



THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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[†]Source: Group progress report, September 2015.

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

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

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Cynthia (Cindy) Taylor



Hello Spring! The warmer weather and longer hours of sunlight are a welcome from the winter cold. It seems that the teaching year just began and now we are on the home stretch. CFMTA/FCAPM has been buzzing with excitement and energy throughout the winter months.

Our new bookkeeper (Lois Kerr), our Treasurer (Lynda Baechler), and the Finance Committee have spent a copious amount of hours on the financial aspects of our organisation. I'd like to thank all of them for their commitment to CFMTA/FCAPM, and especially Carol Schlosar who has dedicated numerous hours of her time to this committee.

The MTNA Commemorative Conference 2017 has had much time and discussion devoted to this event. It has been an exciting adventure so far. A Commemorative Conference Committee, with members from across the country, was formed and research was gathered which resulted in a number of options presented to the delegates. After three votes, there is finally confirmation that the CFMTA/FCAPM Executive,

Annual General Meetings and the Piano Competition will all be held in Baltimore Maryland in conjunction with the MTNA Conference in March 2017. Thank-you to the conference committee for their time and energy, especially Pat Frehlich for her leadership in chairing. To enable electronic meetings with a four hour time span, meetings were scheduled at 8:00 am Pacific Time! Watch for more information as we get closer to this exciting event.

The Officers of CFMTA/FCAPM have had monthly electronic meetings to discuss the ongoing projects and work of our organization.

We are continuing our relationship with our insurance provider, The Personal, through correspondence with their representative, Courtney White. The Personal is the sponsor of our first prize award of the CFMTA/FCAPM Piano Competition.

The CFMTA/FCAPM Website has a new look thanks to our new Webmaster, Dina Pollock, who has spent many hours rebuilding it. Go to cfmta.org and explore our new website.

Past President, Charline Farrell, and I had a meeting with the Royal Conservatory of Music's Academic Department in March to learn more about and discuss their new Teacher Certification Program. This meeting was arranged to help answer questions and enquiries brought forth from various RMT members and Provincial/Territorial delegates.

Our other annual projects have continued throughout the year: CMW events (The William Andrews Award, Call for Compositions, the Student Composer Writing Competition, the Helen Dahlstrom Award), Branching Out, the CFMTA/FCAPM National Essay Contest, and the Young Artist Tour in ORMTA.

What a busy and vibrant organisation we have become over the past 60 years! We have grown to approximately 3500 members across Canada and the Yukon Territory. Music programs and events are shared at the local, Provincial/Territory and National levels. Each of us are a small part of this musical picture but together we form a tapestry that binds us together and keeps the Art of Music alive throughout our country.

ANNOUNCEMENT OF ANNUAL MEETING 2016

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

Toronto, Ontario - July 6th & 7th, 2016

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.

By order of Cynthia Taylor, President - Cathleen Gingrich, Secretary

Dated at Vancouver, British Columbia this 15th day of August, 2015

Bonjour printemps ! La température plus douce et les heures d'ensoleillement plus longues sont les bienvenues après notre hiver froid. Il me semble que notre année d'enseignement ne fait que commencer alors que nous sommes dans la dernière partie de notre année. La FCAPM/CFMTA a travaillé avec énergie et excitation pendant tous ces mois d'hiver.

Notre nouvelle comptable, Lois Kerr, notre trésorière, Lynda Baechler, ainsi que le comité des finances, ont passées des heures innombrables à réviser des aspects financiers de notre association. J'aimerais remercier vivement chacune de ces personnes pour leur engagement au sein de notre organisation. Un merci particulier à Carol Schlosar qui a consacré de nombreuses heures à ce comité.

Nous avons consacré beaucoup de temps et de discussion au sujet du congrès de la MTNA qui aura lieu à Baltimore en 2017. Un comité a été formé à partir des membres qui se retrouvent aux quatre coins de notre pays afin de discuter et de faire quelques recherches. Le résultat de ces idées a été proposé aux délégués de chaque provinces-territoires. Après trois votes, nous pouvons confirmer que l'assemblée générale annuelle de la FCAPM/CFMTA ainsi que le concours de piano auront lieu à Baltimore Maryland

au même moment que le congrès du MTNA en mars 2017. Je tiens à remercier ce comité pour son temps et son énergie et plus spécialement à Pat Frehlich pour son « leadership » en tant que responsable de ce comité. Afin de pouvoir procéder à des réunions électroniques comprenant quatre heures de décalage, ces réunions ont été prévues dès 8 heures am, heure du Pacifique ! Nous vous suggérons de surveiller les informations à ce sujet au fur et à mesure que nous nous rapprocherons de cet événement.

Le comité exécutif de la FCAPM/CFMTA a eu des rencontres électroniques mensuelles afin de discuter des projets en cours et de l'association.

Nous poursuivons notre relation d'affaire avec notre compagnie d'assurance « La Personnelle » dont Courtney White est notre représentante. « La Personnelle » est le commanditaire pour le premier prix du concours de piano de la FCAPM/CFMTA.

Notre site web a maintenant une nouvelle allure ! Dina Pollock a consacré plusieurs heures de son temps à refaire le site. Je vous invite à aller à cfmta.org afin d'explorer notre nouveau site web.

En mars dernier, Charline Farrell, présidente sortante, et moi avons eu une réunion avec le département académique

du Conservatoire royal de musique. Nous avons pu apprivoiser davantage et discuter de leur nouveau programme de certification des professeurs. Cette réunion a été organisée pour nous aider à répondre aux questions et aux informations demandées par des membres du RMT ainsi que des délégués provinciaux/territoriaux.

Nos projets annuels sont toujours en cours pendant l'année, à savoir : les événements reliés à la semaine de la musique canadienne (prix William Andrews, l'appel à la composition, concours d'écriture, prix Helen Dahlstrom), « on s'assemble », le concours de dissertation, la série de concert « jeunes artistes » en Ontario.

Quelle organisation énergique nous sommes devenus depuis les soixante dernières années! Cette association s'est épanouie avec plus de 3500 membres à travers le Canada et les Territoires du Yukon. Les événements musicaux ainsi que les programmes de musique ont été partagés à des niveaux locaux et provinciaux/territoriaux. Chacun d'entre nous représente une petite partie de ce portrait musical mais la fusion de tout ceci tisse une tapisserie qui nous unit et permet à l'art de la musique de vivre à travers notre pays.



ANNONCE DE L'ASSEMBLÉE ANNUELLE DE 2016

Veuillez prendre note que l'Assemblée annuelle des membres de la Fédération canadienne des associations de professeurs de musique aura lieu à **Toronto, Ontario - 6 et 7 juillet 2016**
Lieu - TBA

Voici les points qui seront abordés :
Compléter les affaires de l'année en cours
Traiter des sujets qui seront soumis avant la rencontre
Procéder à la nomination d'un vérificateur.

Par ordre de la présidente, Cynthia Taylor - Cathleen Gingrich, secrétaire
En date du 15e jour du mois d'août 2015 à Vancouver, en British Columbia.



Hello from the Editor Mot de l'éditrice

Dina Pollock



Hello Everyone,

Hope you and your families are doing well.

First a bit of business - in CMT we have included a section called "What's new at the Conservatories" and this has generated a few emails and phones calls on why we do not include other Conservatories that offer exams. The ones we have included offer exams across Canada - the ones that have contacted me to be included only offer exams in their area or Province - these we do not include since CMT is the National magazine it made sense only include National Conservatories.

Also a few errors were missed during the editing and spellchecking process in the article found on - page 37 in the Winter 2016 issue "A Review of Theory Text". The sentence refers to using a sharp or raising the 6th note of a harmonic minor scale this is mentioned twice and should have read "raising the 7th note". In the review "excusable language" was used twice and should have read "accessible language". Thank you Alice to pointing this out to me.

There is so many interesting things included in this issue. I hope you enjoy them.

On front cover . . .



Branching Out - East Kootenay, British Columbia



Alexina Louie



Branching Out - Edmonton, Alberta



2017 Commemorative Conference



Branching Out - Kitchener / Waterloo
Ontario



Exterhazy Palace, Vienna



Branching Out - Lethbridge, Alberta

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Pour vous assurer de ne manquer aucun numéro du magazine *Le professeur de musique canadien*, veuillez mettre à jour votre adresse en communiquant avec votre registraire **provincial**. *Merci!*



CFMTA/MTNA Commemorative Conference Baltimore, Maryland, March 18 - 22, 2017

Pat Frehlich



PLAN TO ATTEND . . .



Now is the time to begin planning to attend the 2017 Commemorative Conference, being held at the Baltimore Marriott Waterfront Hotel and Conference Center, March 18 to 22, 2017!

You will want to be there! This international

conference once again brings together music teachers from across North America, as the Music Teachers National Association (MTNA) and the Canadian Federation of Music Teacher's Associations (CFMTA/FCAPM) gather to commemorate the 10th Anniversary of our first joint venture, the 2007 Collaborative Conference which took place in Toronto.

If you have ever thought about attending an international conference, or wish you had the resources to make it happen, now is the time to plan.

CFMTA/FCAPM offers the following suggestions to help make attending this international conference a reality, not just a dream!

What's in it for you?

Attending the Commemorative Conference provides an excellent professional development opportunity for you to upgrade your teaching skills, learn new ideas and repertoire, and revitalize your career. All year long you read books and magazines, attend concerts, participate in local meetings and shop at your local music store. But, at what other time would you have the opportunity to hear some of the best pedagogues in the world teach, listen to seasoned performers, see the latest in teaching products, and network with your colleagues in one place at one time?

In the business world this is called "cost-to-benefit ratio" - this opportunity is being made available to you in March 2017, and your cost-to-benefit ratio is at the highest it could be.

Setting the calendar for your studio

As you prepare for the 2016 - 2017 teaching year, determine how many weeks you are going to teach and when. To ensure you have the necessary income and time off to go to the conference, plan your calendar so you start teaching one week earlier or teach one week later. Another way to set your calendar is to schedule the dates that you will be gone and then arrange for make-up lessons, or do a group lesson(s).

The 2017 conference begins the morning of March 18, with Pedagogy Saturday and the official opening ceremonies and concert that evening. The conference closes at noon on Wednesday, March 22.

Setting tuition for your studio

When you set your tuition for the upcoming year, be sure to budget for your conference expenses. Plan into your budget: travel costs for airfare, a passport, hotel accommodations, food and miscellaneous spending money for purchasing new music materials for your studio from the fabulous exhibit hall.

Remember as an independent studio teacher, you can claim all these professional development expenses to lower the amount of income tax you pay.

Communicating the importance

It will be important to communicate to your students, and their parents, that you are planning to attend the Commemorative Conference in Baltimore, as a time for professional renewal and networking. You can let them know about this in a newsletter or through other correspondence. Find out now if others in your local or provincial association are interested in attending the conference and make plans to travel and room together. Depending on where you live, you might even consider car-pooling, or renting a small van together and making this a "group" adventure!

Countdown to Baltimore begins now!

If you have any questions or would like further information, please contact:

Pat Frehlich at professionaldevelopment@cfmta.org





William Andrews

Canada Music Week® Awards Prix semaine de la musique canadienne^{md}

Does your branch have an innovative Canada Music Week® event?
Votre association locale organise-t-elle un événement innovateur
pour la Semaine de la musique canadienne^{MD}?

CFMFTA invites all branches in Canada to submit proposals for Canada Music Week events. Two awards of \$250 each are available to support Canada Music Week project, made possible by the generous support of William Andrews of Toronto, ON.

Application guidelines

- Send a brief written proposal of the Canada Music Week project or event that your branch is planning for this year. Describe your goals, plan of action and proposed timeline. Include a balanced budget and plans for promoting the event. (maximum two pages)
- The focus should be on Canadian music and composers. Expenses for scholarships, hospitality and operating expenses for Contemporary Showcase Festivals are ineligible.
- 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.
- 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.

Deadline

All proposals must be received by October 15, 2016.

For more information or to submit proposals, contact:
canadamusicweek@cfmfta.org

La FCAPM invite toutes les associations locales du Canada à lui faire parvenir des propositions d'événements pour la Semaine de la musique canadienne. Deux prix de 250 \$ chacun seront offerts afin d'appuyer des projets pour la Semaine de la musique canadienne; rendus possible grâce à l'appui généreux de M. William Andrews de Toronto, ON.

Directives relatives aux inscriptions

- Envoyez-nous une brève proposition de projet ou d'événement que votre association locale aimerait organiser cette année dans le cadre de la Semaine de la musique canadienne. Décrivez vos objectifs, votre plan d'action et l'échéancier prévu. Veuillez inclure un budget équilibré et ce que vous planifiez pour promouvoir l'événement. (maximum de deux pages)
- L'événement doit être centré sur la musique et les compositeurs canadiens. Les dépenses encourues pour des bourses, des frais d'hébergement ou de fonctionnement dans le cadre des festivals Contemporary Showcase ne sont pas admissibles.
- Les profits de l'événement ne peuvent être remis à un autre organisme de bienfaisance.
- Veuillez inclure le nom de l'association et les coordonnées (adresse, téléphone et courriel) du responsable du projet.
- Les lauréats des années passées peuvent s'inscrire à nouveau pour un autre projet.
- Les associations locales qui recevront le prix devront envoyer un rapport qui sera publié dans l'édition sur la Semaine de la musique canadienne du magazine Le professeur de musique canadien.

Date limite

Tous les projets soumis doivent être reçus au plus tard le 15 octobre 2016.

Pour de plus amples informations ou pour soumettre un projet, veuillez écrire à : canadamusicweek@cfmfta.org



Mark your Calendar

William Andrews Award

deadline October 15, 2016

www.cfmta.org/en/william-andrews-awards/

Memorial Pedagogy Award

deadline June 1, 2016

www.cfmta.org/en/memorial-pedagogy-award/

Royal Conservatory of Music

Summer Summit 2016

Save the date for our annual Summer Summit taking place in Toronto and Vancouver:

TORONTO: August 13 & 14, 2016

VANCOUVER: August 20 & 21, 2016

More details to come at rcmusic.ca/tpd

Canada Music Week

November 20 - 26, 2016

Call for Compositions 2017

deadline March 1, 2017

www.cfmta.org/en/call-for-compositions/

2017 CFMTA/FCAPM National Conference

March 2017 - Baltimore, Maryland

More information will be available soon.

www.cfmta.org/en/national-conference/

2017 CFMTA/FCAPM National Piano Competition

March 20 - 21, 2017 - Baltimore, Maryland

Application deadline - January 15, 2017

More information will be available soon

www.cfmta.org/en/national-piano-competition/

CFMTA/FCAPM National Essay Competition

deadline May 1, 2017

www.cfmta.org/en/essay-competition/



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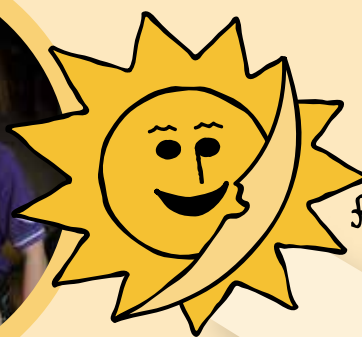


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The Canadian Federation of Music Teachers' Associations has established FOCUS ON RESEARCH to promote and encourage scholarly work in music pedagogy and provide a forum for the dissemination of research on music teaching and learning. Research papers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

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

Re-evaluating concept of "Correct" Violin Playing Position and Bow Hold: The Need of an Individual Approach

Cvetozar V. Vutev - Kamloops, British Columbia

February 2015

Special thanks to Ashley Kroecher, Sandra Wilmot and Annette Dominik for their assistance in preparing the manuscript

Email address: cvetozar@gmail.com

ABSTRACT

The question of how to hold the violin and the bow while playing has been one of the most discussed and controversial topics in the history of violin performing. Most authors of violin method books (VMB) in the past have used the adjective "correct" in regards to the violin playing position (VPP) and bow hold (BH), which they recommend on the basis of their own violin learning, teaching and performing experience. However, their approaches do not adequately take into consideration differences in the anatomy and physiology of each violin student.

The current research includes an historical review and exploration of existing documentation pertained to VPP and BH. The author compares VPP and BH classifications from the

past, and provides brief evaluation of the most common current VPP and BH types. The author also discusses the use of the adjective "correct", as well as other similar expressions in the violin teaching process. Since objective, generalizable criteria for "correctness" has proven historically elusive, the author suggest that such adjectives be avoided, for describing VPP and BH in a VMB. Therefore, an individual approach to this matter is recommended.

This review provides information that may help the teaching and learning of violin performance. As such it can be useful to teachers, performers and theoreticians.

Keywords: violin playing position, bow hold, violin method book, historical review.

For more information about submitting a Research Paper - please check the website:

For English - <http://www.cfmta.org/en/research/>

For French - <http://www.cfmta.org/fr/recherche/>





Profiles

by Lori Elder

New Pieces Coming Soon - a Preview and Conversation with Alexina Louie

Alexina Louie is one of Canada's most successful, innovative and widely performed composers. Her piano works are highly original and expressive, and use the full range of contemporary techniques, many of which are her own invention. Ms. Louie also writes for orchestra, dance, opera, film and television, and her compositions have been performed around the world. She has won many awards, including a Queen's Diamond Jubilee Medal, two Juno Awards, and she is the three-time winner of the SOCAN most frequently performed Canadian composer. Ms. Louie is an Officer of the Order of Canada. I spoke to Alexina Louie from her Toronto home.

Lori Elder - Let's start with the exciting news that you have a new set of pedagogical piano pieces coming out.

Alexina Louie – Yes! They're less difficult than the pieces in *Star Light, Star Bright*. It is a set of eleven pieces.



LE – Is there a theme?

AL – The title I'm thinking about is *Small Beautiful Things*. So while they're not exactly thematic, the concept of the pieces is that they are small. One of the pieces is called *Little Sparrows*, and one of the pieces is called *Moonbeams*. Another is about a bird that sat on our bird feeder throughout the winter, and that's called *Little Grey Bird*. The pieces are in that vein.

I really tried to write some easier level pieces. I wanted them to be really musically satisfying, and they are as simple as I can make them. There are no large chords, I barely have triads. Most of the harmonies are played with two notes in each hand. I'm going to write an explanation for each piece. And there is also pedal involved.

In *Moonbeams*, I decided to have a colouristic device that the young player would enjoy. They play glissandos on the keyboard, and that is quite surprising in the piece, and very relevant to the composition. It's a device that's not often introduced at an early stage in a player's development. It's in the right hand going upward in the highest register, so if you just use the nails of your third or fourth fingers, however the teacher cares to teach that technique. The moment is quite special.

LE – How long have you been working on these? And when will they be coming out?

AL – I've been working on them for several months. I will probably submit them to the Canadian Music Centre sometime in the summer. I think that young players are going to have a lot of fun with them.

LE – Are there any new notational devices?

AL – Yes, I did try to introduce some. There are a couple of pieces with some *senza misura* passages where there are no bar lines. They will have to feel approximately when 9 seconds goes by. There is room for the student to learn a different kind of interpretation, a different kind of expression.

One of the pieces can only be played on a grand piano. I decided the children should be introduced to playing on the strings of the piano. It's a rather hauntingly beautiful piece. It's called *The Moonlight*. And won't that be fun when that little child reaches into the piano and strums the low notes with their finger and makes an incredible sound. You don't usually hear that at a child's recital. I'm delighted about that.

The test is whether I enjoy playing the pieces, and I enjoy playing each one, so it passed my test. Each one of these pieces has to be special. If it didn't feel special, it didn't make it into this collection.



I used to be a piano teacher, and I started teaching when I was 14. For all of those years that I taught, some of the pieces seemed uninspired. They were there for a purpose – to teach you three note phrases, or how to play in the key of G. I realized when I wrote *Music For Piano* that young players are much more sophisticated now. I wanted to write pieces that would make them feel something special.

LE – Music For Piano is such a wonderful set.

AL – I wanted young people to learn certain notational things that used to frighten me when I was learning, like reading off three staves. I did it in *The Enchanted Bells*, and also playing with all black notes with one hand, and all white notes with the other. Also writing passages with no bar lines. For a lot of students who are playing from the traditional teaching books, it might be unusual to see some of the things that I had introduced at that time.

For the first two years, people were hesitant to teach those pieces. It had to wait for a time, and then the students loved playing them, and they began to be played more and more. Even professional pianists are playing them, and they've been recorded.

LE – It is a tremendous compliment to you for breaking new ground.

AL – It's so rewarding for me to hear my pieces played by young players. I've done a number of masterclasses, in Vancouver and in the Yukon, and the children play

my pieces for me. It's a delight to see how many are actually learning my music, and that I've had a hand in their musical development. Some of them start with the early pieces, and then they end up playing the first piano piece I ever wrote, which was *Scenes From A Jade Terrace*.

LE – What is most enjoyable about writing for young players?


AL – The idea that I'm writing pieces so that they can really express something individualistic about themselves, and that the pieces leave room for that. My music generally has a lot of resonance in the sound. There's something almost mystical about that connection between one's spirit and the sound that one makes at the instrument. It's hard to actually explain, but I've personally lived through it from a student, and that's why I became a musician. It's wonderful for me to be able to write music where I try to accomplish that, and help another young person find that place.

For me, the pieces have a charm to them. I'm thinking about the children who will be learning the pieces, and I want to write charming music for them. I want to write music that they will enjoy playing.

Music is really deeply meaningful for me, from the time I was a child. It's a long path to become a composer, but it's always remained deeply meaningful for me. I went through the Royal Conservatory system in Vancouver with my piano teacher Jean Lyons, and I got my ARCT. Now my music is being learned by young pianists, and they could be playing I leap through the sky with stars, or they might be playing *That Darn Worm*. I find that concept so rewarding.

And when I hear from teachers that their students love playing my music, it's so rewarding. I love it when young pianists come up to me. I'm just this ordinary person who writes music. They want my autograph on their music, and they're really shocked or surprised that they're





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New Pieces Coming Soon - a Preview and Conversation with Alexina Louie - cont.

meeting me, the person who wrote the piece that they're learning how to play.

I've written all kinds of music in my career – music for the National Ballet, to concertos and operas, and chamber music and trios and duos and everything in between, but it's my pedagogical piano pieces that are known by so many students across Canada. And that's where my music remains alive, because it's played so often.



LE – That must be very gratifying for you.

AL – It is, because I have a big investment in the pieces. Each one of them has been honed carefully. I have a desire to make each piece meaningful. Writing music is an act of communication and self-expression.

In most instances, I have tempo markings circa. It means that there is leeway there. Also, there are indications of ritards and accelerandos, and of course you can't write all that in the score, or it would be black. And there would be no room for the musician to make an interpretation. I don't like my music to be played too metrically and coldly, I like it to have a little bit of rubato, even if it's not written in. I think the musical lines imply that.

LE – You have a lot of music that is inspired by the sky and the stars. What fascinates you about that?

AL – I've seen the night sky in places where you see all the stars, and it's such a magnificent sight. From the moment that I saw the sky like that, and it was in

Hawaii at the top of Waimea Canyon, I have wanted to bring that to life in music. I'm in awe of that sight, and the freedom that the sparkling night sky makes you feel. And so to capture that kind of sparkling sound in an orchestra, or in the upper register of the piano, much of my music carries that characteristic with it.

LE – Much has been said of the East/West fusion in your music. How would you define those influences?

AL – When I graduated with my Masters in Composition, I did not have my own musical voice. So I didn't write music for 6 years after that. I spent those years finding out about myself. I examined Asian music, Asian myths, and I listen to Japanese music. I spent a lot of time examining my Asian roots.

Gradually I began to use some of these concepts in my own music. But it took a long time for it really to become amalgamated, so it didn't feel artificial. The core of my musical language came from the study of my Asian heritage.

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Scenes From A Jade Terrace was inspired by Asian images. A lot of people play *Memories In An Ancient Garden*. That piece is almost like a dream. An audience who is used to listening to traditional music, they're mesmerized by the sound of that piece. I've heard that from many pianists who give me feedback.

LE – I was listening to *Burnt Toast*, and this is so different in style from your piano works.

AL – Yes, and you never know what your experiences will do for you. When I was in Vancouver, I played dinner music in hotels to earn my way through university. And I thought why am I doing this? I was in university studying Beethoven 109 and Bach chorales. And on the weekends I would go with my fake books, and play while people dined on expensive dinners.

I didn't know it then, but I was learning a lot from doing that – about communicating with people in a different way. I learned a style of music that was different, and I learned how to improvise, which I had no clue about before. Later on in my career, when I had to earn a living, that style of music came back to me. It's just part of my skill.

My music covers a whole range of style. Music has to be fresh for me, and I don't want to be writing the same music over and over. It has to still be an adventure for me.

LE – Your new set of pedagogical pieces will be coming out soon. Where will teachers and students be able to get them?

AL – They'll be at the Canadian Music Centre to begin with. I look forward to getting feedback on them when they come out. When I write music I play everything at the piano, and my family has enjoyed hearing me work on them.

It would be nice to have them played widely. It's so wonderful to hear that the music lives. It lives as you teach them, and as the students play them. Parents also tell me that they like to hear their children practice my music.

Last year at Halloween, it was pouring rain, and it was an awful night. I was handing out candy at the door, and one little girl said to me "Are you Alexina Louie?" I said "Why, yes I am!" She said "I love your music." I thought I had made it! Isn't that sweet? That's one of my favourite stories.

Photo Credit: Jeff Elder



Kaia Andal, a 17 year old student from Prince George BC, practices Alexina Louie's *Memories In An Ancient Garden*.



Lori Elder is well known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC. She is a frequent guest on CBC Radio, and her latest studio CD is Piano Music for Earth Hour. Lori is on the Board of Directors of Performing Arts BC.

In Memoriam

Jocelyne Laberge



Pianiste et pédagogue de renom, **JOCELYNE LABERGE**, (1930 – 2015) a fait ses études en piano auprès de Paul Lyonnet à l'École de musique Vincent-d'Indy. En 1954, elle s'établit à Châteauguay avec son époux et commence sa carrière d'enseignement au centre culturel de Châteauguay. En 1974, elle y fonde l'École de musique Jocelyne Laberge reconnue rapidement comme un centre musical névralgique dans la région. En 1987, elle reçoit un titre de citoyenne émérite pour son apport dans les arts. Puis en 2007, son école est intronisée au temple de la renommée de la Ville.

Pendant de nombreuses années elle fut professeure affiliée à l'École de musique Vincent-d'Indy et s'est impliquée avec dévouement dans l'organisation du Concours Inter-élèves. Quelques années après la création du concours, elle introduit les épreuves pour la classe de flûte à bec, instrument qu'elle chérissait et qu'elle a fait rayonner grâce, entre-autres, à son *Ensemble Capriole* formé des élèves de son école.

Madame Laberge est l'auteure de plusieurs publications pédagogiques pour l'enseignement de la musique parmi lesquelles une méthode active d'initiation à la musique en deux tomes, une méthode d'initiation au solfège en deux tomes, un volume d'initiation à la théorie musicale ainsi qu'un programme d'enseignement de la flûte à bec toujours en usage.

En 1981, une seconde école de musique Jocelyne Laberge, dirigée par madame Diane Massé, voit le jour à Saint-Jean-sur-le Richelieu. En 1993, madame Brigitte Lamontagne en fait l'acquisition et en assume la direction depuis ce temps.

Our thoughts and prayers are with the families and friends at this difficult time
Nos pensées et nos prières sont avec les familles et les amis à ce moment difficile

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Branching Out 2015 - 2016

On s'assemble



The "Branching Out" theme this year was that branches have a welcoming event for both members and non-members at your RMTA Branch.

Events were held between November 15th, 2015 and March 15th, 2016.

ALBERTA

- Edmonton
- Calgary
(Winter 2016 issue of CMT)
- Leathbridge

BRITISH COLUMBIA

- East Kootenay

ONTARIO

- Kitchener - Waterloo



ONTARIO Kitchener - Waterloo

Monday December 7, 2015

K-W branch of ORMTA enjoyed a fabulous holiday lunch buffet and social with over 30 people, including current, new, and prospective members attending. Our big ORMTA sign was displayed, pamphlets and bookmark-cards were given out, and there were even a few balloons. President Donna Mak revised the lyrics of "Jingle Bells" and recruited her fellow executive partners-in-crime VP Susan Robinson, Secretary Fiona Mendes, and Treasurer Carolyn Pratt, to go along with the idea. At noon on Monday, December 7th, we launched into song a few at a time as a fun surprise to the other unsuspecting restaurant patrons and staff, with all teaching members of our group joining in the last verse and chorus. Some of us wore festive Santa, reindeer, or elf headgear, and rang little bells as well. Towards the end of our song and following afterwards, we distributed candy canes with tags on them to every non-ORMTA member in the establishment. The tags said: "Surprise! Have a great day! Wishing you lots of holiday merri-MINT from K-W Ontario Registered Music Teachers Association" which also had the 80th logo in full colour on them.



Reaction from the manager, staff, and other restaurant customers was amazing! People smiled, giggled, clapped, took photos, took video clips, sang along, and even attempted to give us donations for spreading our musical cheer. Members all agreed it was a creative and fun idea and a good time was enjoyed by all!

*Idea and Lyrics by Donna Mak (Sung to the tune of "Jingle Bells"):

***Verse 1** - *Dashing through the streets, in a car (don't have a sleigh), O'er the roads we came, to Kitchener King's Buffet. Bells that we brought ring, making spirits bright, this is a classic tune but sung with different words tonight. Oh!*

***Chorus** - *Jingle bells, jingle bells, jingle all the way! Oh what fun it is to ring and sing this song today, hey! Jingle bells, jingle bells, jingle all the way! Oh what fun it is to ring and sing this song today!*

***Verse 2** - *When this idea came up, why not give it a try? Raising spirits high, singing side by side! With air we filled our tank, and up to task we got, We don't expect to fill our bank, just hope you smile a lot! Oh! [Chorus]*

***Verse 3** - *We work hard and long, it's time for food and song, we spread music joy indeed, so come on!, join in!, take our lead! We're trying to branch out, it's your turn now to shout, before you resume with your lunch, please sing the chorus with our bunch! Oh!..... [Chorus]*

Photo Credits Fiona Mendes (Secretary) and Donna Mak (President)

Submitted by Donna Mak (K-W ORMTA President) 🎵



BRITISH COLUMBIA East Kootenay

January 21, 2016

The East Kootenay branch of the BCRMTA held a meeting on January 21st, 2016 at a local eating establishment called, Pita Wrapbit. Because we held the meeting in the morning, before the venue was open to the public, we were asked to each spend \$5 at the venue and this worked very well, giving us a fun and quiet place to meet with the option of purchasing coffee and muffins. A number of local teachers who were not members of EKMTA received an invitation by phone call to join us with their coffee paid for by our association. We are so pleased to say that this resulted in two new members, Lyndsey Bain and Jill Yadernuk.

We thank CFMTA for the support offered to encourage new members to join our branch.

With many thanks, Terry Lynn Jeffers 🍷



ALBERTA Lethbridge

Monday February 1, 2016

Getting Started: An introduction to using educational music apps and websites in your studio

To connect with teachers in our community, the Lethbridge Branch of ARMTA held a free workshop on February 1st, 2016 to introduce teachers to educational apps and websites for ear training, rhythm, sight reading and music games which can be used in addition to traditional teaching techniques in the private music studio. Participants had the opportunity to try out activities on hand-held devices which can reinforce the learning of music skills. Posters were displayed in prominent locations in our community and all teachers were invited to attend. Information regarding the benefits of becoming a Registered Music Teacher were copied on the back of the presentation handout.

by Christine Rogers 🍷



Joan Milton & Kathleen LaRocque

ALBERTA Edmonton

Sunday February 21, 2016

On Sunday, February 21, ARMTA Edmonton Branch hosted a membership appreciation event. A local restaurant, Tiramisu Bistro provided a delicious lunch with savory pizzas, salads and desserts for thirty three members. It was exciting to have several new members in attendance. Three members, Lois Cox, Monica Nikola-Ortleib and Lillian Upright were recognized for their long-standing memberships. Door prizes included the infamous Mozart chocolates and other lovely gifts. Members enjoyed a cozy roomful of meaningful conversation, lots of laughter and great food. It was a bright February day, enough to chase away any winter blues.

by Annette George, *Continuing Education Co-Convenor.* 📖



L to R: Lois Cox 55 year Milestone Award Recipient, Marlane Osgood (ARMTA Vice President), Vicki Martin (ARMTA Administrator)

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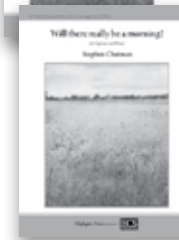
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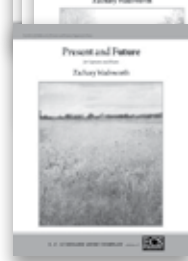
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The **Good**, the **Just** and the **Beautiful**

by Janet Scott Hoyt

Opening address at the 2015 Vancouver Conference

For many years, there was a favorite quote tacked to my studio door. It was Plato's lyrical description of music:

Music gives soul to the universe, wings to the mind,

Flight to the imagination and life to everything.

It is the essence of order and lends to all

That is good and just and beautiful.

These words have provided inspiration over many years of pondering life and music. Like you, I've spent most of my waking hours since childhood listening to, playing and teaching music. I submitted to a long training and education in order to spend my life doing what I was passionate about... and then teaching and mentoring a long line of others to spend their lives in similar fashion! It has been a fascinating and fulfilling way of life. I am happy to say, I have never had a boring day at work! And I am convinced after a lifetime of doing this, that by living the musician's life, we change the world.

This is the perfect time, as we gather for this conference, to reflect on what we do and what we offer the world. The theme of the convention has been well chosen: Collaboration, Performance, Wellness. These three words sum up and articulate keystones of our professional life. None of these exist in isolation. They are synergistic; one affects the other. Our performance training is lengthy and arduous. To do this work, we need advanced communication skills and a well developed sense of empathy (and perhaps a well developed sense of humour!). And it takes a LOT of energy.

I've heard it said, that being a musician requires the devotion of a nun and the constitution of a horse!

We choose to make a living in this profession, but we don't do it for the money. We choose to be musicians because it's impossible to imagine NOT doing it. Music speaks to the core of our being. We commune daily with great works of art. We may not have the *Mona Lisa* on our wall, but we have the *Well Tempered Clavier* on our music stand. We understand that music has the power to open us up and communicate that which is beyond words. Goethe described music as the most spiritual of all the arts. In a world that values things more than ideas, that values profit more than people, this is important news!

Being active musically, on a professional or an amateur level, has an enormous effect on us in every way. Spend time investigating a late Beethoven sonata and before long, I'm convinced your nervous system reorganizes itself! Perform your first piano duet or your first piece of chamber music and you hear in a whole new way. Plan your first recital and you understand that your artistry must exist in the context of the everyday world.

Despite the fact that you developed your artistry in a place of focused attention and emotional sensitivity, the other aspects of the profession require effective people skills, consistent and competent organizational ability and a savvy business sense. The musician's life requires the ability to think and act with the full extent of our human capacity. The world needs more of this.

But how do we deal with it? How do we aspire to artistry as performers and teachers but stay grounded and healthy? This conference is going to afford you the opportunity to hear and take part in discussions addressing these issues.

Now, I struggled to decide what I was going to talk about tonight. I eventually decided to share something I read while browsing in a Salzburg Festival program from 2013. It was an interview with theatre director, Irina Brook who is the daughter of world renowned director, Peter Brook. I'll be interested if you are as affected as I was by the attitude implicit in her words.



First of all, she is a star. In an art form where the director more often than not takes a dictatorial role, she is known for a very loving and respectful attitude towards the actors in her troupe. They are given a lot of freedom to experiment and improvise in rehearsal. Many question her approach as being unpractical and unworkable. Her words now:

“ I find it unimaginable to have someone (in my troupe) who I don’t first, as a human being, find absolutely interesting, wonderful in his or her own way. I can’t imagine having actors in the company just because they are good for the role. They need to be people that I want to sit around the table with.

It sounds really clichéd, but if you treat people with love, and think positively about what they are doing, they usually end up shining. That seems to be proven again and again, in theatre as well as in school. When you look at people with supporting and admiring eyes, they flourish and blossom. My position is to make my actors shine.”

Now, substitute the word “students’ for the word ‘actors’ and I would venture to say that many music teachers can resonate with Irina Brook’s words. We regularly provide the ‘supporting and admiring eyes’ on our students. We are committed to them as people. We want them to shine. And shine they do. Many become professional musicians and are a source of inspiration to the world through their work.

But of course, the task is even bigger than creating professional musicians. Our task is to show by example that even in the busiest lives, there can be space

for music. Music is the antidote to the depersonalized world that surrounds us. It is a walkway through history, a vehicle for personal expression, as well as a source of fun and entertainment.

It can also be a tool for social change. In many centers in North America and indeed around the world, the music community is stepping up to provide music instruction for disadvantaged children.

In my own city of Edmonton, we’ve had a long term partnership called Keyboards for Kids. It is supported by our Alberta Music Education Foundation and the Registered Music Teachers, and has provided lessons for students in the inner city for many years. In the past few years, the University of Alberta through their Community Service Learning program, has allowed the BMus piano students to use their teaching participation as practicum for their pedagogy class.

Most recently, our Edmonton Symphony Orchestra has embarked on a Yona Sistema project that uses an even more intensive program for bringing music to the inner city by working with a group of children every day after school. All of this represents a huge investment of human resources, but it is exciting to contemplate the musical results and the promising social effects of such endeavors.

We realize too, that music is unsurpassed as a community building tool. Our youth orchestras, our church choirs, our music festivals all provide formative experiences for living harmoniously together. I’d like to share what I have witnessed first hand about community building in Yellowknife in the Northern Territories.

Since 2006, I have had the privilege of making an annual trip north to perform, to teach, coach and adjudicate. Yellowknife is quite unique. It’s a government town. There is a wide disparity of education levels and it is culturally diverse. There are people living there from all over the world, in addition to the large aboriginal population.

My first trip north was in January, 2006. The bassoonist George Zukerman and I arrived at the airport one evening; the temperature was 45 degrees below zero. Over the next few days, we did what visiting artists normally do when travelling to more isolated places. We played three school concerts and then a formal recital in the Northern Arts Centre.

Following the recital at the Arts Centre, I met a number of audience members who had once studied music at the university level and were interested in trying to recapture something of their earlier passion and involvement with the art of music.

Almost a decade later, there are two chamber music organizations that perform regularly. They have raised money and bought a harpsichord. After a particularly successful concert, the head of the diamond mine was inspired to give them money for a Yamaha grand. There is some excellent music teaching being provided in town. And they have started a music festival that is now in its 5th season.

The music community is constantly imagining new projects, often utilizing coaching opportunities from touring groups like the St. Lawrence Quartet or the Gryphon Trio. They are passionately involved with their music making despite

The Good, the Just and the Beautiful

by Janet Scott Hoyt - cont.

the fact that they have day jobs and often young families. Over the years, they have steadily improved their technique and musicianship and have developed a very loyal and appreciative audience.

I was in Yellowknife in early May of this year to assist them with a concert planned along a Viennese theme. The days were becoming very long and the ice was starting to break up on Great Slave Lake.

Dan was one of the musicians involved in the concert. A very talented tenor hailing from the east, he now works in construction in Yellowknife and happens to live on one of the many house boats that can be seen just offshore.

Arriving just before the opening concert with his 'tails' and fancy shirt in a suit bag, he showed me some very nasty scrapes on his hands. Following my

inquiry about this, he nonchalantly replied,

"Oh, one leg fell through the ice this morning as I was leaving for work and I had to pull myself out. Luckily, I'd realized the ice was getting soft, so I was pulling the canoe and was able to get to shore. Good thing I put my suit bag in the truck last night when I came for dress rehearsal."

Twenty minutes later, he was on stage singing his heart out, '*Dein ist mein ganzes Herz*'. After negotiating his final high note with aplomb, he was taking his bow. No problem. Only in Yellowknife, I say!

There is a kind of fearlessness in this attitude toward performing. György Sebök, the great Hungarian pianist and master teacher had a lot to say about performing.

I quote from György Sebök: *Words from a Master* by Barbara Alex:

"Love of music should dominate..."

The fight is not between the instrument and the person, but it is within the person: the performer fights himself.

To win the fight over yourself means resistance to fear, usually very primitive fear, but that fear can be given up. One has to accept that to be human is to be fallible, and then do the best one can and be captured by the music."

And that's what seems to happen in Yellowknife. They are captured by the music. They practice diligently, there are varying levels of expertise. But they are not afraid. They do the best they can at that moment and are captured by the music.

THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

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- Access to national scholarships for students in the areas of performance and composition.
- Access to national awards for teachers and branches.
- Liability insurance, optional home and auto insurance.

As independent music teachers our members have access to a national organization that provides an invaluable opportunity to impact, and be impacted by, the rest of the nation.

I would like to quote Mr. Sebök again. This wonderful pianist had such a great influence on so many musicians. His masterclasses were often as much about the philosophy of life as they were about playing the piano.

His words again:

“Playing is like a bird singing: not for the public, or for itself, but to contribute to the universe.

It’s not a closed-circuit thing. You must just cry it out and expect nothing. If you can do that, you are a true performer and the audience is privileged they are there. You are the ambassador. You have to serve it well.”

Those are words from one of the wisest and most profound musicians I ever encountered. And now I’m going to leave you with the words of a child.

A friend forwarded one of those random emails with a list of cute things that children sometimes say. This is from responses to a question directed to a group of playschool children:

Q. “How can you tell that someone loves you?”

The somewhat poetic answer from a 4 year old:

A. “You know someone loves you, because when they look at you, stars come out of their eyes and you know your name is safe in their mouth.”

As we go forward from here, my wish for you is two fold: that your music making can be like the bird that sings, a contribution to the universe. And that your students know that **their** name is safe in your mouth! 🎵



Janet Scott Hoyt is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. Active as a chamber musician, soloist and recording artist, performances have taken her across Canada, United States and to Europe.



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- Un accès aux distinctions et prix nationaux pour les professeurs et les associations régionales.
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En tant que professeurs de musique indépendants, nos membres ont accès à une association nationale qui leur offre la possibilité d'avoir un impact national et d'être influencé par le reste du pays.



A Trip through Music History

A personal perspective

by Laureen Kells and Laurel Teichroeb

The “Classical Music Festival” was founded 40 years ago in the historical city of Eisenstadt, Austria by American music conductor Dr. Don Moses. The goal of the festival is to learn about, perform and celebrate the music of Franz Joseph Haydn and his contemporaries. Since Haydn spent the majority of his musical career in Eisenstadt, this location has proved to be the perfect venue to achieve those goals. On this, their 40th anniversary we were pleased to be able to attend. Canada was well represented among the 19 countries attending. Also present from Canada were Ivea Mark of Calgary, Joan Ritchie of St. Albert, Alberta, Helve Sastok of Edmonton, and Bettijo Smith of Northern Alberta. Participating in the piano masterclasses was Canadian Jeanne Yang of Alberta.

The dates of the festival were August 3rd - 16th, so we decided to take advantage of our flights over and we arrived in Vienna on July 30th and 31st. Some Air Canada troubles prevented us from arriving together, thus the staggered dates. Once we were both there our first journey took us to Melk Abbey. After a tour of this historic abbey, we made our way to Mozart’s home town of Salzburg.

It was in Salzburg that Mozart was born. It was very exciting to have a visit to the house in which he was born and to travel the streets he would have walked. A large monument in the center of town celebrates Mozart and his life.

After two busy days in Salzburg we returned to the city of Vienna. Here, after a bit of searching we found two of the four houses that celebrate Mr. Beethoven. Two statues in this city also celebrate this historic composer.

We were also pleased to be able to visit the winter home of the Hapsburg family. One can only wonder at how these massive palaces were built and maintained. Even more awe inspiring is to try and imagine how these people lived in such opulence.

After this bit of touring it was time to make our way back to airport in Vienna where buses had been arranged to take all the festival participants out to Eisenstadt. Located approximately 60 minutes south of Vienna, the city of Eisenstadt, (pop 13,000) proved to be a lovely location for all things musical. This was the town that Joseph Haydn made him home in servance to the Esterhazy princes for 30 years.



Laurel and Mr Beethoven

Some highlights of being a part of this festival were spending time in the Esterhazy palace and hearing works performed in the beautiful Haydnsaal, visiting the home of Mr. Haydn, having a peek at his herb garden and hearing his *Lord Nelson Mass* performed in his home church, the Bergkirsche. Also included were visiting the musicians graves in the City of Vienna Cemetery, a day trip to Budapest to visit the Liszt Museum, a tour of the Bosendorfer piano factory, and an amazing outdoor performance of the opera *Tosca* in a rock quarry, St Margaretan.



Laureen at the Liszt Museum



Esterhazy Palace

The organizers kept us all very busy during our stay. As part of the teacher group our activities included eight lectures, six tours, eight concerts, two student recitals, five masterclasses, two masses (one in the historic St. Stephen's Cathedral in Vienna), four receptions and a wine tasting event. Masterclass performers were University music students from across the USA, India, Macedonia and Poland. Learning and performing the music of Haydn was the contingent of instrumentalists and singers who had gathered for this event. In total approximately 200 people came together for the festival.

Faculty members for the festival included Dr. Jane McGrath, Dr. Barbara Fast, Dr. Allan Chow, Dr. Nicholas Roth and lead conductor Dr. Richard Zielinski. Sessions were very informative and all of the faculty were very approachable and engaging.

The trip was truly amazing and really made the music history of our textbooks come alive. It was a time to not only learn from wonderful pedagogues but absorb the rich heritage of our profession. The festival was so well organized and became a productive time to share ideas with music colleagues throughout the

world. Next year's festival already has been announced and will feature piano masterclasses and double concerto performances with brothers Allan and Alvin Chow and Beethoven's Ninth for the choir and orchestra. 🎧



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	Bayes, Jamie	jbayes@example.com	Bayes, Margaret	\$30.00/lesson
	Blaine, Ashley	ashblaine@example.com	Blaine, David	\$45.00/lesson
	Blaine, Holly	hblaine@example.com	Blaine, David	\$30.00/lesson
	Davidson, Queeneth	qsdavidson@example.com	Davidson, Sharon	\$30.00/lesson
	Duckett, Steve	sduckett@example.com	Duckett, Jim	\$30.00/lesson
	Green, Dan	dgreen@example.com	Green, Dan	\$30.00/lesson
	Longo, Amanda	amanda53@example.com	Longo, Dan	\$40.00/lesson
	Oates, Joseph	jsoates@example.com	Kelso, Oates	\$30.00/lesson





Thinking outside the books:

A Review of **Beethoven for Kids** and its use in the private music studio.

by *Eriona Jaupi*

Ever thought about being able to go back in history and meet somebody you admire? Imagine if history classes were like that. No more long, boring textbooks that weigh more than you, no confusing notes where you can't seem to read your own handwriting and once you do it all seems to blend into one big event and no tests that you get to forget everything you studied for as soon as you hand in the test. Well, I'm sure there are some geniuses at NASA right now working on unraveling the secrets of time and space so we can time travel in our history classes. However, until they let us know about any developments on that front, history classes may have to remain textbook centered. Nevertheless, that doesn't mean we should stop looking for ways to make history more fun for young students.

Most of us, when we hear the words "history class" in school, whether we care to admit it or not, we immediately

think "boring!", because of the way we picture the traditional lecture. I'm afraid the same goes for a music history class. However, let's imagine steering the "boring history classroom" idea towards a more interactive way of group learning. For teenagers and even older students of music who progress into the more advanced levels, taking a history course of either western or world music eventually becomes a requirement for obvious reasons. However, what if that idea of getting to know the composers and their history was not thought of as a future mandate but as a world that the sooner it is tapped by the student the better.

For a young child of 7 or 8 years old the most popular resource of music history could be some fun and educational children's music books on the composers or movies such as "Beethoven lives upstairs". Obviously no child will sit through a class and just take notes on

Mozart's endeavors or the number of symphonies papa Haydn wrote. At the same time, the problem with just reading a book at home once in a while is that most likely not much information will stick, especially in the mind of a 7 year old. However, a class that offers an intense blend of art, music and history would be far more interesting for children to explore. Let's remember, if something is interesting, it is memorable! For example, instead of just reciting facts with very little engagement on the students' part, fun activities could be the guiding force which tells the stories of composers, artists, music and musical instruments.

This suggestion is not meant to revolutionize an entire system of teaching but rather just express a different way information can be delivered in a history class or a music history class within a school's music program. I think that even the slightest of changes in a big system



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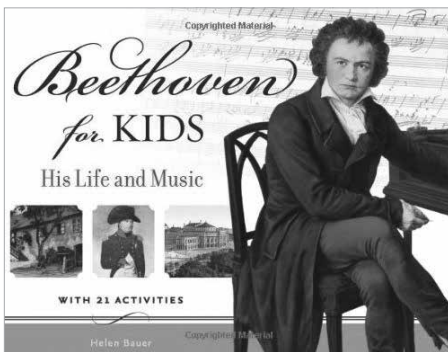
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can have considerably positive effects. After all, we should be realistic and aware that while some techniques in education should follow traditional guidelines that have earned their merit through time, on other cases we should consider the changing times in the world we and our students live in and do our best to strive for more progressive approaches.

Let's think outside the box, or outside the books...

About a week ago I picked up a children's book which I have had lying around for ages but never got around to digging into it, called *Beethoven for Kids*.



While the book itself looks like a baby encyclopaedia on Beethoven's life with detailed historical writing and pictures of real paintings or sketches, there are also little activities included every chapter or so that make it more kid-friendly. One not so very special day last month I came upon one of those activities, a baking recipe for Austrian Apple Pancakes. I hope we can all agree that breakfast is acceptable any time of the day so I started making those pancakes at 10:30pm. Since I have a surprisingly good knack for baking and no other household activity whatsoever, they turned out great! However, as I was enjoying my midnight breakfast I was not only thinking how I could have used more cinnamon

but also how this was probably the type of breakfast that Beethoven might have enjoyed before strolling the busy Vienna streets with thoughts of his next symphony dancing around in his mind.

The 21 fun activities in this children's book were put there to support the information provided and offer a nice little "break" for the ongoing reading. Interactive learning and history should not be mutually exclusive. An activity based music history class could provide a breath of fresh air if the materials being taught revolved *around* the activities. History would practically come to life. Without going into the lengthy debate of technology versus hands-on learning, there is perpetual proof that children learn better when they actively participate and feel involved in what they are learning. Despite the fact that iPads are becoming more necessary than chocolate milk in their lives, they are still very much *children* and children thrive in games and activities with each other. They are able to recall and apply information much more effectively when they have learnt it in a different format besides that of just words on a page.

An interactive music history class for young children would offer numerous benefits that they would conveniently gather from just one place. The students could engage more in arts and crafts and work with their hands. They can turn imagination into reality, use their critical thinking, empathize with the composer, explore multiple ways to listen and understand music, have fun with different games and most importantly collaborate and interact with their classmates in a unique environment that offers the perfect balance between learning and fun!

Let's be honest, arts and crafts are awesome! Expressing individuality and cultivating creativity is only the beginning. Most importantly there is a sense of freedom that comes from working with the hands, whether one is aware of it or not. From that freedom then comes happiness, and what if we injected *learning* in that equation? What chemistry would *that* make! How about even combining coloring or arts and crafts with listening to famous works of music? *Beethoven for Kids: His Life and Music*, offered a variety of ideas for hands-on activities to build upon. They ranged from how to make a hornbook and quill pen, saw your own notebook, create a CD cover for a Beethoven work, write a letter of introduction, play Blind and Bell (a game children in Beethoven's time used to play), make a silhouette picture, draw the music, make a plaster life mask, learn about sign language or think like a music critic.

A good number of such activities, if not all, can be directly connected to facts or event of a composer's, in this case Beethoven's, life as a way to better understand music or even the composer him/herself. For example, while making a hornbook and quill pen or sawing a notebook; students may also learn about a composer's childhood and how the things they are building are likely to look like something the composer would have had. Or more specifically, while writing a letter of introduction, which is like a today's letter of recommendation, students would remember how as a young man Beethoven also carried such a letter from Count von Waldstein that would allow him to meet important people as he journeyed to Vienna, the cultural center of the world at the time.



Thinking outside the books:

A Review of **Beethoven for Kids** and its use in the private music studio - cont.

The equivalent of setting off for Hollywood now! Since music is such a broad subject, a music history class doesn't have to be limited to only these ideas. The schools or teachers can come up with many more ideas that cover an even bigger spectrum of music history. We can agree that the use of books is irreplaceable in the journey to learning and growing. Moving forward we can provide an even higher level of engagement both in personal and group interaction. Through a multi-dimensional method of learning students can retain information a lot more effectively and then apply it either in other school subjects or at their private instrumental lessons.

The discussion of new and interesting approaches on education is a topic that preoccupies teachers and especially teachers of young students on a regular basis. You might find this kind of talk odd coming from me, a teacher of strictly private music lessons on cello and piano but sometimes it's an "outsider's" perspective that proves to be helpful. My classes naturally focus on the reading and playing aspect of music and even though

music history is discussed only briefly, it is never omitted. In private lessons we see music history or even world history in general in a different light and quality. The knowledge of a composer or the time he lived in can quickly manifest itself into a real, live product through the interpretation of a musical piece. As we already know, playing music involves more than just fingers, hands or lungs. It is a complicated combination of physical, mental and psychological attributes that converse with each particular composer's musical piece of work. The better and more a music student knows about the history of the music, the more intelligent and intimate that "conversation" will be. During a private piano lesson the music teacher can conduct the lesson in a higher level if they can extract information the student already knows and apply that to the instrument and piece of music being studied.

Somewhere around the ages of 4 or 5 years old a child would most likely be starting piano lessons as a way to be introduced to music. Realistically speaking, by age 7 or 8 they would

have only played the instrument for a few years and unless the child is a reincarnated Mozart, they would not be playing major pieces such as a Beethoven piano sonata or Tchaikovsky concerto.

With that thought in mind, you might ask me why would a student need to know much about music history, if at all, if they would not need it to interpret a music piece until much later? Well, music interpretation is not cut with a knife and I'm confident that I voice all teachers' beliefs when I say that our pedagogical goals are not to provide education for tomorrow or the day after but for well into the future. I think that sowing the seeds early on for something a student may not get to utilize until perhaps many years later, is crucial. Knowing about when Beethoven lived, who he studied with or what he looked like may not seem very helpful in how they play a song in next week's lesson but it sure could be useful knowledge which lies quietly in the back of their mind until the right time comes for it to emerge and be applied in any aspect of their education or life. 🎵

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A Review of Theory Text used in Conservatory Music Theory Education - Part 5 of 5

by Jen Hinkkala



Sarnecki, M. (2010). *Basic Harmony*. (2nd ed.). Toronto Canada: The Frederick Harris Music Co., Limited.

Pedagogical Intent/ Book Information

Sarnecki (2010) states that the book “is designed to be a first-year harmony course” and the intention of the book is to “teach basic harmony” page 1. *Basic Harmony* begins with the V to I progression and gradually expands the “student’s harmonic vocabulary” to include more completed harmonic progressions. Each lesson presents new concepts and exercises that provide opportunities to practice and apply the concepts. The book, uses basic voice-leading rules to avoid a number of explanations that could be confusing to students. Teachers Sarnecki (2010) states may wish to present other voice leading options and include additional musical examples. The book Sarnecki (2010) notes covers melody writing, musical analysis and form with “carefully selected musical examples and exercises” page 1. Similarities are presented in order to allow the student to grasp new concepts.

Chapter 16	Melodic Figuration
Chapter 17	Chord iii
Chapter 18	Sequences
Chapter 19	Chord IV in Tonic Prolongation
Chapter 20	Chord IV ⁶ Dominant Prolongation
Chapter 21	Second Inversion six-four chords
Chapter 22	Harmonic Rhythm
Chapter 23	Melody Writing 1
Chapter 24	The Supertonic 7 th Chord
Chapter 25	Applied Dominants
Chapter 26	Modulation
Chapter 27	The Bach Chorales
Chapter 28	Form and Analysis
Chapter 29	Melody Writing 2

Topics and Chapter Summaries

Chapter 1	Tonality, Chords Quality, and Chord Symbols
Chapter 2	Writing in Four Parts
Chapter 3	Chords I and V
Chapter 4	Pre-dominant Chords IV and ii
Chapter 5	Approaching Pre-dominant Chords from I
Chapter 6	Chords in First Inversion
Chapter 7	The Dominant 7 th Chord
Chapter 8	Harmonic Analysis 1
Chapter 9	Prolonging I Chord
Chapter 10	Inversions of the Dominant 7 th Chord
Chapter 11	Harmonic Analysis 2
Chapter 12	Prolonging I with IV, ii, and ii ⁶
Chapter 13	Prolonging the Pre-dominant
Chapter 14	Chord Vi
Chapter 15	Harmonic Analysis 3

Pedagogical Strengths and Weaknesses

Sarnecki (2010) uses accessible language and presents concepts in a concise manner. Explanations are also interspersed with effective musical examples that allow the reader to easily understand concepts. For example in Chapter 2 “Writing in Four Parts”, an explanation about each part is provided followed by a musical example that allows the reader to visually and musically grasp the information easily. Each chapter also contains an adequate amount of exercises that allow the reader to practice and apply concepts presented in the book. For example, in Chapter 3 on V and I chords the reader is provided with a page of voice-leading error detection as well as a page and a half of writing exercises. The book also contains some blank space at the end of each chapter that allows the reader to write notes about concepts presented.

Sarnecki (2010) states that musical analysis and form are approached using “carefully selected musical examples” page 1; however, the number of musical examples are insufficient. For example in chapter 28 Form and Analysis on page 197-198, Sarnecki (2010) briefly describes baroque dance types and the prominent



composers associated with them. This is followed by a chart that lists the dance type in one column and the time-signature, Italian markings, and characteristics in another. At no point does Sarnecki (2010) provide a single musical example, instead the student is asked to identify the dance types from six four-bar musical examples on pages 199-200. This is ineffective because the student has had no exposure to the musical quality of these dance types. This is particularly problematic for students who are using to book as a self-directed study tool because they cannot rely on having the section augmented by a teacher and instead are forced to either look up musical examples or memorize the list. A similar example can be found on pages 201 to 206 in the same chapter. In this section, Sarnecki (2010) presents, Binary, Rounded Binary, and Ternary form and only provides one example for each. The student is then asked to identify the form types on pages 208 to 219. However, these exercises are difficult for most students due to the insufficient amount of examples. A similar example can be found in chapter 16 on page 109 where Sarnecki (2010) addresses Melodic Figuration and only provides three-to-four note musical examples.

The text is effective for private instruction and harmony classes because it meets the Conservatory of Music basic harmony requirements. These requirements include functional harmony and voice leading of basic triads and their inversions. Dominant and supertonic 7^{ths}, applied dominants, diatonic sequences, form and analysis, non-chord tones, melody writing, modulation to the dominant, and chorale harmonization. However due to the lack of musical examples this text is not suitable for independent study.

Conclusion

Each text presented in this five-part series covers the material for its intended Conservatory theory examination level with varying degrees of effectiveness. Some text cater to analytical learners, for example, the Vandendool and Wharram texts, while the Sarnecki's texts cater to learners who prefer to memorize information. It is often a matter of teacher preference which text is selected for use.

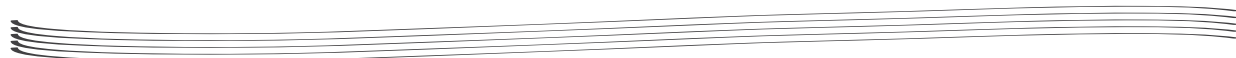
Teachers should be aware that all of the texts explored in this series present the examination material without reference to current social/ popular culture. As a result, the material may appear uninteresting and or socially irrelevant to students. It is important for teachers to remember that while these texts many provide a good starting point for learning music theory they are not a substitute for teacher created hand outs or teacher directed learning. There for, teachers should also strive to relate the material presented in these text to current social themes, popular music and students social/ musical interests in order to inspire the next generation of musical learners. 📖

To find Parts 1 - 4

- Part 1 & 2 Spring 2015 issue
- Part 3 Fall 2015 issue
- Part 4 Winter 2016 issue



Jen Hinkkala is a conservatory theory, piano, and pedagogy educator at the Hamilton Conservatory for the Arts, with over 20 years teaching experience. She is currently completing her Masters of Music Education at The University of Western Ontario in London, Ontario.



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WHAT'S NEW AT THE CONSERVATORIES ? QUOI DE NEUF AUX CONSERVATOIRES ?



Conservatory Canada is currently working on revisions to our **Contemporary Idioms Piano Syllabus**, which will be released this June. These changes will take effect for our Winter 2017 examination session and for all eExams beginning in January 2017. Those familiar with this stream which focusses on Pop, Rock and Jazz styles, will notice that the workload will be more manageable without sacrificing the novel skills that we have developed. We are revising the skills requirements to better reflect elements most used in Pop and Rock styles with more of the Jazz elements reserved for the upper levels. We are most excited about our new Improvisation requirement, featuring the American Popular Piano Etudes series as a manual, which uses backing tracks and music written by Christopher Norton.

Also available for 2017 examinations will be our new Pre-Grade

One piano exam, which will focus on creating a fun learning experience for students by offering a mini-lesson with the examiner as a part of each assessment. Students and teachers will be able to choose their own repertoire for this exam while parents will be able to get in on the fun! Details for Pre-Grade One will be released in early September, with our first exams available for our Winter 2017 session, or as an eExam next January.

Be sure to check out our Conservatory Canada Teacher's Facebook page, as well as our www.conservatorycanada.ca website for all the latest syllabi information.

Feel free to call our office at 1-800-461-5367 or email registrar@conservatorycanada.ca with your questions. 📧



CHRISTIAN CONSERVATORY OF MUSIC, CANADA (CCMC)

Partnership with Tyndale University College

CCMC, now in partnership with Tyndale University College, is exploring further ways to raise the standard of Christian music education. The CCMC Board of Directors (Dr. Gordon McKinnon, Suzanne Willson and Ken Michell) will be receiving cross-appointments as Adjunct Professors and serving in the Tyndale University College Faculty of Music.

Diploma Level Workbook

CCMC is pleased to announce the completion of the Diploma Level Workbook in CCMC's Workbook series. This volume deals with the Associate, Licentiate and Fellowship diplomas. The Associate chapter includes Materials of Music (theory), Bible Basics, and Survey of Christian Music (history). The Licentiate portion focuses on specimen questions in pedagogy dealing with the art of teaching in general as well as specific questions

tailored to the candidate's instrument. The Fellowship chapter deals with guidelines pertaining to the writing of a thesis.

The CCMC Workbook series covers Materials of Music, Bible Basics and Survey of Christian Music. They are designed to be the final stage of preparation for the CCMC written examinations. Although the workbooks are not instructional volumes, students will find that upon completion of the workbooks, they are well prepared for the specific CCMC examination requirements. Resource materials are recommended in the Book List sections of each volume. These are not exhaustive lists and teachers and students are free to use any reliable resources.

For more information and a complimentary downloadable copy of the CCMC Examination Syllabus, please visit www.ccmcexaminations.org. 📧



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Celebrating Students Across Canada

Events celebrating our students' achievements with The Royal Conservatory began last October, with the first joint Convocation and Regional Gold Medals ceremony at the beautiful new Bella Concert Hall at Mount Royal University. Ceremonies followed in Vancouver, Toronto, Regina, Winnipeg, and Halifax. Congratulations to all graduates and award winners, and hats off to all the teachers and parents who supported them on their musical journeys.

RCM Alumni Among Canada's Top Musicians

The spotlight is shining on Royal Conservatory alumni in 2016! In March the CBC's list of Canada's top 25 musicians under 25 included Chester Hansen, Jan Lisiecki, Leland Whitty, and Tony Yike Yang, all of whom studied music through The Royal Conservatory.

At the 2016 JUNO Awards 50 alumni and Honorary Fellows of The Royal Conservatory were nominated across 26 categories.

Five artists and groups with a Conservatory connection took home the coveted prize, including: Emilie-Claire Barlow, Braids, Bob Ezrin, Buffy Sainte-Marie, and Walk Off the Earth.

Piano Teacher Specialist Courses

The next session of Piano Teacher Specialist courses begins May 26. These 10-week / 40-hour courses in piano pedagogy are led by outstanding pedagogues and provide deep insight into subjects such as: artistry, musicianship, repertoire, and physical approaches to the instrument. Teachers can choose from three courses: Elementary, Intermediate, and Advanced.

To learn more about these courses, visit:

rcmusic.ca/PianoTeacherCourses or contact us at: TeacherServices@rcmusic.ca or 1-844-726-8247.

May-June Session 2016

Theory Examinations: May 13 & 14, 2016

Practical Examinations: June 6 – 25, 2016 📞



NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC

We are excited to announce that plans are in full swing for Summer Sizzle 2016! This amazing pedagogy symposium will be held August 11 and 12 in beautiful Yorkton, Saskatchewan at Heritage Baptist Church. The event offers new/experienced teachers and senior students, ten workshops, showcases, masterclasses, tradeshow, delicious meals, convocation and concerts.

It is always thrilling to have so many Canadian composers gathered in one place - Nancy Telfer, Wes Froese, Lynette Sawatsky, Ernst Schneider, Jesse Brown, Rémi Bouchard, Julianne Warkentin-Dick, Debra Wanless, Peggy L'Hoir, Diane Hunter, Beth Hamilton, Wendy Wright Friesen are planning to attend and others will be announced in the weeks to come!

Keyboard Kamp offers students age 7 – 21 workshops and masterclasses hosted by experts from across Canada. Keyboard Kamp is a highlight of the summer! Participating students

develop performance skills, compositional techniques, the lost art of improvisation, and share their music in a social setting.

Brochures and registration forms are now available for Keyboard Kamp and teachers at www.cncm.ca.

Please "like" the Summer Sizzle Facebook page to stay informed of all the upcoming events <https://www.facebook.com/Summer-Sizzle-262953603877771/?fref=fb>

Work is underway for the newest *Northern Lights* Duet Collection which will be released during the summer of 2016. This follows the collection of Late Elementary Piano Duets that was released last summer.

For more information on CNCM programs, Summer Sizzle, new releases, Composers and Kids, please visit our website at www.cncm.ca 📞



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Arr. Tom Gerou

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Wreck It, Wreck-It Ralph
(from Walt Disney's *Wreck-It Ralph*)

C POSITION

Music and Lyrics by Jamie Houston
Arr. by Tom Gerou

Brightly

1. Wreck it, Wreck - it Ralph, as fast as you can,
2. Fix it, Fix - it Ralph, as fast as you can.

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Level 1A

18

Chitty Chitty Bang Bang

G POSITION

Words and Music by Richard M. Sherman and Robert B. Sherman
Arr. by Tom Gerou

Moderately fast

you know you can do it with your cool
use the magic beam you got

Chit - ty Chit - ty Bang Bang,
Chit - ty Chit - ty Bang Bang, we love you!

DUET PART (Student plays RH 1 octave higher, LH 2 octaves higher)

Moderately fast (in 2)

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Level 1A

Level 1A titles:

- Chitty Chitty Bang Bang (from *Chitty Chitty Bang Bang*)
- Cool Kids (Echomsmith)
- Do You Want to Build a Snowman? (from Walt Disney's *Frozen*)
- I'll Stand by You (The Pretenders)
- Iron Man (from *Iron Man*)
- Jeepers Creepers (Johnny Mercer)
- Just the Way You Are (Amazing) (Bruno Mars)
- Minecraft (from *Minecraft*)
- The Quidditch World Cup (from *Harry Potter and the Goblet of Fire*)
- Theme from *Superman*
- Wreck It, Wreck-It Ralph (from *Wreck-It Ralph*)

Also Available:

Level 1B (44700)

Titles: All About That Bass (Meghan Trainor) • Baby (Justin Bieber) • Batman Theme • Believer (American Authors) • Cantina Band (from *Star Wars® Episode IV: A New Hope*) • Clouds (Zach Sobiech) • Everything Is Awesome (from *The LEGO® Movie*) • Let It Go (from Walt Disney's *Frozen*) • Mamma Mia (from *Mamma Mia!*) • May the Force Be with You (from *Star Wars® Episode V: The Empire Strikes Back*) • Moog City (from *Minecraft*) • When Can I See You Again? (from Walt Disney's Animated Feature *Wreck-It Ralph*).

Level 2 (44701)

Titles: All Night (Icona Pop) • Best Day of My Life (American Authors) • Don't Stop Believin' (Journey) • Over the Rainbow (As sung by Israel "IZ" Kamakawiwo'ole) • Maybe (from *Annie*) • Raiders March (from *Raiders of the Lost Ark*) • Some Nights (fun.) • Star Wars (Main Theme) • Take On the World (Theme from *Girl Meets World*) • You Raise Me Up (Josh Groban) • You've Got a Friend in Me (from *Toy Story*).

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by Gayle MacAulay Dunsmoor

www.keyboardaccompaniment.com

'Melody Adventures' is a series of six books. All of them are illustrated with the same believable characters whose antics are presented to us in song. All of the books have 'Teacher Accompaniments' which allows those students to have a sense of accomplishment in being part of an appealing duet, while keeping correct time! All of the books feature a glossary, note identification pages, as well as scales appropriate to that book.

What differentiates this set of books from others is what is written on the cover of the four last books in the group, 'Explore the Music'. Ms Dunsmoor has incorporated in these volumes elementary considerations of both Analysis and Harmony as viewed from the perspective of the pieces offered in the books. This allows a student to start considering how the music is constructed

and what has been added to embellish and add colour to the composition. Further, this facilitates the student's ability to memorize their piece, in the same way that it is easier to memorize a poem that one understands verses one that is merely a progression of words.

The two Primer Books introduce the staff very quickly. These books present pieces in both middle C and C positions with forays into G and F major as well as A minor. As with other Primer Books, note and rest values, time signatures, dynamic markings, rhythmic accents, tonic notes and major versus minor keys are explained. These books contain old favourites as well as new material to entice the student. This Primer Series would be appropriate for a 7 or 8 year old beginner.

The next set of two books are merely called 'Book 1 & 2'. They cover the same key structures as the previous volumes with the addition of D+, and E & B-. The identification and execution of triads built on I and V in the various keys is examined as well as dotted rhythms, $\frac{6}{8}$ time, octave leaps, and the use and identification II, II⁷, and IV chords within the pieces. The books contain well known pieces as well as very imaginative new compositions. The second book would be appropriate for a good grade two or three student

As for the final two books in the series, Basics A & B, the word 'Basics' really refers to the introduction of elementary Harmonic analysis of the presented pieces. Such devices as passing and auxiliary notes, crossing harmonies, V⁹ and V⁷ chords, and I-V-I as well as i-V-i



BAROQUE KEYBOARD ANTHOLOGY

edited by Robin Bigwood - Book 1

Schott (Hal Leonard) HL49044990

progressions are introduced. Various musical styles are presented as well as a charming (albeit quite difficult) section called 'Review of Keys with Folk Songs' at the end of the second book.

This 'Basic' series would be best presented to a grade four or five student who has an interest in understanding how their music is constructed.

Overall, I would recommend this series to anyone who enjoys playing different styles, and who is interested in understanding how their music is composed!

Sonia Hauser – British Columbia

INTO THE WOODS

Elementary Piano Solos

by Beverly Porter

Red Leaf Pianoworks

The 11 pieces in this collection are fantastic. There is definitely something to appeal to any student. There are many slower more lyrical selections that will challenge the student's expression and artistry (*At Sunrise, Tall Pines and Sleepytime*)

A Rascally Raccoon, An Army of Ants and Scampering Squirrels are some with the more lively tempos and fun rhythms and varied articulations that are sure to be studio favourites.

The composer points out in the introduction that "some of the pieces do require pedal to achieve a maximum effect but all pedal markings are optional and depend on the skill of the student". I believe that all of the selections would be enjoyed by a variety of levels and a welcome addition to any festival or recital.

Rita Raymond-Millett - New Brunswick

The Baroque Keyboard Anthology 1 is a collection of 17th and 18th century compositions for keyboard instruments that was compiled and edited by Robin Bigwood. Bigwood is a highly accomplished British harpsichordist, and his vast knowledge of early music is evident throughout.

The anthology includes a wide variety of repertoire. Teachers will recognize well-known works such as Rameau's *Menuet en Rondeau*, and Handel's *Impertinence*. Bigwood also includes some obscure unfamiliar selections including *Andante* by August Heinrich Wenck, and *Gavot* by John Blow. Some pieces are deceptively challenging, such as Buxtehude's brief, but dense four-part *Saraband*. Teachers will likely find great success with Durocher's *Tambourin*, a fast and furious French folk-style dance. *Prelude* is another work by Durocher included in the anthology. Completely devoid of bar lines, it allows students and teachers to experiment with flexibility in tempo. Finally, Bigwood includes Telemann's complete *Fantasia in C-major*. The second section titled *Gayment [Rondeau]* will be familiar because of its place in the RCM Level 5 Celebration Series, 2015 Edition. Students working on this List A piece will have the opportunity to learn the surrounding two sections to complete the work. Of particular interest is the first section *Gravement*, which shows a lyrical and more expressive side of Telemann that students may not normally be exposed to.

Bigwood includes a variety of fingering suggestions that he bases on Baroque principles. As a result, some of these may be uncomfortable for students,

and as such he encourages students and teachers to adapt these fingerings to suit personal taste. Suggested fingerings are included somewhat irregularly, and will require teacher supervision in early stages of learning. Ornamentation included is effectively simplified for elementary and intermediate level students. Unfortunately, some of the ornamentation does not use standard notation, and there is no appendix or index available for reference. The Baroque Keyboard Anthology includes an excellent high-quality CD recording of all 36 pieces, which teachers can use for reference in terms of ornamentation.

Overall, the Baroque Keyboard Anthology 1 will delight teachers with its varied repertoire in a vast range of character and complexity. Bigwood's informative introduction provides a succinct overview of performance practice, ornamentation, articulation, fingering and dynamics, and other issues that may present themselves throughout the anthology. The extensive notes he provides on each repertoire selection give further insight into historical context of the pieces. They also give valuable pedagogical tips on approaching the repertoire, from technical approaches on ornamentation, to addressing phrase structure and other elements of formal organization. Though often challenging, the works in this anthology will challenge students and teachers alike, and serve as an excellent supplemental resource for baroque repertoire.

Dr. Christine Tithcott - Ontario



CLASSICAL PIANO SOLOS

20 Original Keyboard Pieces from Baroque to Early 20th Century John Thompson's Modern Course For The Piano - Third Grade Willis (Hal Leonard) HL00119740

Reconnecting the students of today with 20 beautiful masterpieces from the past is just one of the goals of John Thompson's Modern Course method. This Classical Piano Solos series can be used to supplement any teaching method by using delightful lesson materials to build pianistic skills. These accessible arrangements of orchestral and piano classics give students a well-rounded approach. Major composers such as Mozart, Schubert, and Tchaikovsky are featured but these pieces never quite found their way into published recordings. Numerous uncommon treasures are unearthed, including *Once Upon a Time There was a Princess* from Theodor Kullak's *Scenes from Childhood*, along with some other lesser-known gems such as a work from French composer Cécile Chaminade *Pièce Romantique*. There are also quick pieces that dazzle and motivate such as, MacDowell's *Alla Tarantella*, and C.P.E. Bach's *Presto in C Minor*. I enjoyed the style characteristics and adjectives guide which is printed on the back cover. Composer names and dates are separated by genre. Teachers will find this helpful when teaching Western keyboard classical music. This assortment of treasured pieces of prized concert music is an excellent resource for recitals and festivals alike.

Sarah Lawton - Ontario

CLASSICAL THEMES

Favorite Orchestral Works (Level 4) arranged for piano solo by Fred Kern, Philip Keveren, and Mona Rejino Hal Leonard HL00151809

This collection of arrangements of familiar classical themes is designed as a supplement for any method book. The first page provides a chart outlining all of the concepts covered in the book so that teachers can easily assess which volume is most appropriate for a particular student (the series currently consists of five levels). Level 4 contains a melodic range of low C to high E, many different expressive markings, syncopated pedaling, dotted rhythms, triplets, time signatures of $\frac{3}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, and $\frac{2}{2}$, and melodic and harmonic intervals from 2^{nds} to octaves.

Featured composers in this volume include Beethoven, Tchaikovsky, Bizet, Schubert, Mouret, Puccini, Dvorak, Gounod, and Wagner. Selections are main themes from orchestral and operatic works abridged and arranged for solo piano. This approach gives students an opportunity to experience firsthand some of the music that they have likely listened to outside of their piano lessons. While reducing a full orchestral score to a piano solo that is playable by an elementary pianist necessitates the omission of many parts, these arrangements are satisfying to play and capture the main musical intent of the original works. Of particular note are the arrangements of Schubert's *Ave Maria* and Mouret's *Rondeau*.

This books contains several useful supplemental features to help students

develop a deeper understanding of the repertoire they are learning. Background information describing the composers, the contexts in which the pieces were written and the main musical features of each piece is contained at the beginning of the book. In addition, a timeline helps students place their repertoire in the context of broader musical, artistic, literary and historical developments.

One of the most exciting features of this book is the ability to play along with online audio files of orchestral accompaniments for either practice or performance. While the timbre of the electronically-generated orchestral sounds leaves something to be desired, the accompaniment tracks help to fill in some of the parts that are missing in the simplified piano solo arrangements. The audio player allows students to adjust the tempo and pitch (useful if a student's piano is not perfectly in tune), and to select a section to loop when practicing. The files are available as audio files for download and streaming and as MIDI files for download.

This book contains a variety of repertoire that would appeal to students with a range of interests and musical tastes. The various supplemental materials make this a valuable resource for students' overall musical development.

Nancy Mitchell - Ontario



AROUND THE WORLD

8 Intermediate Piano Solos

by Irene Voros

Red Leaf Publishing

I enjoyed playing through these colourful pieces that were inspired by cities and countries from around the world. Each piece is beautifully written using rich harmonies and creative melodies. Venetian Waterways has the RH primarily in triplets clearly representing the flowing water. This work could be categorized as romantic with the use of rubato and the varied dynamics. The way the melody moves between the hands in *Wailea Shores* is beautiful. Rolled chords, ties, and register shifts make this work delightful. *Beneath Cherry Blossoms* takes the performer to Japan with the use of pentatonic sounds. The lovely RH melody includes delicate triplets. *Tango La Boca* transports us to Argentina as the LH rhythm adds spice. The largest chords are sevenths and the chromatic thirds have clear fingering for guidance. Stepping Out in Dublin features $\frac{6}{8}$ meter, the key of G, and quick steps, stops, and starts. The third last bar is in $\frac{3}{4}$ adding a great finale. *Christmas in Stockholm* is very peaceful with a calming melody. The student will need to be careful to avoid splitting the many softly played chords. *The Big Easy Blues* welcomes us to New Orleans with the LH providing the blues bass line. Again the largest chords are sevenths. Register shifts, ties, and accents add interest. The final work, *Amazon Rainforest* is rich in colour. Written with six sharps and largely constructed with sixteenth notes in the RH the piece flows under the fingers easily.

The performance notes at the end of the book provide direction and a brief explanation about the origin of each piece. Well written and thoroughly enjoyable!

Jean Ritter – British Columbia

6th STREET STOMP

Kevin Olson Solos

Late Intermediate Piano

F.J.H. Music Company Inc. W9420

I love “striking it rich” with a piece that allows the student to shine like gold, while improving their technique at the same time. *6th Street Stomp* by Kevin Olson equals non-stop fun for both young’ns and old. Southern hospitality is woven throughout this piece with the use of ‘stomp’ rhythm. A Cowboy version of a rag, stomp rhythm is a little heavier and faster in tempo than a rag. Written in C major, Olson begins with a R.H. split chord of chromatic minor thirds cascading down three octaves over a dominant pedal point in the LH. One can almost envision strolling down the Wild West historic 6th Street in Austin Texas, listening to a kaleidoscope of live music coming from the saloons. With high energy L.H. staccato’s and short repeated harmonic R.H. figures in the middle section, it sounds like cowboys kicking up their cowboy boots. Through the use of contrasting dynamics and almost the entire range of the keyboard this piece sounds more difficult than it is. When the pedal enters for the first time just before the D.C. al Coda, one can reign in and enjoy the supportive L.H. walking chromatic bassline. A great round up occurs in the Coda with an impressive fortissimo dynamic marking as the R.H. descends four octaves! In highly charged rodeo fashion, “6th Street Stomp” is an impressive recital piece which will travel quickly through your motley crew.

Sarah Lawton - Ontario

TAYLOR’S LULLABY

by Dennis Alexander

Late Intermediate

Alfred Publishing 41287

Taylor’s Lullaby is a lyrical and expressive composition that fits seamlessly into the oeuvre of Dennis Alexander’s repertoire. The piece is written in a popular style, with a New Age flavor. As a result, this late-intermediate level composition will appeal to many students. Pedagogically, this composition is an excellent teaching tool for simple chromaticism and modulation. Alexander moves freely through a variety of loosely related keys, which will help prepare students for more advanced romantic and 20th Century repertoire.

Rubato and overall musical expressivity are a requirement for an effective performance of *Taylor’s Lullaby*. Consequently, this is an excellent selection for any student working to overcome these challenges. Senior students in particular will enjoy using this piece as a quick study exercise to work on developing sensitive and organic musical pacing. The popular style employed is pleasing to the ear, and will spark the interest of many students as we have come to expect with Alexander’s music.

Dr. Christine Tithecott - Ontario





PIRATE'S TARANTELLA

by Catherine Rollin

Alfred Signature Series

Alfred Publishing 42408

This late elementary solo is engaging and very satisfying to play. The $\frac{5}{8}$ time signature, lilting rhythms, and varied articulations give the music a rollicking, nautical feel. The main technical challenges in the piece are left hand leaps and different articulation in the two hands (staccato LH chords under a legato RH melody). The accompaniment focuses mainly on primary chords in A minor (with a brief diversion to C Major in the middle of the piece). The damper pedal is used sporadically to emphasize important chords and to create contrast between more delicate and forceful phrases. This piece would make a lively and energetic addition to a recital program or an enjoyable quick study for a more advanced student. I imagine it becoming a favourite of any student who learns it.

Nancy Mitchell - Ontario



WINTER!

Elementary/Intermediate Piano Solos

by Susan Griesdale

Red Leaf Pianoworks

This collection is so much fun! I thoroughly enjoyed playing through each selection in this book(a few times ☺)

Some of my favourites were: *Blizzard Blues*, with a great 12 bar blues pattern. The articulation and Latin rhythms of *Snowboots n Shovels* is sure to have many students putting it on their "to play" list. The "very fast, breathless" tempo of *Mushing* will definitely be a good fit for all of the thrill seekers.

Skating on the Rideau Canal has rubato and tempo fluctuations that will allow the expressive pianists to challenge themselves. The melody switching between the hands and the 3 against 2 can be tricky but will really help the performer to tell the story.

The very simple but beautiful *Longing for Summer* is a lovely ending piece for this collection. The singing melody above the light accompaniment is haunting.

Overall, the many styles in this collection would make it a welcome addition to any musician's library.

Rita Raymond-Millett - New Brunswick

TEACHER'S MANUAL

by Barbara Siemens

The Piano Workbook Series

www.pianoworkbook.com

In addition to the individual Piano Workbook Levels, a Teacher's Manual is available which includes comprehensive explanations and suggestions for each section of the workbook as well as a wealth of information on strategies for organizing, strategies for practicing, and strategies for fostering musicianship. Strategies for organizing include goal setting, studio policy statement, lesson summary, repertoire list and more. Strategies for practicing addresses basics such as fingering, metronome and counting as well as diagnosing technical issues, technical practicing approaches, and more. Strategies for fostering musicianship begins with descriptive words, gives an overview of specific style elements in each era, addresses compositional forms and more. There is a wealth of practical advice and examples to use in sight reading, rhythmic dictation, melodic dictation, harmonic playbacks, melodic playbacks, playing tunes by ear, improvisation and a variety of scale types. The practical examples cover Levels 1 through 10. This is a fantastic resource to support the Student

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Workbooks for each level. On its own, it has a huge amount of valuable instruction and knowledge to augment the teaching skills of both new and seasoned piano instructors. Truly a wonderful asset to any studio!

Joyce Janzen - British Columbia

THE RHYTHM DRILL BOOK

by Barbara Siemens

The Piano Workbook Series

www.pianoworkbook.com

A step by step method to improve recognition of rhythmic patterns and metric pulse uses fourteen exercises a page beginning with simple time, then compound time and irregular time. Each of these sections has beginner, junior, intermediate, senior and advanced divisions which address rhythms of increasing complexity and variety. Each section also has a table of contents where one can easily find a specific rhythm and the page which has its drills. 128 pages cover many combinations of rhythmic patterns from simple to complex, even leaving a few pages of blank measures to write in a rhythm – perhaps a specific pattern a student is having trouble with. This is a well-developed resource for the studio which will find teachers reaching for it often.

Joyce Janzen - British Columbia

A WORKBOOK FOR HISTORY

Volume 2

by Joyce Janzen

www.harmonymusicstudio.ca

Joyce Janzen provides a useful, practical, logically organized workbook for the study of Music History in her “A Workbook for History Vol. 2: Development of Genres through Medieval, Renaissance, Baroque, and Classical Eras”.

The workbook is organized as a series of worksheets which students fill out to assist learning. This is not a textbook; no facts are presented. It is designed to supplement class time and research through varied sources. It could be used for general Music Appreciation or to study for the examinations required by any of the various Conservatories.

The book starts with the Middle Ages and moves forward through Music History with separate templates for Sacred Vocal, Secular Vocal and Instrumental music of each age. The blank/generic templates at the end of the book could save a little time and be very helpful, particularly students who need help in organizing their thoughts and study habits. As a teacher of RCM Music History, I thought the templates were very thorough. They could be quite helpful to a student who reinforces learning by writing out his own answers and definitions, for example.

In 2009 the Royal Conservatory of Music revamped their Theory Syllabus including Music History. Before this a teacher and/or student could buy the recommended book, memorize all the facts and pass with flying colours. I believe the Conservatory was (and is) trying to encourage better rounded musicians and discourage mere memorization of rote facts and dates. It’s a great goal and “A Workbook for History: Development of Genres, Volume 2” could be very helpful in reaching it as your (or your students) pass their exams.

Colleen Branson - British Columbia

Thank you – Christine, Colleen, Jean, Joyce, Nancy, Sarah, and Sonia for your time, your experience and your effort for the book reviews – they are amazing.

– Dina



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