we think you and your students would enjoy using.

## What Can You Do On A Mobile Device?

**Smartphones:** Talk, text, browse the Internet, use email, take or view photos or videos, read books, and use apps. You need a phone plan to talk and/or text and a data plan to email, browse the Internet and download apps. You can also use a wireless network (just as you do on a computer) to access the Internet, which does not affect your data plan.

**Tablets:** Browse the Internet, use email, take or view photos or videos, read books, and use apps. You need a wireless connection to access the Internet on your tablet. Some tablets can be used as a phone. You can insert a SIM card and buy a data plan in order to use the 3G/4G network.

\*Many apps don't require Internet connection for use (you just need to be on the Internet to buy them). Some apps link you directly to a particular website (e.g., Gmail, Facebook).

## What's an Operating System?

**iOS:** the operating system for Apple products (e.g., iPhone, iPad, iPod )

**Android:** a type of operating system that runs on many smartphones and tablets (e.g., Samsung, HTC, Nokia, etc.). Google developed the Android operating system.

**BlackBerry:** a brand of smartphone that has its own operating system (BlackBerry phone or Playbook). BlackBerry (formally RIM) develops BlackBerry products.

## What are Apps?

1. An app or application is a program or piece of software that performs a certain task.
2. Each operating system has its own set of apps, and apps can't cross operating systems.
3. Not everything that works on a computer can work on a mobile device (e.g., especially products that use Flash).
4. Apps are free or cost a nominal amount.

## How Do You Buy Apps?

1. Buy apps for your iPad/iPhone at Apple's App Store
  - a) You need to set up an account at the App Store (even free apps).
  - b) You pay for the apps using your credit card or iTunes gift card.
2. Buy apps for your Android device at the Google Play Store
  - a) You need to set up a Google Wallet Account.
  - b) You pay for the apps using your credit card (which is stored in Google Wallet).
3. Buy apps for your Blackberry at BlackBerry® World™

## Incorporating Mobile Devices in Your Teaching

### Using your students' devices

1. Ask students to pull out their device (we know it's probably hiding in their pocket/bag) to use in their lesson.
2. Record a piece using their device and listen to it together, using the camera or recording app.
3. Use the memo tool as a dictation book.
4. Ask students to download a metronome app.
5. Ask students to download one of the theory apps to reinforce a theory concept.
6. Ask students to download one of the score readers and find a piece they would like to learn.
7. Ask students to use one of the ear training apps for their home practice.
8. Record a demonstration of something that you would like the students to bring home with them for the week.

### Using your devices

1. Download a sight-reading app to use in your lesson.
2. Download a recorder to record your students' playing.
3. Use the video camera function to occasionally record your students' playing.
4. Export the recordings to the students for their records.
5. Ask students to purchase an SD card (to use on an Android device) to save their recordings.
6. Pull up your students' exam reports and review them with your students.

# A FEW APP'S TO CONSIDER

(more to come in the next issue)

## APPLE - iPad, iPhone, iPod (Touch)

### Pre-loaded devices on your iPad

#### Memos

*This feature lets you write notes.*

#### Camera

*This feature lets you take photos or shoot videos.*

#### Internet Browser

*The feature lets you go on the Internet to visit websites.*

### Sight Reading

#### SightRead4Piano by Wessar

*Provides excerpts for every ABRSM grade level. Built-in metronome, measures gradually disappear.*

Free lite version, upgrade \$

### Ear Training

#### Karajan

*Provides exercises asking you to identify intervals, chords, scales, pitches, tempi or key signatures. Score and instrument display. Piano, organ, nylon and acoustic guitar sounds available.*

\$ 9.99

#### Do Re Mi Ear Training

*Identify notes and short melodies using sol-fa syllables. Guitar or piano sounds available, shows progress over various time frames.*

\$ 6.99

#### Aural (ABRSM)

*An individual module is available for each of the ABRSM grades. Includes clap back, echo sing melodies, questions about dynamic and tempi changes for any of the excerpts. Record your own examples.*

Free

### Metronome

#### Super metronome

*Adjust tempi.*

Free

#### Metronome light

*Adjust tempi.*

Free

## ANDROID

### Pre-loaded devices on your Android device

#### Music Player

*Import and play your music.*

#### Camera

*The feature lets you take photos or shoot videos.*

#### Internet Browser

*Let's you surf the Internet.*

### Sight Reading

#### Music Sight Reading

*Note reading flash cards and quizzes.*

Free

#### Music Tutor Sight Read

*Identify notes and key signatures.*

\$ 2.39

#### Music Tutor Fret Master

*Identify notes on a fret.*

\$ 1.89

### Ear Training

#### Ear Training 3

*Identify intervals, chords, chord progressions.*

Free

#### Aural book for ABRSM

*Provides excerpts for every ABRSM grade level. Built-in metronome, measures gradually disappear.*

Free

### Metronome

#### Metronome Beats

*Set your tempi, or tap your tempo and let the metronome find the tempo.*

Free

Hello Everyone,

Thank you to Julia and Joseph for letting me include this hand out in our magazine. Space is always an issue in our magazine and I ran out of room, so I will include the rest of the apps list in the next issue of *The Canadian Music Teacher*.

Thanks, Dina

PS: If you have a few favorites, please send them to me to include.




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Written by Trixie Deckert Hennig





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*Thank you Nova Scotia for amazing memories*

*See you in 2015 at . . .*



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*more information coming soon. . .*



Our Executive - Bernadette Bullock, Cynthia Taylor,  
Charline Farrell and Lorna Wanzel

*Photos by Mark Wanzel*







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# THE POWER OF ONE - A Legacy of Beautiful Music

Marvin Blickenstaff - *Keynote address at Music Inspires*

**B**ack in the 1930s a young Venezuelan pianist wished to further her musical studies, and did exactly what many aspiring musicians from North and South America chose to do in those days: she went to Europe to study. Back to the source. Her choice was Paris. After completing her studies there, she made two life-altering decisions: she returned home to Venezuela, and she became a nun.

Sister Marta was a brilliant pianist, and her students acquired some of that same skill. Sister Marta had an outstanding student in Venezuela by the name of Doralisa Jimenez de Medina. Doralisa was a devoted teacher, and opened her studio to one and all - even to those who could not pay for their lessons. She had a knack for collecting discarded pianos, and often had as many as seven pianos in her studio. Her students would gather and play for one another and together. Doralisa arranged sonatas, symphonic overtures, and other classical works for multiple pianos. The students would play together - some of them barely able to read their highly simplified parts - but they played in ensemble, and they developed a passion for making music. It was class piano at its finest: the students listened to one another, and thrilled to the sound of this piano orchestra as they played together. And they performed. They performed a Friday recital simply because it was Friday; and they performed again on Saturday because it was Saturday. Every occasion validated a performance by these young piano students. Music was ingrained into their lives.

One of the students in her class was named José Antonio Abreu. He, too, was baptized into a lifetime of music-making by Doralisa's instruction. Doralisa's model became the foundation for "the system," El Sistema, which Abreu founded: music for all, regardless of economic background, the joy of making music together, and the insistence on performance as an integral part of the learning process. The story of El Sistema in Venezuela is too extensive to detail here (and you probably know it well). El Sistema has grown to all corners of that country and enjoys a current enrollment of nearly 350,000 students in 125 youth orchestras and 31 symphonies. This primarily-orchestral music education program has been successful in raising the living standard of the poorest segments of the Venezuelan society, has effectively reduced the drug traffic among teen-agers, and enjoys the financial support of both government and private business. The youth orchestras have traveled abroad and garnered top prizes in international festivals. The poster child of El Sistema is the current conductor of the Los Angeles Philharmonic, Gustavo Dudamel. There are El Sistema programs in the US from coast to coast, and El Sistema programs are to be found in virtually every Canadian province.

Why do I mention José Antonio Abreu's piano teacher? Because she was **one** person with a passion and vision to share music with others... to share with a multitude of students in a big room with seven upright pianos, whether they could pay for their lessons or not. Music became the driving force in their lives. They made such inspiring music together that, through one of her students, the entire Venezuelan economy and social fabric has been changed. And that influence is now spreading throughout the world.

**The Power of One.** We see it all around. The potent force of talent when combined with energy and vision and a spirit of giving. Three things:

- 1) talent
- 2) energy and vision
- 3) a passion to serve

As I think about those three qualities, I find it difficult to rank them in any order of priority or importance. They form a very powerful equilateral triangle. Leave out any one of those characteristics and our strong triangle begins to wobble and collapse.

All of us possess the Power of One. Our triangle may need reinforcements for one side or the other. But the potential for impacting the lives of our students is awe-inspiring.

You've got it! Talent, energy and vision, and the passion to serve.

A friend of mine is a university piano professor. He plays recitals, teaches applied piano and piano pedagogy, advises students, and supervises research. You name it, he does it. I often think his life runs on a unique clock. It is obvious he finds more than 24 hours in each of his days.

But each week this highly talented university professor finds time to spend several hours reaching out far beyond his assigned university load as he teaches music one-on-one to

severely handicapped children. I've had the opportunity to witness some of those lessons both in person and on video. His expertise is awesome, and his sensitivity and humanity is overpowering. Watching him reach out to these autistic children with music brings tears to your eyes.

Each of us has impact on our students, but we don't often have the opportunity to save a life. In a very real sense I think this university professor is not just a music educator, but he is also in the life-saving business. I'm confident that his university students appreciate the fine instruction they receive from him and his pedagogy students turn out to be very skilled teachers. But if those autistic children could speak of their musical experience with him, they would probably say something like "he gave my encumbered life joy, hope, and meaning."

One person who reaches out far beyond his job description and gives meaning to those less fortunate - through music. His triangle is very strong.

**The Power of One.** We see it all around us. We were inspired by teachers who possessed that passion, and we experienced that power operating at full force.

Many of you are doing similarly remarkable deeds as you reach out to your students and to your communities. I have been frequently enough in Canada to hear stories of teachers who travel great distances to teach in remote communities, bringing music instruction to children who would otherwise be deprived of that opportunity. Some of you teach underprivileged children. The irrefutable message of El Sistema and other music projects around the world is that music has a life-altering effect on the lives of children, and that playing an instrument and joining an ensemble lifts their lives above the poverty, drugs,

and crime which otherwise would ensnare them.

Why are children who grow up in the slums of our cities, in South America and in Africa... why are these children so drawn to music?

D.H. Lawrence said: "*The human soul needs beauty more than bread.*"

Beauty. If someone were to ask you why you are a music teacher, would you reply with the D.H. Lawrence quote and say "*Because the human soul needs beauty more than bread*"?

A number of years ago I was on a workshop tour and found myself one Saturday morning with nothing on my schedule. I turned on the TV, starting flipping channels, and found myself watching a remarkable documentary on the Texas Boys Choir. The final interview with the conductor remains vivid in my memory. The interviewer commented "I have been with you and the choir for several months. I've seen you on tour, in recording sessions, and in rehearsal. It has been fascinating and inspiring. But one question has been with me this entire time. Why did you decide to be the conductor of a boys' choir with the obvious frequent change of personnel, when you could have conducted a professional adult choir with a stable core of singers from year to year?" The conductor learned back in his swivel chair and replied "I think of children as coming into this world with clean slates. Very soon parents and family write indelible messages on the slate of that child's life. And when a child socializes in pre-school or kindergarten, other important messages are written. By the time I meet the boys, there is very little space left to write a message about the beauty of music and the joy of making music together. If I do not write a meaningful musical experience on the slate of each boy's life, their slates may be too full."

## THE POWER OF ONE - cont.

That's why we teach! To write messages about the beauty of music on the slates of our students' lives!

I'm sure most of you have heard about the Landfill Harmonic on YouTube or Facebook.

The location is a slum outside of Asuncion, Paraguay, where bottle caps, door keys, and paint cans have been given new purpose. The slum is the site of a massive landfill where over 1,500 tons of solid waste are dumped ... daily. Under the supervision of local musician Favio Chávez, these utterly impoverished kids make beautiful music on instruments constructed almost entirely out of materials reclaimed from the dump.

Favio Chavez and a local garbage picker began experimenting with instruments they could construct from trash. Tin water pipes, buttons, bottle caps, and spoon and fork handles make up the body and keys of the saxophones. Oil or paint cans and recycled wood are used for the string instruments. They play mostly classical music, but the children have also learned some contemporary Latin music and orchestral versions of Beatles songs. Now the Landfill Harmonic is touring throughout South America and as far away as Japan. The testimonies of the young people in the orchestra about the joy of being able to play a musical instrument, the beauty of the classical repertoire, and the experience of playing together gives an entirely new perspective on the basic fundamental truth of why we teach music: to bring beauty into the lives of our students.

As human beings, we are fulfilled by musical expression, we are elevated to a different level of existence. The human being needs music!

So...

- 1) music is meaningful
- 2) we believe that music education is important in the life of every child
- 3) we are dedicated teachers
- 4) and we have studios that are bulging at the seams

What could possibly be wrong with that picture?

I would ask one simple question: What is the primary focus of your lessons?

You might answer, and admirably so, "a well-balanced curriculum."

- I teach proper technical procedures
- my students learn to read fluently
- and we cover a broad range of repertoire

Let me step aside from the question about primary focus for a brief moment and confess that I was a potential teenage piano drop-out. I had reached 7<sup>th</sup> grade, my older brothers quit piano lessons when they were in the 7<sup>th</sup> grade, and I was preparing to follow their example. My mother refused my request to stop lessons, and arranged instead for me to take lessons from the town's finest teacher. In just a few lessons this new teacher, Fern, changed the entire direction of my life. Fast forward about 60 years. Fern lived to be 100 years old, and on that momentous birthday a number of her students performed a concert in her honor to a packed local auditorium. The former student who welcomed the audience and offered opening remarks talked about our various relationships with Fern over

those many decades, and concluded that all of us share a common legacy from her instruction. He said "Fern gave us the gift of beautiful music."

My teacher gave me the gift of beautiful music.

Would that all of our students would say that about the legacy we provide them through our instruction: we gave them an ability to make and appreciate beautiful music.

Now back to our question What is the primary focus of your lessons?

If your answer does not place at a top level the primacy of teaching musical expression, I invite you to do some re-assessment! You might wish to respond "Easier said than done" and I will join you, agree with you, and report that it is my daily quest in each lesson I teach. *How can I bring each student into a fuller appreciation and effective interpretation of each piece the student plays?*

It is my convicted belief that the teacher's mandate is to have the highest, most well-informed view of every piece we teach, and strive to move our students to that level.

When we bog down with a student's poor sound, incorrect notes, or inadequate technique, most often we lower our standards. That dare not happen, for in so doing, we deprive our students of their innate ability to experience and express beauty.

For decades I taught piano pedagogy on the college level. In our first pedagogy class, after welcoming the class and making a statement about the fact that this was a music education class with a focus on teaching piano, I would ask the students... "So, what is music?"

Can you define what you are going to teach?”

The ensuing discussion went back and forth and varied obviously from year to year, but ultimately the same basic definition emerged: “Music is the expression of the entire human experience through organized sound.”

Expression.

Expression of the entire human experience.

Expression of the entire human experience through organized sound [the composer].

I urged my piano pedagogy students to memorize that statement and evaluate at the end of every lesson if theirs had been a true “music lesson.” Did the lesson focus on expressive playing? The music can be vigorous, joyful, sorrowful, ... but must have expression.

Richard Chronister, the great American pedagogue who co-founded the National Conference on Piano Pedagogy and was founding editor of the journal *Keyboard Companion*, wrote in the second issue of that magazine: “We teachers must remember that students enroll in piano lessons for one reason only: to make exciting sound at the piano. When our lessons do not focus on that very musical goal, we are cultivating a potential piano drop-out.”

In other words, students have a high musical expectancy when they enroll in music lessons. They want to express feeling through their music. The question Richard poses through implication is “Do we teach to that goal?” If not, the students become a potential music lesson drop-out statistic.

Now that’s all a bit “pie in the sky,” isn’t it? Not every student can score in the 90s in the RCM exams. Not all

students are equally talented. “I even have trouble getting my students to practice as they should,” you say.

So let’s get practical. Let us turn our attention briefly to a “hands-on” approach to teaching expression. How do students learn to be expressive? How do students even learn to recognize and appreciate beautiful, expressive music?

I would like to suggest six ideas for you. But before we go through the list, let me share another experience with a piano pedagogy student.



I was preparing to leave my studio and go home for supper one evening when there was a knock on my door. “Come in!” I said, and there stood Mary Louise with tears in her eyes. Mary Louise was a senior at our college who had several years of pre-college teaching experience and, as a senior, was given the responsibility of the third-year class in our preparatory department. Mary Louise said “Can I talk with you?” I took off my coat, put down my briefcase, and said “Of course. What’s up?”

*Mary Louise:* I can’t get my third year class to love Mozart as much as I do.

*MB:* Tell me about it.

*Mary Louise:* I have assigned a Mozart minuet, and, well, they just don’t get it.

*MB:* What do you like about that Mozart minuet?

Mary Louise describes the piece elegantly, with analysis of the rhythmic play, the melodic contours, etc.

*MB:* Did you share that with your class?

*Mary Louise:* No, they just don’t get it.

*MB:* One cannot force another person to feel something or make another person respond in a certain way. The way we influence our students is to profess our own appreciation, excitement, enjoyment, and show them why we feel that way. You could say to your class with great excitement: “I’m so glad that you have progressed to the point that you can play this Mozart minuet. It is one of my favorites. Listen to the sound and notice how he...” (and describe what is meaningful to you about the piece.) You just did that for me when you articulated what you enjoy about the minuet. That’s how we move our students into a position of musical enjoyment and appreciation.

Based on that little bit of advice, that we do not force appreciation, but freely express our own enjoyment and excitement about the pieces at hand, let me suggest a few ideas for you to consider. The topic: Teaching expression ... beautiful expression.

## THE POWER OF ONE - cont.

### 1. Play for your students – model for your students the sound of their repertoire.

Assumption #1

- their home piano is not as good as yours

Assumption #2

- students do not listen to solo piano playing

Assumption #3

- students learn most through imitation

Conclusion: the teacher must model beautiful, expressive, shaped sound for the student. It is a process of ear-education. The ear leads the process. The fingers will find their way (with our help!)

A few years ago I was judging the Spokane (Washington) Greater Arts Festival. The Festival is organized in “classes” organized by age and repertoire. Parents and teachers sit in on those classes, hear the students perform and listen to the judge’s summarizing remarks. During that week I heard wonderful performances on all levels. But when one teacher happened to be in the room, musical miracles took place. At the very end of the week I was finally allowed to speak with that teacher and commented to her on the remarkable achievements of her students throughout the week. “How do you accomplish that throughout your studio?” I asked. She thought a bit and replied, “Oh, I don’t know. I supposed it all boils down to the fact that I just love the sound of the piano.”

Modeling. Investment in the beauty of the sound. Identifying with the emotion of the music. It has rich rewards!

### 2. Encourage your students to compose.

You will be amazed what you learn.

From the very first week of lessons, my students are given a “You the Composer” project on their assignments. Their assignments at this level include:

- a title (purpose: that their music expresses the title)
- what to use (they feel free to compose only when they have parameters)

Often in the first week, their “You the Composer” piece is titled *Falling Leaves*. The students are to limit their piece to black keys going downward to the left. In class I illustrate several different possibilities for their own compositions (it is important for the teacher to illustrate various possible solutions to the assignment.)

One student returned with her *Falling Leaves* in which the final note of each phrase went up instead of down. When I asked her about the turn of phrase she remarked: “because when you see a leaf fall, it goes....” (and she drew an elegant picture with her arm of a leaf falling, then being lifted by the air current before falling further.) A student’s creativity often exceeds our expectations.

Why composition? Because the student connects sound to expression on a very personal level. It is truly “their piece.” Their imagination is called into play, and they paint their picture into musical sound.

### 3. Play duets with your students.

You know how enjoyable this is. You know how much your students love playing with you. What you may not realize is how much you teach through duet-playing.

- rhythmic stability
- new level of reading - the eye must flow with the music
- expression - which you model and they imitate. It’s so important!

### 4. Provide the student with *Rules of Thumb* for shaping musical sound.

We all teach, and we all teach well. In each lesson we cover many different points about practice, interpretation, accurate reading, etc. However, students often gain the impression that each piece is unique (which it is) and that the interpretation of one piece does not relate to the interpretation of another (which is not true).

We have the ability to provide our students with tools they can use to shape the musical sound expressively.

My students even have a page in their lesson notebooks reserved for these rules as we “discover” them, and refer to them week by week. We call them **Musical Rules of Thumb**.

Early in the very first term, I am able to give my students a Rule of Thumb which will serve them well for the remainder of their musical lives:

#### a. *the last note of a phrase is the quietest*

That one rule turns little “note-pushers” into young artists. It is amazing how carefully they listen to make the last note of a phrase the quietest. The result: beautiful expression and careful listening. ►

**b. out of 4, go for 3**

So much musical construction is shaped in four-measure phrases. Invariably the focus of a four-measure phrase is in the third measure. Give your student the gift of expecting that shape to occur. (It will.)

**c. in a two-measure unit, the focus is on the downbeat of the 2<sup>nd</sup> measure**  
It works – 98% of the time.

**d. in a two-note unit (phrase), emphasize the first note – *always***

**e. (similarly): emphasize the “wrong” note**  
appoggiaturas - V<sup>7</sup>-I

**f. the tonic 6/4 (I 6/4) chord is the harmonic focus of the phrase or section. Give that chord special focus.**

This list can go on and on. But the interesting thing about the Musical Rules of Thumb is that they apply (nearly) universally: across style periods and from composer to composer. They are musical “norms.” And the great benefit is that the student becomes increasingly independent in determining interpretation. (Isn't our goal to work ourselves out of a job?)

**5. Devise ways for your student to take the lesson home.**

Summarize the lesson at the end. Have the student record the lesson.

**6. Make a file of “Beautiful Pieces.”**

We have in mind a number of “Boys’ Pieces,” “Pupil Savers” and showy “Recital Pieces.” But our files may be sparse on pieces which develop special musical sensitivity. Yet musical expression must be one of our primary goals of instruction. “Slow” does not mean “easy,” or “boring.” “Slow” may move the realm of musical expression from the obvious surface of fun and excitement into a profound penetration into the soul. And “slow” demands very careful listening.

One final story in closing.

When I teach piano pedagogy courses to college students, two components are the backbone of each course:

- the students in the class must teach
- the students in the class must teach under supervision

We meet in lecture/discussion sessions, the pedagogy students observe me teach beginning children in a class setting,

and the pedagogy students teach a back-up private lesson based on the assignment I have given the class. My own teaching schedule prevents me from observing many of their lessons, so I require the pedagogy students to provide me with a recording of the lesson, to which I listen and respond.

It was only about the fifth week in our curriculum with beginning students. On the recording I heard Erica (pedagogy student) teaching Jennifer (seven year old). They were working on a black-key setting of the words *Star-light; Star bright; First star I see tonight. Wish I may and wish I might; have the wish I wish tonight.* The purpose of the piece was to prepare skips and steps.

Erica coached the piece to a very sensitive level, and then announced “I have a part to play in this piece, too. Let’s play “Star-light Star Bright” together. They did, and Erica’s sensitive accompaniment reinforced the fine work she had accomplished with Jennifer. It was a truly beautiful musical experience.

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Following their duet performance, there was silence on the recording. Then I heard Erica exhale and exclaim: "Oh, Jennifer! That was so *beautiful!*" I hope I never forget the sound we made together. Do you know what we are going to do with "Star-light, Star bright? That's going to be "our piece," and we're going to play it together in every lesson.

And they did.

And the list of "our pieces" grew week by week.

And Jennifer's feet did not touch the ground all year long.

We all have the **Power of One** to change the lives of our students as we lead them to the skill and thrill of making beautiful music. It doesn't have to wait until Level 4 – it can start with Lesson #1. That is our goal. That is our mandate as music teachers.

As was said of Fern, and as we pray will be said of us by our students:

*My teacher gave me the gift of beautiful music.*



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

Pedagogy and serves on the Executive Planning Committee for the National Conference on Keyboard Pedagogy.

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

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*Northern Lights* Canadian National Conservatory of Music is proud to announce the release of *Northern Lights An Exploration of Canadian Piano Music Musical Discoveries 8B*.

This all-Canadian series now includes twenty-one piano solo books ranging from pre-reader to grade eight – literally hundreds of new Canadian works in a wide range of styles.

In addition to the *Northern Lights* solo books, CNCM has also launched a piano duet series. *Northern Lights Primary Piano Duets* includes fourteen Canadian primary piano duets in fixed position with staggered entries and equal parts– ideal first duets for study purposes, recitals and festivals.

CNCM has also published a third book in a series of student compositions called *Shuffle on Schumann*. This series (*Bach off Bach* and *Move over Mozart*) encourages young writers to share their music through composition.

For more information regarding CNCM piano and pedagogy programs, Composer & Kids, Summer Sizzle or Coaching Classes visit: [www.cncm.ca](http://www.cncm.ca)

## Conservatory Canada Notes Honouring Helen Arline Dahlstrom

Conservatory Canada's 2013 Convocation will be held November 9 in London, Ontario, when we celebrate the achievements of music students from across Canada and honour the memory of Helen Arline Dahlstrom.

*"Helen's lifelong devotion to the advancement of Canadian music and musicians is an inspiration,"* says Conservatory Canada national executive director, Victoria Warwick. *"And I'm delighted to announce that we will be recognizing her remarkable contribution with our 2013 Honorary Licentiate Diploma."*

The posthumous honour will be awarded at a banquet dinner held at London's Best Western Lamplighter Inn. The evening will also feature performances by Conservatory Canada students.

Helen's family have invited friends to make a donation to Conservatory Canada in honour of her memory. "She was a good friend of mine, and of Conservatory Canada," says Warwick.

For more information about Conservatory Canada's 2013 Convocation, visit: [www.conservatorycanada.ca](http://www.conservatorycanada.ca)



Victoria Warwick (L) with Helen Dahlstrom and her daughter Carol.



## VIOLIN

### THE ROYAL CONSERVATORY VIOLIN 2013 REPERTOIRE ALBUMS & VIOLIN SYLLABUS Preparatory to Grade Four

**The Frederick Harris Music Co., Ltd.**

The 2013 syllabus and corresponding albums replace the old series, which was published in 2006. This collection offers a fresh look and teachers will find lots to enjoy.

There have been several significant changes, particularly in the grades covered in this review. One of these changes involves the technical requirements. Where previously, key signatures were the guiding principles used to present scales, now hand shapes dictate the order of scales required. For example, in the Preparatory Grade, which was previously the Introductory Level, only the high second finger position is required. The low finger is introduced in Grade One. Another significant change is the introduction of double stops in Grade One.

Third position is introduced in Grade two; second position and fourth position follow in grades three and four. The new repertoire albums are beautiful collections and have a greater number of Canadian composers from which to choose. Also exciting is the inclusion of corresponding CD's at each level. In total there are nine albums, from Preparatory to Grade eight, along with two Technique and Etude volumes, for Preparatory to Grade Four and Grades Five to Eight.

It is in these Technique and Etude Albums that teachers will see the greatest change. These albums have been greatly expanded and offer a wide selection of studies ranging from the traditional to the most modern.

As well there has been an increase in information presented in this album from which the teacher can reference for exam purposes.

The students will enjoy the bright modern covers and will find the font and layout of the score very readable.

All in all, a beautiful collection for the modern teacher and student to enjoy.

*Laureen Kells – Saskatchewan*

### THE ROYAL CONSERVATORY VIOLIN 2013 REPERTOIRE ALBUMS & VIOLIN SYLLABUS Grade Five - Grade Eight

**The Frederick Harris Music Co., Ltd**

There are significant improvements and changes in the Violin Series 2013. Containing a variety of new repertoire with differing styles and technical challenges, each repertoire book includes a CD with two tracks per piece; the first track solo with accompaniment and the second track piano alone for the student's use in practice. The technique and etude books are nicely updated to cover changes for each grade.

#### **Violin Syllabus 2013**

A number of modifications in the Violin Syllabus, 2013 Edition make it easier to quickly assimilate grade requirements. There is a statement at the beginning of each grade noting the technical and musical expectations; requirements are listed in table format with maximum marks for each category; repertoire is listed by composer in dark type; the ear test section is clearly displayed in boxes; sight reading requirements are clarified. Required memorization is now only for lists A, C and D.

#### **Technique and Etudes Levels 5 – 8**

uses larger type for titles to identify and clearly separate different sections of the technique. Harmonic minor double stops scales are introduced before the melodic minor which first appear in grade 8 and only in one octave form. A larger number of etude choices are given for each grade covering many technical issues relevant to the grade as well as a variety of styles from traditional to contemporary. Classic studies from Mazas, Fiorillo and Kreutzer are listed as well as interesting new additions, namely, Mary Cohen's *The Bee's Knees!* and Susan Greisdale's *Jolly Rondo* in Grade 5; Amy Barlowe's *In the Style of Beethoven* and *In the Style of Bach* in Grade 7 and 8. These captivating studies will be welcomed by teachers and students.

#### **Violin Orchestral Excerpts**

Now included in Orchestral Excerpts are selections from chamber orchestra and string quartet repertoire, greatly adding to the variety available for exam choices. All selections required for examinations are contained in the book.

#### **Repertoire Violin Levels 5 – 8**

In most grades well over half of the repertoire selections are changed. Interesting new works in Grade 5 include Samuel Dolin's *Little Sombrero*, David Duke's *Abracadabra* and the bright and playful *Allegro Vivace* by Ralph Vaughan Williams. These are sure to attract the attention of the student and will make excellent festival choices.

In Grade 6 Frank Bridge's *Berceuse*, Astor Piazzolla's *Duo 1*, and Christine Donkin's *Catch Me if You Can!* will spark the student's imagination.



*Berceuse* requires great attention to tone production; *Duo 1*, a good understanding of timing and rhythm and *Catch Me if You Can!* is great fun for performer and audience.

Astor Piazzolla's *Ausencias*, with a hauntingly beautiful melody, and Kreisler's *Syncopation*, an exciting new addition, are certain to be popular in Grade 7.

Among the compelling new Grade 8 repertoire are Smetana's *From the Homeland*, Glazunov's *Albumblatt* and Wieniawski's *Obertass Mazurka*.

The Royal Conservatory Violin Series, 2013 Edition comes highly recommended as a well thought out and organized teaching aid that takes an already established system and gives it a refreshing new approach. It will definitely enhance exam preparation for students and teachers. I look forward to teaching the new material in the fall and in particular, listening as the students practice and prepare this new repertoire.

*Margaret Wood – New Brunswick*

## PIANO SUPPLEMENTAL

### CHORD PLAY Book 1 - 4

**The Art of Arranging at the Piano  
by Forrest Kinney**

**The Frederick Harris Music Co., Ltd.**

With summer escaping our grasp amid floods, frost and frustration here in Alberta, it was delightful to be sent these four books. New ammunition for our arsenal related to musical structure and theory is always welcome.

The first book starts out deceptively simple; probably to an estimated grade 2-3 level, however, it moves very quickly. By the second section it is quite demanding, but great preparation to extend the geography of the keyboard for your students with good dexterity. Right from the beginning, all four books identify the harmonic structure above the score, which all good popular or well edited jazz books normally use with the added use of Roman Numerals common to our harmony books below the score. The principal advantage of this series is immediately using the theoretical knowledge on the keyboard.

The repertoire throughout the series is very familiar to us, but not necessarily to our students. The traditional tunes, folk music and Christmas carols used are not the noise streaming through the ipods of our students. Even some of the Gospel styles are not common to many of our young people. The beauty of these age old survivors is that they have survived for a reason; they are catchy, easily sung and stick in the memory. The second book in the series greatly expands the demands on the player. For example: in book one Happy Birthday is a simple tune with root position triads as harmony and in book two it has become a Scott Joplin clone with octave stride bass. The series continues to expand the rhythmic interest and is enhanced with syncopation and extended key structures.

Harmony at the theoretical level often neglects listening. How often have we asked our students submitting a written harmony progression; "Have you played this?" This series insists that structure and sound are full partners. I found the reference to voicing in third

book wonderful, but too brief. That's the beauty of our teaching we can take Mr. Kinney's ideas and massage them into our own and our student's requirements. In his third book, the use of the major and minor 7<sup>ths</sup> are superb. Rhythm, especially the Latin styles, are good preparation for our future jazz virtuosos. By the fourth book (I did not use the term last book, as I hope there are more to come.) Happy Birthday has evolved to a delicious Samba with chromatic effects, augmented harmonies and a reference back to our beginning of I, IV & V, illustrating how far our arranger has come.

Space doesn't allow me to wax more eloquently about the introduction of diminished and half diminished 7<sup>ths</sup>, chromatic bass lines and all the wonderful sound of the 21<sup>st</sup> century music. Great books, I strongly recommend you add them to your library.

*Bettijo Smith – Alberta*

### WINTER SKATES by Martha Hill Duncan RedLeaf Pianoworks

*Winter Skates* is written for solo piano and is part of the Limestone Etchings Series. The collection by Martha Hill Duncan is paired with original pencil drawings by artist Spencer Hope. This musical and visual collaboration honours the picturesque and historic city of Kingston, Ontario. For further information and to order music, visit [www.marthahillduncan.com](http://www.marthahillduncan.com).

The first piece is titled *On the Pond*. It opens in 6/4 time and sustains the compound meter until measure 25 when 4/4 is introduced for 2 measures, then 1 bar of 5/4, 1 more bar of 4/4 and it then returns to 6/4 for the remainder of the piece. The music flows nicely over numerous registers painting a wonderful image of a solitary skater on a chilly winter morning. One can imagine the easy glides and then more energetic spins and jumps. Growing up in the prairies with ponds scattered over the landscape, the music transports me back to memories of those mornings where the ice fog is dazzling in the early sunshine of the day. The composer encourages a generous overlap in pedal to help create the shimmering effect. This work is beautifully written!

The second piece in this collection is titled *At City Hall*. Once again polymeter is employed. Although

the piece opens in 6/4, it travels to 10/8, 9/8, 8/8, 6/8, back to 9/8 then 6/4 only to move to 12/8 and 6/8 but ending in 6/4. The composer's description of this work is: "*the bustling and energetically charged outdoor rink from the first skater of the day to the last stragglers of the night. Featured skaters include beginners and experienced skaters along with energetic teenage boys and romantic couples.*" The music definitely depicts this. Accents accompany the *fp* marking; perhaps representing the teenage boys? Portions of this piece require the LH to play above the RH in the higher treble register. In measure 18, music for both hands is written in the bass clef. There are multiple measures of chromatic movement. The ending definitely portrays the idea of the final skaters leaving the rink.

*Jean Ritter – British Columbia*

### FAVORITE SOLOS - BOOK 3 by Robert D. Vandall's Intermediate/Late Intermediate Alfred Publishing

This book is part of the Composer's Choice Series from Alfred – each composer was asked to choose his or her personal favorite piano solos published throughout their careers. The result is Vandall's choice collection of ten great pieces varying in styles and moods. On a Romantic note are *Consolation*, *Lydian Nocturne* and *Dream Catcher*. Jazzy styles include the lively *Boogie Blast* and *Blues a la Mode*. Rock Improvisation moves with LH driving octaves, *Timeless Adventures* incorporates shifting meters of 5/8 and 6/8 and *Flying Fingers* is just as the title suggests!  
*Laurel Teichroeb - Saskatchewan*

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**WHEN I GROW UP**  
**Early Elementary Piano Solos**  
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These eight early elementary piano solos allow the students to musically express their future hopes & dreams. Lyrics are included in each song. Students can sing along after they well learned the pieces. Metronome markings are provided at the beginning of the piece. The pieces are in 2/2, 3/4, 4/4 & 6/8 time and the tempo is not too fast, ranging from Moderato to Allegro and all are one - two pages in length.

*Carpenter* - In this song, the students are introduced to the staccato, accent, cross hand, sfz, 8va/8vb, dynamics from p to f.

*Policeman* - I can imagine a brave and responsible policeman standing in front of me. Really like the echo part of the song.

*Teacher* - With the melody shared by both hands, the lyrics just make the student easier to find the melody (mostly in tenuto notes). The use of pedal create a dreamy mood.

*Doctor* - I like the idea of asking the student to draw a picture of what is happening in the piece. The ending uses repetition and echo technique.

*Trucker* - Pressing D<sup>b</sup> & E<sup>b</sup> together make it sounds like honking the horn. Slower tempo in the last section and ritard at the end mark the end of the day of the trucker.

*Bus Driver* - I can imagine this bus driver (probably male) is big and full of authority.

*Pilot* - I can imagine the pilot flying freely in the sky, so relaxing. Bar 7-8, students have to look closely to know when to cross hand. 15<sup>ma</sup> is introduced at the end of the piece.

*Artist* – Use of harmonic intervals in the LH (2<sup>nd</sup> to 6<sup>th</sup>). Sounds like the piece is not finished at the end. Maybe leave some thinking for the audience.

Those one marked with an \* are my favourite ones. For more info, visit [www.gieckmusic.com](http://www.gieckmusic.com) [www.redleafpianoworks.com](http://www.redleafpianoworks.com)

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## THE ART OF PIANO FINGERING by Rami Bar-Niv second edition

In the era of internet everything why buy another book? A quick scan of the table of contents answers that question. This comprehensive book covers the history of piano fingering with a complete review of the basics and then explores the more esoteric areas of piano fingering: alternative scale fingerings, thumb crawling, repeated notes, harmonized trills, scales in double thirds, large span chords and much, much more. This book is a fine "Classical Music" book for pedagogy students and a useful resource for senior teachers.

The author states, "What I call advanced and innovative fingering comprises fingering ideas already used by Chopin, Liszt, and other virtuosos". Think of this book as a catalogue of experience collected in one place.

The most helpful aspect of the book is the use of the standard European repertoire for exemplars: Bach, Beethoven, and the boys. The repertoire index is helpful and informative.

An example of his approach.

### Alternative fingering

*"Suppose we want to play the C major scale, either hand in either direction, producing a very decisive forte sound. In this case I would suggest using just fingers 1, 2, and 3, repeatedly, as they are our strongest fingers."* He illustrates with examples from mm2 of the Prelude from the Bach/Busoni Toccata in C major, BWV 564. He then supports this idea with an example from the uxtext edition of Beethoven's last Sonata, Op 111, four measures from the end. He claims these fingerings are the composers. That may be. A number of other excerpts from pieces are then given.

### His fingering philosophy

- Fingering serves the music first
- Fingering supports the health of your hands
- Fingering makes is physically easier and more comfortable
- Fingering makes it mentally easier and more comfortable.

My conclusion? At 200+ pages of densely packed text and musical notation, the author's clear explanations and publisher's lay-up help us wade through the details quickly and efficiently. The soft cover book will lie flat on many music stands. I highly recommend this book.

Rami, Bar-Niv. The Art of Piano Fingering, second edition. St. Raanana, Israel:

AndreA 1060, 2012 201 pages

Book is available at:

<http://pianofingering.tripod.com/>

Amazon - CreateSpace:

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David Story - Ontario [www.davidstory.ca](http://www.davidstory.ca)

## RECORDINGS - CD

### RITE

#### Jon Kimura Parker

One hundred years ago the premiere of Stravinsky's ballet *The Rite of Spring* stunned the music world. Listening to it today, one is still struck by the sheer physicality of its impact as it depicts a pagan rite of human sacrifice to ensure the fertility of the earth. Widely considered to be one of the most influential musical works of the 20<sup>th</sup> century, the date of its premiere is often seen as the beginning of modernism in music. As a concert piece, it is also one of the most recorded works in the classical repertoire. So another recording on this auspicious anniversary is not that unusual – but a solo piano version? By any accounts, that is quixotic!

This recording creates not a virtuoso piano masterpiece but a piano reduction of the score for *The Rite of Spring*. Harmonically and rhythmically complex, the score requires a large orchestra. In spite of this, much of it is written with individual instruments and small groups having distinct roles. Taking his cue from Stravinsky's habit of composing at the piano as well as Stravinsky's piano duet arrangement written for ballet rehearsal, Parker attempted to recreate the sounds of the entire original on the piano. His transcription captures both the ferocity and complex primitivism of the score, as well as its introspection and lyricism.

In addition the disc also contains a piano version of the score for a previous Stravinsky ballet *Petrouchka*. Vividly depicting the busy changing nature of the scenes, Parker successfully brings its multitude of characters to life with rhythmic vitality and drive.

Universally recognized and praised for his musicianship and skill as a performer and teacher, Jon Kimura Parker, now adds arranger to his list of formidable skills. The disc is produced by Parker's violinist wife Aloysia Friedmann. Attractively designed and packaged with a fold out of information, it is a pleasure to listen to.

Joyce Janzen – British Columbia

*Thank you Bettijo, Dave, Joyce, Jean, Laurel, Laureen, Lillian, and Margaret for all your work and effort on the reviews.*

*If anyone is interested in doing a review, please let me know.  
Thanks, Dina*



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