

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 63 - NUMBER 2 - JANUARY 2013



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PUBLICATION INFORMATION

Official Journal of the CANADIAN FEDERATION OF MUSIC
TEACHERS' ASSOCIATIONS / FÉDÉRATION CANADIENNE
DES PROFESSEURS DE MUSIQUE

CIRCULATION approx. 3500 - FOUNDED IN 1935

UPCOMING EDITIONS OF
The Canadian Music Teacher/ le Professeur de Musique Canadian

Spring Edition 2013

- Publication: May 2013
- Submission Deadline: April 1, 2013

Fall - Canada Music Week Edition 2013

- Publication September 2013
- Submission Deadline: August 15, 2013

Winter Edition 2014

- Publication: January 2014
- Submission Deadline: December 1, 2013

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

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

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

SUBSCRIPTIONS

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

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

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

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GREETINGS FROM CFMTA/FCAPM PRESIDENT

Dr. Lorna Wanzel

Dear Colleagues,

As we enter a new year we often reflect on, what can we learned from the past and what is the possible future? Often there are many more questions than answers! One question that comes to mind is - what is the role of music and music education in our culturally and economically complex and fast-changing society?

Teaching is a complex process that involves many layers of personal and professional development. It is much more than presenting material to a willing learner. Teachers find themselves in situations which may be new to them or differ from what they previously believed about teaching and learning.

Since John Dewey pointed to the need for reflective thinking in the development of learners, there has been much discussion about the topic related to both teachers and students as learners. There have been a number of articles in professional journals which have observed that critical thinking skills today may be weaker than they were in previous generations.

In the *International Encyclopedia of Education* (Elsevier, 2010), Beckett claims that people learn better when there is an immediate need to know something, the whole person gets involved and self-direction drives their learning.

The concept of developing 21st century skills is a constant topic among music educators.

Studio teachers compete with school, sports, other extra-curricular activities, jobs and families for their students' time and energy. At a recent ISME conference, I learned about communities around the world where music teaching and learning took on many forms in many places, from infancy to older adulthood. People are looking for opportunities to learn to play an instrument, write a song, or sing in a choir. It seems logical that music teachers would lead the way in providing people with opportunities and skills for learning and making music. When one of my students was asked by a friend why she took piano lessons, her answer was simple and direct, she said "*because I want to know how to play the piano*"!

I wish each of you a very happy and successful New Year. Enjoy your teaching. You are making a difference.

Reference: *International Encyclopedia of Education*, 3rd. Edition. Editors: P. Peterson; E. Baker; B. McGaw. Oxford, England: Elsevier, 2010.

Chers collègues,

L'aube d'une nouvelle année est parfois un moment où l'on fait le bilan de ce qu'on a appris du passé et de ce qu'on anticipe de l'avenir, pour s'apercevoir qu'il y a plus de questions que de réponses! Une des questions préoccupantes concerne le rôle de la musique et de l'instruction musicale dans notre société complexe et instable tant du point de vue culturel qu'économique.

L'enseignement est un processus délicat qui requiert des compétences à plusieurs niveaux, personnels et professionnels, et qui va au-delà de la simple présentation d'une matière à un aspirant musicien. Le professeur se retrouve aujourd'hui face à des contextes d'enseignement et d'apprentissage très différents de ceux auxquels il s'attendait.

Depuis John Dewey, beaucoup de pédagogues et d'étudiants ont remis en question le développement de l'apprentissage. Plusieurs auteurs d'articles spécialisés ont observé que la pensée critique fait de plus en plus défaut aujourd'hui, si l'on compare aux générations du passé.

Dans l'*International Encyclopedia of Education* (Elsevier, 2010), Beckett affirme qu'une personne apprendra plus facilement si elle a un besoin immédiat de savoir quelque chose, car elle s'investira alors totalement dans son propre apprentissage.

Le concept de développement des compétences au xx^e siècle est au cœur des préoccupations des professeurs de musique. L'enseignement de la musique rivalise avec l'école, les sports, les activités parascolaires, l'emploi et la famille pour obtenir une parcelle de temps et d'énergie de la part de l'élève.

Lors d'une récente conférence de l'ISME, j'ai appris qu'à l'intérieur de certaines communautés dans le monde, la pratique de la musique prend des

formes très diverses : le petit enfant comme l'adulte d'âge avancé apprend à jouer d'un instrument de musique, compose une chanson, ou bien chante dans une chorale. Dès lors, il semble logique que les professeurs de musique ouvrent la voie en offrant un éventail plus large de possibilités d'apprentissage de la musique. Lorsqu'on a demandé à une de mes élèves pourquoi elle suivait des cours de piano, sa réponse a été simple et directe : *"Je veux apprendre à jouer"*.

Je souhaite à chacun d'entre vous une nouvelle année pleine de bonheur et de succès. Continuez de chérir votre enseignement. Votre impact est positif.

Référence : *International Encyclopedia of Education*, 3rd edition, Oxford, England, P. Peterson, E. Baker, B. McGaw, Elsevier, 2010.

During the President's visit to:

BCRMTA September convention



ARMTA October convention



MRMTA in November



ANNOUNCEMENT OF ANNUAL GENERAL MEETING 2013

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

VENUE - TBA

Business to be conducted includes:

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

The Annual Executive Committee Meeting will be held on Wednesday July 3rd, 2013 from 9:00 am to 5:00 pm

VENUE - TBA

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

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

HELLO FROM THE EDITOR

Dina Pollock



Letters to the Editor:

Hi Everyone,

Here it is - another issue bursting at the staples with information, forms, events and articles. I hope you enjoy and have a good read.

Thank you to all the Canada Music Week® co-ordinators for getting me the information so quickly for this issue, not an easy job with the holidays so close to the deadline.

Thank you to all the chairs, editorial committee, Lorna, Charline, and Bernadette for the help to finish this issue.

I wish all the best to everyone in 2013.

Thanks,

Dina

Dear Editor,

In the September 2012 issue of *The Canadian Music Teacher*, I see that both Lorna Wanzel, our CFMTA/FCAPM President, and Pat Frehlich, the Symposium Co-Chair and who fills the role of Public Relations, Marketing, Professional Development & Research Coordinator for CFMTA/FCAPM, attended the Wellness Symposium in New York City. I am assuming that these two ladies went to New York City for CFMTA/FCAPM, and that this trip was covered by part of the \$21,817 Travel and Meetings Expenses and the \$14,972 Special Projects Fund as listed in the Statement of Operations financial report. (In fact, the Special Projects Fund rose from \$1,674 the previous year – almost 900%!)

Can we expect to see articles in the future by Lorna Wanzel and Pat Frehlich that will explain how their attendance benefits CFMTA/FCAPM and more directly, a music teacher such as myself in Pickering, Ontario?

Yours truly,
Marion Roberts
Member of ORMTA

And the response from the executive:

Dear Marion,

Thank you for your letter and for your interest in the 2012 MTNA/CFMTA Wellness Symposium.

You are correct that both CFMTA/FCAPM President Lorna Wanzel and Pat Frehlich attended the Symposium in New York. They did so at no cost to CFMTA, instead paying their own way.

The Special Projects Fund has been renamed Awards and Competitions. The Awards and Competitions Fund is used for the CFMTA/FCAPM Pedagogy Awards and CFMTA/FCAPM Piano Competition Awards. This account fluctuates from high to low because we have Competitions every other year.

One of the primary goals of CFMTA/FCAPM is to provide leadership in music education and to promote and support high standards of education among our provincial and territorial members. Organizing professional development opportunities for our members such as the Wellness Symposium, which was held this past Spring in New York, is just one of the many we offer.

Thank you for your interest. We are happy to discuss these matters with our members at any time.

Respectfully,
Dr. Lorna Wanzel
President CFMTA/FCAPM



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Dear Editor,

Re: Dr. Kenneth Nichols letter in
Canadian Music Teacher
Vol. 63, No. 1 p. 61

Thank you Dr. Nichols for writing your thought provoking letter. I have been thinking about this issue for some time and in reading other provinces journals noted that other RMT associations are struggling with similar issues.

At the heart of the matter, I think, is professionalism and how each member identifies with that concept. I would like to add to Dr. Nichols comments from the Fall 2012 issue with the following ideas for consideration.

In our present society it is expected that people working with (paid or unpaid) vulnerable people (children and adults) will have at least annual Criminal Record checks as well as Child Abuse Registry checks. This includes health care workers, educators, pastoral workers and volunteers with youth orientated activities.

Many professional organizations require members to engage in continuing education and self report the hours as a condition of membership.. Some of these professions include engineers, dentists, doctors, nurses, registered dieticians and music therapists.

Having recently completed a music therapy internship I note that the Canadian Association for Music Therapy requires all members to complete 60 hours of Continuing Education Activities over five years. These cover a broad range of activities such as taking courses, conferences, self-study (mentorship, peer consultation), music activities, Professional activities (workshops and seminars), Professional organization participation, accreditation and other activities. Credits may be obtained by participation in activities or by being a presenter.

I personally believe that this should be a component of the RMT associations

and CFTMA. Many members that I know are already doing a variety of the above activities and would easily be able to meet a sixty hour requirement.

Tiered memberships, which allow those who are working toward full membership, are a positive way to welcome members who do not meet all the RMT requirements yet. They also give fully qualified members the opportunity to provide mentorship. MRMTA's pre-diploma group provides an opportunity for peer consultation as well.

I believe that an organization's professional identity is conveyed by its publications, hard copy or electronic. As editor of MRMTA's journal *Take Note* since 2004 I have tried to include a variety of articles, reports and news about teaching resources for all members. In terms of articles it means a mixture of shorter articles as well as longer more scholarly ones. In surveying publications of other professional organizations longer articles tend to be the norm.

I realize that not everyone will agree with my comments and ideas, however, it is more important that all members give some thought to what professionalism means to them individually. As an organization, provincially and nationally, how are we measuring up in terms of the professional image we want to convey? What is the health of our provincial associations and CFTMA? How can we improve, if needed?

Best wishes,
Maryanne Rumancik, ARCT, BA, MTI
Member of MRMTA

Dear Editor,

Re: Dr. Kenneth Nichols letter in
Canadian Music Teacher
Vol. 63, No. 1 p. 61

Thank you for requesting comments regarding the topic of music teacher licensing in Canada.

It is true that there is a problem with under-qualified teachers offering music lessons. However, I am not convinced that licensing is the right answer. It is true that the government does license many other professionals, but is this always helpful? Clearly, the government must be involved in licensing for certain areas, but the amount of bureaucracy that we have today is ridiculous.

As private music teachers, we currently have a great deal of freedom. Licensing would mean more paperwork and more fees. And in all likelihood, licensing would be next to impossible for the government to enforce. Do we really want to sell our freedom for a corner on the market that the government probably cannot even provide?

Respectfully,
Elizabeth Shearouse, ARCT, RMT,
MYCC - Timberlea, Nova Scotia



Thank you to Marion, Maryanne and Elizabeth for taking the time to send us your concerns and views.

Dina



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

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

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

PRIZES

Graduate and Undergraduate

First Prize \$ 1,000.00 each

Second Prize \$ 500.00 each

High School

First Prize \$ 500.00

Second Prize \$ 250.00

Deadline: May 1, 2013

Application Guidelines

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

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

PLEASE CUT HERE ✂

2013

NATIONAL ESSAY COMPETITION

CF
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AM

LE CONCOURS NATIONAL DE DISSERTATION



CANADIAN FEDERATION
OF MUSIC TEACHERS'
ASSOCIATIONS

FÉDÉRATION CANADIENNE
DES PROFESSEURS
DE MUSIQUE

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

Prizes

GRADUATE AND UNDERGRADUATE

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

Second Prize **\$500 each**

HIGH SCHOOL

First Prize **\$500**

Second Prize **\$250**

Deadline: May 1, 2013

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

2012 NATIONAL DE DISSERTATION

CFMTA | FCAPM

ESSAY COMPETITION



FÉDÉRATION CANADIENNE
DES PROFESSEURS
DE MUSIQUE

CANADIAN FEDERATION
OF MUSIC TEACHERS'
ASSOCIATIONS

Dans le cadre du Concours national de rédaction de la FCAPM, vous êtes invités à soumettre une dissertation sur un thème lié à l'enseignement de la musique, la pédagogie ou la préparation au spectacle.

Ce concours est gratuit et est ouvert à tous les résidents canadiens élèves d'écoles secondaires et aux étudiants de premier et deuxième cycle.

Prix

PREMIER ET DEUXIÈME CYCLE

1er prix **1000\$** chaque

2e Prix **500\$** chaque

ÉCOLE SECONDAIRE

1er prix **500\$**

2e Prix **250\$**

Date limite : 1 mai 2013

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

PLEASE CUT HERE ✂



"BRANCHING OUT" PROPOSAL - FEBRUARY 2013

Once again CFMTA/FCAPM is reaching out to our many branches to ask for your help in promoting our great organization right across the country. This year, we would like to introduce "Branching Out to our Students" The month of February 2013 will be the official "BRANCHING OUT" month.

BRANCHING OUT TO OUR STUDENTS

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

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

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

Thank you for helping us to promote CFMTA/FCAPM.



THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

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

But what does being a member of CFMTA/FCAPM really mean?

- Communication with colleagues and a pedagogical network across the nation.
- Local and provincial acknowledgement at the national level through provincial representation.
- A unified body to support, promote and mentor music educators and music education at the provincial, national and international level.
- Biennial conventions that create opportunities for learning, inspiration, competition and fellowship.
- A national magazine published three times per year, including articles, reviews and new developments in our musical landscape.
- Access to national scholarships for students in the areas of performance and composition.
- Access to national awards for teachers and branches.
- Liability insurance, optional home and auto insurance

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



CALL FOR COMPOSITIONS

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

ONE PIANO SOLO: GRADES 3 – 4 ~ ONE PIANO SOLO: GRADES 5 – 6 ~ ONE JUNIOR CHORAL WORK

Deadline Date: March 1, 2013

Entry fee: None

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

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

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

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

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

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

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

Please direct submissions and questions to:

Po Yeh yehp@shaw.ca
Canada Music Week Chairperson



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27
Theory Book: pages 26-27

New Notes A and B
A 2nd and 3rd up from Low G

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A **phrase** is a group of notes similar to a sentence. It expresses a musical idea. A longer **slur** (called a phrase mark) is used to show a phrase. Phrases are usually played *legato*.

Tie
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Name notes.
Name intervals.

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LH over
rit.
↑ Press damper pedal and hold to end.

At the sym-phony hall you can hear
mu-sic played. I think cel-lost sound best of
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Uses a non-position reading approach that promotes freedom of movement around the keyboard.

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14
Theory Book: page 10
Performance Book: pages 8-9

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Common Time: $C = \frac{4}{4}$

New Rhythm
In the rhythm below, the stress is on the first quarter note. This note is **syncopated**.

Count: 1 + - 2 + 3 - + 4 - +
Tap and count aloud 3 times each day.

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CFMTA/FCAPM HAS A NEW WEBSITE!

What is the same?

- Same address www.cfmta.org
- All the information that was on the old website is on the new, but it may appear in different places [example: past issues of CMT are under member resources]

What is new?

- New graphics with upcoming events highlighted on a rotating flash on the home page.
- All pages are public so visitors can see the great programs we offer and be encouraged to become members. Some downloads and information such as By-laws, provincial reports and past issues of CMT are password protected. This Members password has been sent to provinces to distribute or you can contact admin@cfmta.org to get it.
- New layout – a side menu bar that expands to show what the sub headings are so that information is easy to find.
- On the Program and Competitions page you can find information about the various programs that CFMTA/FCAPM offers
- Two new pages *Resources for Provincial Officers and Chairs* and *Resources for National Officers and Chairs* have numerous helpful templates – media release forms, templates for provinces to use for press releases, certificates, posters for the various projects and competitions. These can be updated for your provincial or local events. The fonts are available for free download. These documents are password protected [different password for each page to increase security]. For the password and any assistance required, contact admin@cfmta.org
The rationale for putting these documents on the website is to let people know what is available and to aid accessibility.
- A national calendar of CFMTA/FCAPM and provincial dates.
- A Professional Development page that contains numerous links to other websites and information that may be helpful in your studio. Coming soon – additional resources such as videos and downloadable files.
- A Research page that gives the mandate of the Research Committee. The process for submitting a paper for peer review is on the site and the Research Committee will be posting papers in the near future.
- “Find a Teacher” Search Engine – allows prospective students to find you by typing in their Postal Code and the area radius they are prepared to travel in. This feature makes it easier for students that are not familiar with the geographical area to find you, especially if your town name is a small town but you are on the outskirts of a larger area where they will be living. It also provides more protection for your information as it is harder for spammers to access your information than off a regular listing that many websites currently use. This feature is available for all provinces to link to at no cost.
- A site search engine that allows you to type in what you are looking for [example media release form] and go directly to what you are looking for.

If you have any suggestions for website, please contact Pat Frehlich marketing@cfmta.org



THE CFMTA/FCAPM CERTIFICATE of RECOGNITION for PROFESSIONAL ACHIEVEMENTS

CFMTA/FCAPM is a professional organization of music educators throughout Canada. In order to promote continued professional growth by our members, we are offering “The CFMTA/FCAPM Certificate of Recognition for Professional Achievement”, presented by CFMTA/FCAPM, to encourage members to grow as musicians, educators and mentors.

The Canadian Federation of Music Teachers’ Associations has set up a program in which those who show professional development/practice throughout the year be rewarded with a certificate. This would be renewable every two years. A fee of \$10.00 to cover the administrative cost, certificate and postage would accompany the application form. These high quality certificates could be displayed in studios and the recognition used in advertising. Please note that this is a voluntary program for individual members and is in no way part of the membership process, which is handled by our provincial organizations.

The applicants for the recognition certificates would complete a “Documentation of Professionalism” and send it to the Secretary-Treasurer of CFMTA. The certificates would be issued yearly, in January. The certificate would be renewable every two years. Please refer to Documentation of Professionalism, which can be downloaded from the “members only” section of the website.

In many professional organizations, professional development is mandatory for membership renewal: for example, dentistry, chartered accountancy, etc. In our own profession, the MTNA, our fellow teaching organization in the United States, requires all Certified Music Teachers to complete a “Documentation of Professional Renewal Activities Points Form” by July 1st of each renewal year, in order to keep their certification current.

Though our program is voluntary, we hope that many of our members will apply for the certificate, as recognition of their excellent professional diligence.

BENEFITS

- Commitment to continued growth in your chosen profession of music instruction
- Commitment to providing our membership with goals of personal professional achievement as music instructors
- Commitment to validating and rewarding those who show personal professional achievement
- Enhancing the quality of musical instruction for Canadian students through continuing education
- Increasing participation and leadership in musical events at the national, provincial and branch level
- Promoting professionalism through contributing to the profession, building partnerships, student involvement and personal evaluation
- Promoting mentorship and partnering with pedagogy advocates

CFMTA/FCAPM is committed to the promotion of professionalism and professional development for our membership. ►

CFMTA/FCAPM MEMORIAL DONATIONS

Donations to any CFMTA/FCAPM Project can give family, friends, students and colleagues an opportunity to express appreciation and to honour CFMTA/FCAPM members. Donor individuals and organizations will be listed in subsequent editions of *The Canadian Music Teacher*. Projects include Canada Music Week®, Young Artist, the National Piano Competition and the Memorial Pedagogy Award.

Simply send your donation to CFMTA/FCAPM 302 - 550 Berkshire Dr. London ON N6J 3S2. Be sure to include the name of the Honoree, any special instructions and the name of the project you wish your donation to be directed to.

Income Tax Receipts will be issued for any donation of \$ 25.00 or more.

Cheques should be made payable to the CFMTA Trust.



Name: _____

Address: _____

Phone: _____

Email: _____

Member of: _____ (province and branch)

Section 1: Personal Renewal

ACTIVITY	POINTS AVAILABLE	DATE and LOCATION of EVENT	PTS EARNED
1. Attend a music education workshop or seminar	½ day = ½ point		
	Full day - 1 point per day		
2. Attend a provincial and/or national conference	1 point per day		
3. Attend a branch/ local pedagogical program	1 point for 3 programs /yr		
4. Attend a university /college credit course in music	1 point per credit hour		
5. Private (applied) music study	1 point per 6 lesson term		
6. Attend a concert or concert series	1 point per 3 concerts		
7. Other			

Section 2: Professional contributions

ACTIVITY	POINTS AVAILABLE	DATE and LOCATION of EVENT	PTS EARNED
1. Hold office on the executive at the branch level	2 points per year		
2. Hold office at the provincial or national level	2 points per year		
3. Serve as committee chairman at any level	1 point per year		
4. Serve on local arts council, festival committee or contribute to other cultural events	1/2 point per event		
5. Publication of composition or article/software involving music	1 point		
6. Volunteer to host a branch recital or event	1/2 point per event		
7. Present a seminar/concert in your community	1 point per year		
8. Bring a new member into the branch/mentoring	1 point/new member		
9. Other			

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Studio Participation

Section 3: Members who are not actively teaching may omit Section 3 and apply for the certificate if the total numbers of points from Section 1 and 2 equal 8 points.

ACTIVITY	POINTS AVAILABLE	DATE and LOCATION of EVENT	PTS EARNED
1. Enter students in examinations, festivals and musical events	1 point per year		
2. Involve students in local events, such as branch recitals, workshops and master classes	1 point per year		
3. Involve students in music writing competitions	1 point per year		
4. Involve students in ensembles (duets, trios, variety of instruments, etc.) at a public performance	1 point per year		
5. Collaborate with other music programs, such as school, community orchestra or choir, summer music camp, etc. Show student involvement as a result of your encouragement	1 point per year		
6. Other			
7. Other			

TOTAL POINTS EARNED

Section 1: _____ (minimum of three points needed)

Section 2: _____ (minimum of three points needed)

Section 3: _____ (minimum of 2 points needed) *

TOTAL POINTS: _____ (minimum of 8 points needed)

I hereby verify that I have participated and earned the points claimed.

Signature: _____

Please send your completed form and a cheque for \$10.00 to:

CFMTA
 c/o Bernadette Bullock
 302 – 550 Berkshire Dr.
 London, ON N6J 3S2

****Points may be accrued over a two year period and the certificate will be valid for a two years****

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CFMTA/FCAPM DONORS LIST 2012

CFMTA/FCAPM wishes to thank the following for their generous support.
Donations have been received on the branch, provincial and National Level.
These donations help to ensure the mission of CFMTA/FCAPM.

Paul & Judith Ammann - AB
Linda Kundert-Stoll - AB
Lorna Wanzel - NS & CFMTA/FCAPM
A.R.M.T.A Edmonton Branch - AB
Nu Image Medical Professional Corp. - SK
Ann Van Vliet - SK
Joyce Johnson - SK
Dianne Swanson - SK
Edith Price – NS & CFMTA/FCAPM
Ms. Sheila K. Piercey – NS & CFMTA/FCAPM
Susan Wilson - AB
Mrs. Friedgard Forbrich - BC
William Shurniak - SK
Maurice Bundon - SK

Ernst H Schneider - BC
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Roberta McKay Medical Prof. Corp - SK
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Bill Andrews - CFMTA/FCAPM



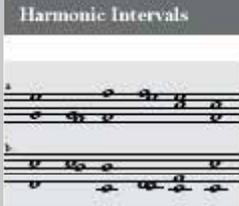
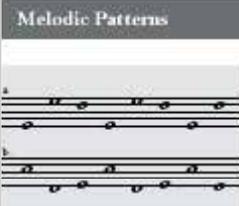
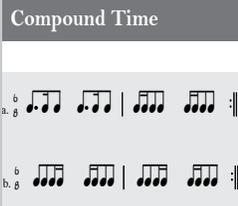
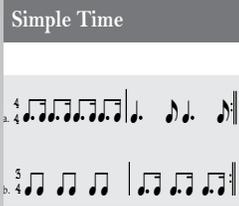
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CFMTA/FCAPM NATIONAL PIANO COMPETITION RULES AND REGULATIONS

1. The National Piano Competition is limited to Competitors studying at the undergraduate level or lower as of the date of application. Competitors must be Canadian citizens or landed immigrants.
2. Competitors must be students of a Registered Music Teacher at the time of application.
3. Competitors in the CFMTA/FCAPM National Semi-final Round must present a program of 30 minute minimum to a 45 minute maximum, consisting of the following:
 - a) One Canadian Solo Composition
 - b) One **complete** solo composition from the Classical or Baroque Period
 - c) A variety of shorter works to form a well-balance programNo changes to repertoire are permitted once application is submitted.

4. PRIZES

- **First Prize:** \$5,000.00
- **Second Prize:** \$3,000.00
- **Third Prize:** \$2,000.00
- **Dorothy Buckley Prize:** for the best performance of a Canadian composition - \$500.00
- **Marek Jablonski Prize:** for the best performance of a Chopin composition - \$1000.00
- **Willard Schultz Prize:** to the performer who shows the most promise overall as a performing artist, in the opinion of the jury - \$1,000.00
- **Willard Schultz Prize:** to the performer whose reading of Baroque music best communicates the intentions of the composer, in the opinion of the jury - \$1,000.00.

**To be eligible for the Marek Jablonski prize, the semi-final program must include a work by Chopin.

To be eligible for the Willard Schultz Baroque prize the semi-final round program must include a work from that era. The winners of the Jablonski, Buckley and both Schultz prizes are chosen from the semi-final round of competition. No changes to repertoire are permitted once the application has been submitted.

5. Three finalists will be selected from the semi-final round of competition to proceed to the Final Competition. Each finalist may repeat only **ONE** selection from the semi-final program.
TIME LIMIT: minimum 30 minutes to a maximum 45 minutes.
6. Each Provincial/Territorial Association will be responsible for the financial expenses incurred during the selection of its competitor. Each Provincial/Territorial Association may choose, by audition or otherwise ONE competitor who will represent their Province/Territory
7. Each Provincial/Territorial Association will be responsible for the expense of its competitors' travel as prorated by the CFMTA/FCAPM, to and from the competition city. Travel for the Competitors is coordinated by the Competition and Awards Chairperson. Provincial/Territorial Associations are strongly encouraged to solicit Corporate Sponsorship.
8. Applications Forms accompanied by the Application Fee must be received by the Competition and Awards Chair at the address shown on the Application Form by the deadline date. Late applications will **NOT** be accepted under any circumstances.
9. The competitors must submit with their Application Form, a separate typewritten list of their National Semi-final repertoire in order of performance with the exact time of each selection and a list of their National Final repertoire in order of performance including the exact time of each selection. Competitors must also submit a typewritten resume of approximately 100-150 words, eight and a half by eleven glossy professional photograph, and a digital photograph for "The Canadian Music Teacher" magazine.

Application forms are available on the website - www.cfmta.org (left side menu under Programs and Competitions)

If you have any questions, please contact:

Heather Blakley - Competitions and Awards Chair - hblakley@sasktel.net
611 Addie Cres Saskatoon, SK S7N 3K6



Mark your Calendar Inscriver à votre agenda

Celebrating 20 Years!



Musical Theatre Showtime
July 3, 4, 5, 8, 9 & 10
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for students aged 9 to 19

Exploring the Arts Camp
July 22 - 26
An introductory arts extravaganza for
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full-day camps available

PlayWriting Camp
July 22 - 26
Students, aged 7 to 12, create, rehearse
and perform their own unique play in
5 days. Half-day and full-day camps
available

Piano Camp
July 29 - August 2
For piano enthusiasts of all levels, aged
10 to adult

CASS Recital
August 6
Showcasing local and international
performers

Piano Pedagogy Workshop
August 6
For professional development, to
stay up-to-date and to keep up with
trends

Jazz Keyboard Workshop
August 6 - 9
A workshop to explore improvisation,
creativity and jazz styles for musicians
aged 12 to adult

Adult Piano Camp
August 7 - 9
Participants explore the many facets
of piano playing in a supportive
atmosphere

Register today!!

**Early bird deadline for most camps is
May 15, 2013**

info@calgaryartssummer.com
www.calgaryartssummer.com
Telephone: 403.271.0418

CFMTA/FCAPM "BRANCHING OUT"

Month of February

- see page 11 for more information

CALL FOR COMPOSITIONS 2013

deadline - March 1, 2013

- see page 12 for more information

THE NATIONAL CFMTA ESSAY COMPETITION

LE CONCOURS NATIONAL DE DISSERTATION DU FCAPM

deadline May 1, 2013

- see page 8 for more information

NATIONAL PIANO COMPETITION RULES & REGULATIONS

deadline for Application – May 1, 2013

- see page 21 for more information

NATIONAL VOICE COMPETITION RULES & REGULATIONS

deadline for Application – May 1, 2013

- see page 37 for more information

MUSIC INSPIRES

CFMTA/FCAPM Convention 2013

Halifax, Nova Scotia July 3 - 6, 2013

- see pages 23 - 28 for more information

2013 FILLING THE SKIES WITH MUSIC

Music Monday occurs on the first Monday in May each year.

Astronaut Chris Hadfield and Barenaked Ladies frontman Ed Robertson will collaborate between earth and space to co-write the official song for Music Monday 2013. The end-result will feature Hadfield playing the song from the International Space Station, while Robertson and a youth choir join him to unite in song with schools and communities across our nation. Google Music Monday 2013 to see their first Jam Session.

CFMTA/FCAPM, as a participating member of the National Leadership Summit, has been invited to become involved in an initiative presented by another member of the Summit, the Coalition of Music Education, called Music Monday. This project, which began last year, currently relies primarily on school involvement and is seeking to expand to involve ALL Music Educators, public and private, in its promotion of music and music education in Canada.

For more information or updates on last year's participation in various ways please view their website at www.musicmakesus.ca (click on Music Monday).

If you are interested in becoming involved or require more information please contact fhlich@shaw.ca





Dear CFMTA/FCAPM Members:

The NSRMTA is very much looking forward to welcoming everyone to Halifax in July! Preparations are well under-way and we know that this event will be one we all remember for a long, long time.

The Trade Show is booking up, our presentations and workshops have been chosen and we are starting to work on all the fine details that will make this event really special.

Our early bird registration is on until the end of January, so please make sure to register online or send in your form as soon as you can! This will ensure that you get the very best price for the event. For the one registration fee, you get access to all of our workshops, all of our our presentations, the Gala Concert, the competitions, the trade show, the keynote address from Marvin Blickenstaff... the list goes on!

Don't forget that we will be welcoming six world-renowned artists to this convention as well. Isabel Bayrakdarian, Katherine Chi, Mary Lou Fallis, Janina Fialkowska, André Laplante and Richard Margison will all be in Halifax to adjudicate, to offer masterclasses and to perform for us!

We hope the information in the following pages is helpful to you and answers any questions you may have. Please remember that this information is also on the convention website at www.cfmta2013halifax.ca! Any questions that aren't answered here can be sent to nsrmta@gmail.com

See you all soon!

Rémi Lefebvre
2013 CFMTA Convention Chair
NSRMTA President

Our Artists



Isabel Bayrakdarian • Katherine Chi • Mary Lou Fallis
Janina Fialkowska • André Laplante • Richard Margison

Convention Locations



- 1: Delta Halifax - Official Convention Hotel - Special Rate of \$169 per night
- 2: Delta Barrington - Official Convention Hotel - Special Rate of \$169 per night
- 3: World Trade & Convention Centre - Official Convention Venue
- 4: The Prince George Hotel - Alternate Accommodation - From \$229* per night
- 5: Cambridge Suites Hotel - Alternate Accommodation - From \$179* per night
- 6: Rebecca Cohn Auditorium - Voice Finals & Piano Finals (Transportation to and from Delta hotels is provided)
- 7: Howe Hall - Dalhousie Residence - Alternate Accommodation - From \$48.50* per night
- 8: Risley Hall - Dalhousie Residence - Alternate Accommodation - From \$48.50* per night
- 9: The Westin Hotel - Alternate Accommodation - From \$179* per night
- 10: Pier 21 Immigration Museum - Opening Gala Concert

* Please note these are not official Convention hotels and no group rate is available. Rates indicated here were current on November 27, 2012. If you choose to book alternate accommodations, you are responsible for travel to and from the Convention venue. City transit is available.

Convention Schedule

Day	Time	Event
Wednesday, July 3rd	8:00am	
	9:00am	Piano Rehearsals 9am to 6pm
	9:00am	Voice Rehearsals 9am to 6pm
	9:00am	Executive Meeting 9am to 5pm
	10:00am	
	11:00am	
	12:00pm	
	1:00pm	
	2:00pm	
	3:00pm	
	4:00pm	
5:00pm		
6:00pm		
7:00pm		
8:00pm	Opening Ceremonies 7:30pm to 9:30pm	
9:00pm		
10:00pm		
11:00pm		
Thursday, July 4th	8:00am	
	9:00am	Piano Semi Finals 8am to 8pm
	9:00am	Voice Semi Finals 8am to 8pm
	9:00am	Trade Show 9am to 6pm
	9:00am	Workshops 9am to 5pm
	9:00am	Workshops 9am to 5pm
	9:00am	Workshops 9am to 5pm
	10:00am	
	11:00am	
	12:00pm	Luncheon
	1:00pm	CFMFTA/FCAPM AGM
2:00pm		
3:00pm		
4:00pm		
5:00pm	Cocktail Reception	
6:00pm		
7:00pm		
8:00pm	NS Tattoo 7pm to 10pm <i>OPTIONAL</i>	
9:00pm		
10:00pm		
Friday, July 5th	8:00am	
	9:00am	Piano Master Class 9am to 1:30pm
	9:00am	Voice Masterclass 9am to 12:30pm
	9:00am	Trade Show 9am to 6pm
	9:00am	Workshops 9am to 5pm
	9:00am	Workshops 9am to 5pm
	9:00am	Workshops 9am to 5pm
	10:00am	
	11:00am	
	12:00pm	
	1:00pm	
2:00pm	Nutrition Break in Trade Show Room All workshop rooms closed at this time	
2:00pm	Voice Finals 1:30pm to 4pm	
3:00pm		
4:00pm		
5:00pm		
6:00pm		
7:00pm	Piano Finals 7pm to 10pm	
8:00pm		
9:00pm		
10:00pm		
Saturday, July 6th	8:00am	
	9:00am	Blickenstaff Keynote 9am to 12:30pm
	10:00am	
	11:00am	
	12:00pm	
	1:00pm	Bill Andrews Activity 1pm to 5:30pm
	2:00pm	
	3:00pm	
	4:00pm	
	5:00pm	
	6:00pm	
7:00pm	Closing Banquet 7pm to 10pm Honouring past presidents	
8:00pm		
9:00pm		
10:00pm		

Frequently Asked Questions

Q: Are meals included with the Convention registration fee?

A: Meals are not included with the Convention registration fee. The Committee will provide a list of local restaurants within close walking distance to the venue and will also strive to include coupons for Convention delegates. It is our hope that this will encourage people to get outside and explore the beautiful city of Halifax.

We are offering two world-class meals at discounted prices to convention delegates and, in the event that a major sponsor is secured to provide additional meals, we will most certainly do so.

Q: Will you have day passes available? How much will they be?

A: We will most definitely have day passes! These will be sold at the rate of \$125 per day. They will provide access to the workshops, seminars and to the trade show room and the competition semi-finals. They will NOT provide access to the Opening Gala at Pier 21, or the Voice Competition finals or the Piano Competition finals.

Day passes will be available at the door and may be purchased with cash or cheque.

Q: Will individual tickets be available for the Opening Gala and the Competition Finals?

A: Yes! Individual tickets will be available at the door for the Opening Gala Concert and for each of the Competition Finals held at the Rebecca Cohn. They will be sold at a cost of \$30, cash or cheque.

You may also purchase admission to individual workshops for the price of \$20, cash or cheque.

Q: What happens when I land at the airport in Halifax?

A: The Convention Committee will do its very best to welcome delegates as they arrive and provide them with a courtesy shuttle to the Delta hotels in Downtown Halifax. This will be dependent on your specific flight schedule. Please sign up for the Convention Mailing List and you will be sent information as soon as it is available!

Q: Registration fee, flights, hotels, food... this all seems very expensive. Why should I go to the 2013 CFMTA Convention in Halifax?

A: This Convention is going to be a world-class event that will provide you with many opportunities for development, networking and cultural enrichment. We have incredible talent that will perform for us, two national competitions, first rate venues and a whole list of varied workshops and presentations. (Coming soon!)

CFMTA Provides leadership in music education across Canada and the biennial convention is the place to meet, greet, chat and collaborate with our peers. It is the best time to get out of our individual music studios and enjoy the best of what the host city has to offer!

Attending the 2013 CFMTA Convention in Halifax is more than a few days of activities. It is an investment. It is an investment in ourselves and in each other. It is a chance to support music education and continue to do what we do, as best as we possibly can. It is a chance to BE INSPIRED!

Plus: It's a tax-deductible vacation business trip to a beautiful city in Atlantic Canada! 



Prefix: _____ First Name: _____ Last Name: _____

Address: _____

City: _____ Province: _____ Postal Code: _____

Country: _____

Email: _____

Telephone: _____

Registration Type: (please circle one)

	CFMTA Member / Student	Non-CFMTA Member
Before January 31st, 2013	\$295	\$345
February 1st to March 31st, 2013	\$325	\$375
April 1st to May 31st, 2013	\$350	\$400
On or after June 1st, 2013	\$375	\$425

Luncheon and Banquet

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

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

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

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

_____ Inspiration Luncheon @ \$20 _____ Inspiration Luncheon Guests @ \$57 = _____

_____ Closing Banquet @ \$40 _____ Closing Banquet Guests @ \$84 = _____ ►

PLEASE CUT HERE ✂

Music Inspires - Registration, continued.

Additional Activities

Convention delegates will have the opportunity to enjoy the Royal Nova Scotia International Tattoo at a discounted price, and will also be able to enjoy an afternoon bus tour organized by William Andrews of New Wave Travel.

If you are interested in the afternoon bus tour, please indicate your wish to be contacted below. Your email address will be forwarded on to the organizer and you will be contacted with more information as soon as it is available.

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

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

_____ Tattoo tickets @ \$28 each = _____

New Wave Travel is offering an afternoon bus tour on Saturday July 6th, and a 5-day Atlantic Canada Adventure Tour following the convention dates. Please email William@NewWaveTravel.net for information. The tours will only operate with a minimum of 20 participants.

Support the Convention

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

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

Thank you for your support!

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

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

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

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

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

www.cfmta2013halifax.ca



WHAT'S NEW AT THE CONSERVATORIES ?

CONSERVATORY CANADA

'Flex' eExams roll out across Canada

Thanks to leading edge technology, Conservatory Canada students can now sit their exams whenever they're ready, at a time and place that is convenient.

eExams have already taken place in seventeen centres throughout seven provinces, from Victoria BC to Goose Bay NL, and are becoming a popular alternative for both practical and written assessments. See the technology in action by visiting our website or YouTube channel.

To open your own Conservatory Canada Flex eExam centre, or for more information contact us at officeadmin@conservatorycanada.ca

Interactive Webinars a hit with teachers

This November, Conservatory Canada presented a six-week series of webinars on improvisation led by David Story. "What a great way to learn more, and be at home! I struggle with the improv part of the exams so any new ideas can only help my students," wrote one teacher.

More webinars are planned for 2013 – check our website for updates.

2012 Convocation draws a sold-out crowd

Thank you to everyone who travelled to London, Ontario this November to celebrate Convocation.

The ceremony was followed by a sold-out fundraising dinner at Aeolian Hall, featuring performances by some of this year's medal winners and our own version of "Canadian Idol." A special thank you to 2012 Honorary Licentiate, jazz great Peter Appleyard, for joining us.

WHAT'S NEW AT THE ROYAL CONSERVATORY

The Royal Conservatory marked the beginning of the 2012-13 academic year with two big announcements: the new online system for examinations and the revised ARCT diploma requirements.

The new online system will enhance the registration and exam scheduling experience for teachers and students. New functionalities include flexible scheduling, to allow selection of exam times before making payment, and parent account settings that allow parents to register, view results, and check schedules for all their children in one location. The new system will also allow for profile updates and password reset.

In September 2012 we announced the revised ARCT diploma requirements, which offer increased flexibility for students and teachers in their selection of advanced-level theory examinations. Students wishing to complete all theory courses as previously required for the ARCT will receive the special History

and Theory: Advanced Certificate in addition to their ARCT diploma.

The Royal Conservatory will be celebrating the accomplishments of our graduates and regional gold medalists at the upcoming Convocation and Regional Gold Medals ceremonies taking place in Toronto (January 13, 2013), Vancouver (March 3, 2013), and Calgary (April 14, 2013). Visit rcmusic.ca/convocation for more information.

In other news, we will continue to offer iScore seminars and webinars for teachers to provide training and support for this free online tool. Visit rcmusic.ca/tpd for more information about iScore.

Finally, we remind teachers that registration for the 2013 Spring Session opens in mid-January 2013, with a closing deadline of March 5, 2013.



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FOCUS ON RESEARCH

by Pat Frehlich

The Canadian Music Teacher Le professeur de musique canadien is pleased to announce the establishment of “Focus on Research” as a regular feature of our magazine. By this initiative, CFMTA/FCAPM members are encouraged to become familiar with a variety of research conducted in music pedagogy, either by reading the abstracts that will be included in our magazine or by visiting the website for the full paper.

By providing stimulating and relevant accounts of contemporary research in music pedagogy, we want to:

- 1) provide a new venue for the dissemination of research
- 2) strengthen connections between research and practice
- 3) contribute to enhanced professional development.

Scholars and graduate students are invited to submit research papers

or review of literature papers for evaluation by a peer-review panel. Articles should contribute to increasing our understanding of music teaching and learning and should address the challenges and issues that are relevant to music education practitioners, particularly voice and instrumental teachers as well as small group teaching in private studios. Details on submitting a manuscript are available on the CFMTA/FCAPM website under “Research.”



We introduced our committee in the last issue of CMT (page 49)

Leslie Linton, Gilles Comeau, Maureen Harris, Dale Wheeler, and Dr. Denyse Blondin.
We have two new members to our committee: Dr. Louise Mathieu and Dr. Elaine Keillor.

Dr. Louise Mathieu is a professor and Eurhythmics specialist at Université Laval. Dr. Mathieu did her undergraduate education at Laval, and then studied at the Institute Jaques-Dalcroze in Geneva, where she was awarded the Diplôme supérieur. She received her PhD from New York University, with a dissertation on the improvisation process in dance and music. Regularly invited to speak by a variety of cultural and academic organizations, Dr. Mathieu has been a presenter and participant at many international conferences. She is particularly interested in the relationship between music and movement—musical and physical development, the quality of performance presence, and staging. She is also working on the development of a qualitative approach to research in music education.

Dr. Louise Mathieu Rythmicienne. Études musicales à l'Université Laval, puis à l'Institut Jaques-Dalcroze de Genève. Doctorat en arts (thèse sur le processus d'improvisation en danse et musique) de l'Université de New York. Invitée par divers organismes culturels et scientifiques, Louise Mathieu prononce plusieurs communications et participe à bon nombre de conférences internationales. Elle s'intéresse particulièrement à la relation entre la musique et le mouvement corporel (développement musical et corporel, qualité de présence en interprétation, mise en scène). Elle travaille également au développement de l'approche qualitative de la recherche en éducation musicale.

Elaine Keillor is an internationally known concert pianist, and recently retired as Professor of musicology/ethnomusicology at Carleton University, Ottawa. With all of the theoretical requirements completed at the age of ten, she remains the youngest to have ever received the Associate diploma in piano from the Royal Conservatory of Music (Toronto). She can be heard on fourteen CDs released to date that have been praised for their impeccable pianism and artistry. CAML Review wrote that for the recording *By a Canadian Lady: Piano Music 1841 – 1997* “Dr. Keillor has admirably designed and performed this compilation, and it stands as a recording of scholarly significance.”

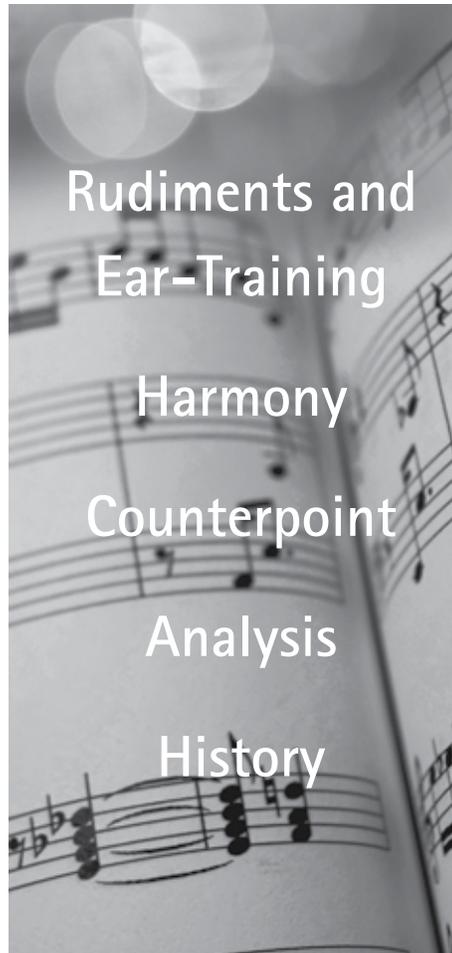
She was the first recipient of the Canadian Women's Mentor Awards

in the category of Arts and Culture (February 1999). A specialist in various areas of Canadian music, she has published biographical and bibliographical studies relating to Canadian musical life in the late 19th and 20th centuries. As well as having published some of the results of her musical research among the Dene First Nations of the Northwest Territories, she has written essays for various encyclopedias and dictionaries including *The Garland Encyclopedia of World Music: North America* (2001), the *New Grove Dictionary of Music and Musicians* (2001), and *Die Musik in Geschichte und Gegenwart* (2004). Among her publications are *John Weinzweig and His Music: The Radical Romantic of Canada* (Scarecrow Press, 1994), four volumes in the *Canadian Musical Heritage* series, a twenty-five volume

set produced by the Canadian Musical Heritage Society, and the piano series of *Performing Our Canadian Heritage*. She is also the music contributor for the widely used third edition of *Profiles of Canada* (2003). In 2004 she was named recipient of the 2004 Helmut Kallmann Award of the Canadian Association of Music Libraries, Archives and Documentation Centres and recently named Distinguished Research Professor at Carleton University.

Elaine Keillor jouit d'une réputation internationale comme pianiste et a été professeure de musicologie et d'éthnomusicologie à l'Université Carleton de 1977 à 2005. Son érudition dans plusieurs domaines de la musique canadienne l'a amenée à éditer les volumes 1, 6, 15 et 16 dans la collection « Le Patrimoine musical canadien

» et à signer de nombreux ouvrages biographiques et bibliographiques sur la vie musicale du Canada aux XIXe et XXe siècles, ainsi que des articles dans de nombreux dictionnaires et encyclopédies. Professeure de recherche distinguée, ses études sur la musique des autochtones Déné des Territoires du nord-ouest ont également été publiées. Sa publication, *John Weinzweig and His Music: The Radical Romantic of Canada*, est parue chez Scarecrow Press (1994). Elaine Keillor fut la première récipiendaire du prix *Canadian Women's Mentor* (catégorie des Arts et de la Culture) en 1999. Elle est lauréate du Prix Helmut-Kallmann 2004 de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux.



Theory by Correspondence

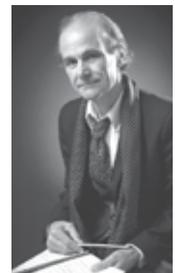
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TO BE (TALENTED), OR NOT TO BE: IS THAT THE QUESTION?

by Martín Kutnowski

“**T**o be, or [forever] not to be?” Just like Hamlet pondering eternal sleep, in our society we generally take talent to be a permanent state. Either a student is talented, or he, apparently forever, isn’t. It seems that students (and teachers, and everybody else) are talented in the same way that we are tall or short, attractive or unattractive, alive or dead. It’s one or the other, it has always been, and it will always be. In turn, permanently being one way or another means that we can cosmetically fix things here and there about ourselves and others, but, in the end, there is not much that we can do if the Muse did not grace us with her magic wand. Any potential improvements (brought by education in the sphere of knowledge and skill, by makeup and wardrobe in the dimension of physical beauty) will not alter the “factory setting” of the individual, his or her permanent—genetic?—configuration. An old saying expresses it boldly: “You can’t make a silk purse out of a sow’s ear.”

I have seen enactments of this unexamined truism time and again in my career as a musician and music teacher. I’ve lost count of how many times, in a reception after a concert, a distinguished-looking individual would confide in me, with a resigned, apologetic smile: “I love music so much! The problem is that I have no talent.” Or, worse, perhaps a teacher, a colleague no less, would say to me, with a commiserating face: “John Doe is a wonderful person and tries really hard to be a good student, but he has no talent.” If the student is not learning, it must be because she or he has no talent. This judgment is convenient, because it instantly and permanently absolves me, the teacher.

But the problem is not just that thinking that all students have a set amount of talent (and therefore a fixed ceiling for their performance) is a damaging notion for education generally and for music pedagogy specifically. The problem is that the very premise seems to be entirely wrong. A recent book by New York Times journalist Daniel Coyle, *The Talent Code* (Bantam, 2009), sheds light, finally, on what talent really means, from a scientific perspective, and, crucially, how talent can be developed. In a nutshell: Talent is the result of highly motivated, focused, relentless practice, expertly guided by a master, over a long period of time. Given sufficient amount of excellent practice (what is commonly called the “10,000-hour rule”), innate talent becomes indistinguishable from acquired talent. In his book, Coyle shows step by step how talent develops; he also explains why, from time to time, a talent hotbed springs up somewhere in the world:

from baseball in Curaçao, to tennis in Russia, to golf in Korea, to soccer in Brazil. (Although Coyle does not mention it, we could easily add youth orchestras in Venezuela to the list, a phenomenon now known to most music teachers in Canada.) In his detailed description about how learning transforms the anatomical composition of the brain, pulling together recent research from various fields, Coyle explains that expert practice traverses the optimal gap between the student’s current knowledge and his or her next challenge. When this sweet spot is properly assessed (the challenge is neither too small nor too great, but just right), and hard practice ensues, learning takes off.

Any formally trained musician knows that practice makes perfect, and so does every experienced music teacher: Nothing new there. The notion that talent has a ceiling, however, like a conceptual brick wall, has so far remained an inexpugnable limit. Once this wall is torn down and music teachers accept that talent is an acquired skill (by the way, I don’t think we have a choice, given the solid scientific research in this regard), we must grapple, either with the painful notion that our pedagogy is not working, or that our student is not motivated enough to make the effort to learn. The reason a student may not feel the motivation to seriously learn music (particularly in North America and Europe, as compared to Asia) deserves its own extensive discussion, which I will not address here. Instead, I will focus on the pedagogical issue. The matter boils down to one question: What does the teacher need to do so

that the student learns? Of course the teacher must be as proficient as possible in terms of his or her own skills:

the more artistic and technically proficient, the better. The teacher will surely have expertise in different teaching schools and methods, as well as different aspects of musicianship development (Suzuki, Orff, Dalcroze, Kodaly, Schenkerian analysis, Russian school, French school, movable Do, fixed Do, the Guidonian hand, among many others). But techniques and tools will translate into excellent teaching and learning if and only if the teacher can adapt to the student's needs.

For no pedagogical method can be comprehensive enough to generalize every hand, every voice, every life-long learning journey. That is why I believe that no single teaching tool, school of instrumental technique, or analytical orientation is inherently important; what truly matters is that the teacher assesses the mental map of the student (where he or she is at that moment), defines the learning challenge (the sweet spot), and provides the tools for deep practice until the next meeting.

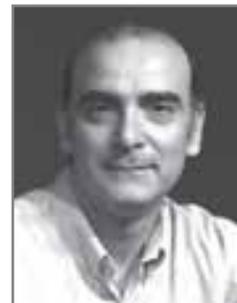
The private music lesson is a unique environment where personalized expert guidance can take place. As such, it is indeed a relic from the past, and perhaps a miracle that we should cherish, given the technological and increasingly impersonal age in which

we are immersed. But this privileged pedagogical setting comes with specific obligations, and not putting too much (or any) stock in innate talent should be added to the list. Empathy is paramount: One can hardly visualize the other person's mental map if one is not willing to pay much attention to others and be ready, if necessary, to abandon one's comfort zone. To develop the student's true potential, the enterprise must be learner-centered: The teacher must figure out where the student stands, what she or he needs, and, forgetting any one-size-fits-all approaches, create the tailor-made pedagogy that is going to help that one student conquer the skill or topic at hand, so that she or he can get into the groove of deep learning.

Knowing that talent is largely an acquired trait means acknowledging that what we teachers do in the lesson, and how (and how much) the student practices the remaining 167 hours of the week, will determine the amount of learning that will take place. This notion forces us, teachers, to squarely face a choice, both ethical and practical. The way we respond to this choice defines who we are as teachers: Should we figure out the mental map of each one of our students so that we create a unique pedagogy to suit each and every one of them? Or should we conclude that turning each student into

a research project would represent too much time and effort? No matter the answer, what's for sure is that we can no longer use the excuse of innate talent (or alleged lack thereof) as an easy way out.

Contact: Dr. Martín Kutnowski
Director of Fine Arts,
St. Thomas University
martink@stu.ca
www.contrapunctus.com1



Martín Kutnowski's is a composer, writer, and teacher. His music, fusing folk, world, and classical sources, has been performed in four continents, including venues such as Carnegie Hall in New York,

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



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WILLIAM ANDREWS CANADA MUSIC WEEK® AWARDS

Newmarket & Area Branch - Ontario



The Newmarket & Area Branch is thrilled to be recipients of this year's William Andrews Canada Music Week® Award.

Our goal as a branch was to enlighten and inspire our young performers, teachers, and audience members to the uniqueness of Canadian Music and its composers. Our students and teachers rose to the occasion! Sixty five performers for piano, voice, and violin showcased the music of notable composers such as Boris Berlin, Anne Crosby, David Duke, Violet Archer, Clifford Crawley, Jean Coulthard and Debra Wanless. Newer composers, such as Andrew Harbridge, Janet Gieck, and Gordon Stobbe, were also featured, including our two guest composers and speakers, Katya Pine and Jana Skarecky.

It was a pleasure to have Jana and Katya join us in our CMW celebration, since both women belong to the Association of Canadian Women Composers (AACWC/AFCC). Each composer showcased and discussed their latest compositions with our audience.

We were pleasantly surprised to learn from Jana, that, when invited to our recitals, she realized that most of her compositions were for older students. Being the creative artist that she is, and, finding inspiration in nature, Jana decided to compose a short piano solo entitled *Blackbirds* for one of our young students to perform. By recital day, ten more pieces had been added to

the collection to complete Jana's latest album of easy piano pieces entitled *Birds in the Hickory Tree*. Please visit Jana's website to view her compositions for piano, strings, voice, and more at www.JanaSkarecky.com.

Jana engaged our audience and performers by speaking briefly about the interesting titles and moods that our Canadian composers use when writing their music, and how these composers are reaching out to our young children.

Katya Pine spoke to our students about the directional change in music composition that composers like herself now face. She set the tone for her presentation by asking this question: "How many of you think that Boris Berlin, who lived in the early 1900's, was able to just go to his computer and type up his compositions?" She happily reported that because our technology is so advanced, composers have a much easier task at hand when creating their works, and getting them out to the publishers and public. Katya was able to keep our young ones focused in her presentation. She drew a comparison between the difficulties that composers faced right up until the eighties, when creating a composition from its initial stage to completion at the publishing house, to the ease of creating music today. Of course, our young audience just needed to hear words like, hand held devices, ipads, twitter, and facebook to stay engaged in the presentation!

Katya is also an accomplished composer with pieces published in the Canadian National Conservatory of Music publications. For a listing of Katya's works, please visit www.pineproductions.ca.

A portion of our afternoon concerts were dedicated to five young composers performing their own works. The pieces ranged in levels from elementary, right up to the ARCT grade, and included both voice and piano. What a treat to hear *The Dark Hall*, *Teapot Inventions*, *A Snowy Day*, *Silent Streams* and *Diffraction*. Hats off to Claire, Charissa, Janelle, Grace, Gillian, and Anthony, for this wonderful addition to our programmes!

The opportunity to take part in an all Canadian composer recital, is one of great education for our students. Not only did they have to learn their pieces, but, as well, many researched information about their composers. Who would have known that Calixa Lavallee, composer of our national anthem lived a very short life, and was a man! I for one always thought the opposite. Did you know that violin/piano composer Rhene Jaques was only a pseudonym for Marguerite Marie Alice Cartier, who later became Sister Jacques-René!



Our mix and match poster board entitled "So You Think You Know Your Canadian Composers" brought some of these discoveries into light!



Grace, Sneha, Alan, Nathanael and Maxim



Olivia, Madeline, Liana and Ryan

In closing, our CMW afternoon was a huge success: from the two hundred plus audience members that attended, including sixteen elderly seniors from a local retirement home, to the well planned receptions that followed each recital. A special thank you goes out to Betty and Nancy for baking over two hundred “Canadian” cupcakes, and for those teachers who volunteered their time to help!

Thank you also, to the twelve branch teachers who submitted students to this recital, for exposing them to such a wonderful event, and to Katya and Jana for helping to make it such a success!

I would finally like to say thank you to the CFMTA for your encouragement and support of our vast wealth of fine Canadian music and the Composers who inspire us. Your dedication is much admired!

Sheila McLean - CMW Convenor



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WILLIAM ANDREWS CANADA MUSIC WEEK® AWARDS - cont.

Kitchener - Waterloo Branch - Ontario



L to R: Joanne Bender - President,
Amber Morphy - clinician and
Ilva Gierman - CMW coordinator.

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It was a great celebration in Kitchener-Waterloo on Sat., Nov. 24, as ninety students of KW ORMTA teachers performed pieces by 35 Canadian composers in a day of master classes and a grand recital. Amber Morphy, Cambridge teacher, adjudicator and RCM examiner, worked enthusiastically with over fifty master class students of all levels from introductory to Gr. 10, inspiring them and helping them to grow in their skills and interpretation. Teachers and students gained insights into the performance of a variety of Canadian repertoire. A special feature of the day was the connection which students made with the composers of their pieces. Each made an effort to email or Google-search their composer to find out more about their lives and their motivation to compose. Many students were thrilled to receive personal email messages from their composers. To reinforce the learning experience both geographically and musically, teacher Ilva Gierman prepared a map of Canada for each student showing the location of each composer represented.

A festive all-Canadian student recital brought the day to an exciting close with almost forty students participating. The recital began with a stirring rendition of *O Canada* performed by Annie Hu, a new Canadian originally from Taiwan. Other notable performances included pieces by student composers Claris Lam, and Mick Redding, a CFMTA national winner. Kye Marshall's rhythmically driving piece,

Tumbleweed Dance, winner of the 2012 CFMTA Call for Compositions, was performed by student Michael Wong. Recital convener Carol Ditner-Wilson organized special touches such as Canadian memorabilia for each student, and cupcakes decorated with Canadian flags. Three lucky students were winners in a draw for which the prizes were collections of Canadian piano music by Joanne Bender. As a way of helping those around us during our CMW celebration, KW-ORMTA teachers donated new and used music books for students who are learning to play piano through a specially-funded program called The Community Music School of Waterloo Region.

KW-ORMTA teachers felt very grateful to receive the William Andrews award for their Canada Music Week® celebration. A story was featured in the Waterloo Chronicle, highlighting the importance of Canadian music in our society.

Congratulations to all the teachers, students and parents who participated to make the day a huge success!

Joanne Bender - KW - ORMTA





CFMTA/FCAPM NATIONAL VOICE COMPETITION RULES AND REGULATIONS

1. The National Voice Competition is limited to competitors studying at the undergraduate level or lower as of the date of application.
2. Competitors in the CFMTA/FCAPM National Semi-final Competition must present a program consisting of the following:
 - a) One Canadian composition
 - b) A selection from an oratorio, an opera aria, French art song and German lied.
 - c) And a variety of shorter works to form a well-balanced program.No changes are allowed to the repertoire list after the application is submitted.
3. Three finalists will be selected from the semi-final competition to proceed to the Final Competition. Each finalist may repeat only ONE selection from the semi-final program.
Time Limit: minimum 30 minutes, maximum 45 minutes
4. Competitors must be no more than 24 years of age as of January 1st, 2013.
They must be Canadian citizens or landed immigrants.
5. Competitors must be students of a Registered Music Teacher at the time of the application.
6. Each Provincial/Territorial Association will be responsible for the financial expenses incurred during the selection of its competitor. Each Provincial/Territorial Association may choose, by audition or otherwise ONE competitor who will represent their Province/Territory.
7. Each Provincial/Territorial Association will be responsible for the expense of its competitors' travel as prorated by the CFMTA/FCAPM, to and from Halifax. Travel for the Competitors will be coordinated by Marilyn Harrison, Chair, 2013 Convention Voice Competition committee. Provincial/Territorial Associations are strongly encouraged to solicit Corporate Sponsorship.
8. Applications Forms accompanied by the Application Fee must be received by Marilyn Harrison, Chair 2013 National Voice Competition at PO Box 118, Margaree Centre, N.S. BOE 1Z0 as shown on the Application Form by May 1st, 2013. Late applications will NOT be accepted under any circumstances.
9. The competitors must submit with their Application Form, a separate typewritten list of their National Semi-final repertoire in order of performance with the exact time of each selection and a list of their National Final repertoire in order of performance including the exact time of each selection.
Competitors must also submit a typewritten resume of approximately 100-150 words, eight and a half by eleven glossy professional photograph, and a smaller photograph for "The Canadian Music Teacher" magazine.
10. An official accompanist will be provided by the Convention Committee.

PRIZES

- **First Prize \$5,000**
- **Second Prize \$3,000**
- **Third Prize \$2,000**
- **Additional prizes may be forthcoming.**

Application forms are available on the website - www.cfmta.org (left side menu under Programs and Competitions or <http://www.cfmta.org/html/pianovoicecompen.html>)

If you have any questions, please contact:

Marilyn Harrison - Chair, 2013 Convention Voice Competition - griffanmh@yahoo.ca - 902 248 2226
PO Box 118, Margaree Centre, N.S. BOE 1Z0





CANADA MUSIC WEEK® - *Coast to Coast*



YUKON

The Yukon was honoured this year with a visit from the National Arts Centre Orchestra, which played a selection by Canadian composer Alexina Louie, entitled *Take the Dog Sled*.

We were fortunate to have Alexina Louis give a master class to three of our senior piano students who each played one of her compositions. It was an enlightening evening for all, but was especially significant for those students who met and worked with the creator of their piano selections.



The YRMTA completed Canada Music Week® with a recital November 18th, at Riverdale Baptist Church. Twelve vocal and piano students shared their wide selection of Canadian compositions, along with a display of posters that some had made about the composer of their work.

submitted by Annie Avery

BRITISH COLUMBIA

This year, Canada Music Week® fell between Nov 18 and 24. The week contains the feast day of St. Cecilia who is the Patron Saint of Music. This is a very important week in the celebration of our National Culture and Heritage!

The **Abbotsford** Branch enjoyed a concert where twenty-one students performed works by Stephen Chatman, Anne Crosby, Christine Donkin and Veronika Krausas to name a few. Paul Williamson, winner of the BC Piano Competition, wrapped up the evening's concert playing Larisa Kuzmenko's: *In Memoriam to Victims of Chernobyl*.

The **Coquitlam/Maple Ridge** Branch hosted two recitals in honour of Canada Music Week®. The Mid-Island Branch put on a concert featuring fifteen duets, trios and ensembles. There were also solo piano and guitar performances. Of the seven guitar performances, five represented the performer's own composition. The concert ended with a fast moving, toe tapping fiddle rendition of the *Hangman's Reel*.

The *North Shore* hosted Jordan Nobles as their guest composer. His work *Museum Pieces: Six Solo pieces for chamber ensemble* (named for 20th Century pieces of art), were played by student performers. A unique contribution to the recital was the premiere of a suite written especially for this occasion by Diane Sanford – a North Shore teacher. The *Medieval Suite* consisted of eight short pieces which were performed by the composer's own students.

Oscar Peterson, Jean Coulthard and Linda Niamath were but a few of the composers featured at a recital held by

BRITISH COLUMBIA - cont

Prince George Branch. The performers were asked to present at least three facts about their Canadian Composer while the other students were encouraged to take notes as they were quizzed on these facts throughout the evening. Teachers requested that their students make a poster depicting what Canada Music Week® meant to them. Forty of the students responded and their art work was displayed during the recital.

Arne Sahlèn was the featured composer of the **Trail/Castlegar Branch.** He gave a two part workshop on composition in the morning and afternoon of Nov. 24. At the evening recital, along with twenty student performances of Canadian works, Mr. Sahlèn performed Murray Adaskin's work *Eskimo Melodies*, as well as some of his own compositions.

On the Sunshine Coast, twenty-six students performed Canadian compositions on piano, guitar, violin, and voice at a recital held in honour of Canada Music Week®. Along with favourites by Nancy Telfer, Linda Niamath, and Boris Berlin; popular composers Oscar Peterson, Joni Mitchell, and Michael Buble were featured. Several students impressed everyone by playing their own compositions, as well as one piece by RMT Carolyn Cordsen. The concert finale consisted of two student guitarists and one pianist performing an original song.

submitted by Sonia Hauser

ALBERTA

This year we have two reporting branches, **Fort McMurray** and **Lethbridge**, both of which have chosen to present their awards recitals within the parameters of Canada Music Week®. In each case students were honored for excellence in both Theory and Performance, with the Fort McMurray branch honoring students with first class honors in their exams.



In Alberta for many years the Student Writing Competition and Canada Music Week® were combined under the same umbrella. Currently we have split these roles, and are seeking to find a Convenor for Canada Music Week® who will encourage members to participate and celebrate Canadian Music and Canadian Composers. With the advent of a new position created, we are hopeful that more interest and participation in Canada Music Week® will ensue in the branches.

Our larger branches avail themselves of Contemporary Showcase, a national organization focusing on the promotion of Canadian Music in collaboration with the Canadian Music Centre. Although not ARMTA or CFMTA per se, this is a wonderful organization with a syllabus of Canadian works which are used in festivals all over Canada. Member branches choose to support this very worthwhile commitment to Canadian composers and their compositions as their homage to Canadian Music.

submitted by Karen MacDonald

SASKATCHEWAN

There were two activities in Saskatchewan to celebrate Canada Music Week®. In the **East Central** area, individual teachers celebrated by hosting their own Canadian Recitals.

In **Yorkton**, the YRMTA hosted their annual Canadian Showcase. Adjudicating this year was Marilyn Marsh. Sixty-two students participated in this non competitive festival, which was held in St. Andrews United Church in Yorkton. As a reward each student received a CMW pencil and sticker.

submitted by Laureen Kells

MANITOBA

MRMTA has a NEW look. We are very pleased to present our new MRMTA logo and a new website mrmta.org.

This Canada Music Week®, and indeed, this past *Canada Music Year*, has been particularly exciting for The Brandon & Westman Registered Music Teachers' Association.

Last year, in November 2011, Regina composer, David McIntyre, came to Brandon for Canada Music Week®, to host a Student Recital, conduct Masterclasses for students working on his compositions, and Workshop with students on improvisation. As a result, we were inspired to commission David to write a collection of pieces that would appeal to our membership, and that would include students of various



levels and instruments, and feature different ensembles for presentation at this year's Canada Music Day Celebrations.



MANITOBA - cont.

The Collection consists of three works:

- *Adrift* - A duet for a melody instrument (flute, violin, or other) with harp or piano. (Grade 1-2 level)
- *L'appel* - A duet for voice and harp or piano. (Grade 3-5 level)
- *Main Street Stride* - A piano quartet (two pianos, eight hands). (Grade 7-8 level)

The Premier Performance of David McIntyre's Commissioned Pieces was held on Saturday, November 24th at 10:30am in the Lorne Watson Recital Hall at the School of Music, Brandon University, with the composer in attendance. It was a thrill for students, teachers and audience to hear different player and instrument combinations, and fun for everyone to witness the spontaneity in which David and students worked – trying out new musical expressions and ideas, as well as experiencing the sheer joy of making music together!

The Canada Music Week® Recital, in the afternoon at 2:00 pm, featured students playing pieces by Canadian Composers, hosted by David McIntyre, who introduced the performers, and commented on the music, the composer, and the performances. Each session was preceded with a reception to which everyone was invited



for a piece of Canada Music Week® Birthday Cake, and hot chocolate. Performers, teachers and audience had a great time visiting with David and with one another – some even planning their next pieces and performances! In all, a year well worth the effort, and a day well worth the play!

*submitted Ann Germani
President - The Brandon & Western
Manitoba*

On Sunday, November 18 the Manitoba Registered Music Teachers hosted a recital held at Loewen Piano House. The recital was a celebration of Canadian Composers for Canada Music Week®. There were twenty-one performers including some of our own wonderful composers. There was a wide variety of music played by children as well as adults. This recital showcased the diverse styles of Canadian composers of all ages. We had a beautiful performance by Julianne Dick who has had much of her music published. We also had several young composers performing their own pieces to a very welcoming and appreciative audience. The venue was elegant with two grand pianos on stage, one for the accompanists and the other for the piano performers. A large Canadian Flag was prominent at the refreshment table, which was completed with little Canadian Flags on the dainties. Thank you to Loewen Piano House for welcoming us and thank you so much to the teachers, composers, students and parents for making the recital such a success. It was an event where we were all happy and proud to be part of Canadian music.

*submitted by Laureen Reeds
Student Programming Coordinator*

ONTARIO

On Sunday November 18th, students and families gathered in **Brantford** to listen to our annual ORMTA Canada Music Week® Recital. The recital included piano, voice and instrumental compositions, and began with *O Canada*, played by returning student Rebecca Orsini. Rebecca was present to receive the George White Memorial Scholarship for outstanding musical achievement, as selected by May Hillier and her committee. Rebecca is currently studying at the University of Toronto. Rebecca also played Morel's Etude #2. Guests for the recital, Trois Femmes, performed David L McIntyre's Piano Trio #1. All present enjoyed the wonderful diversity indicative of Canadian compositions.

submitted by Naomi Morrison

On Sunday November 18th - fifty-five parents and teachers gathered together at the Resurrection Lutheran Church in Orleans to listen to twenty-five students of **Ottawa** - ORMTA teachers play music by Canadian composers in celebration of Canada Music Week®.



Although the concert consisted of mostly piano music there was also a young vocalist who graced the audience with a holiday song called "D'ou viens tu bergere?". The students ranged in age from 6 to 17 and the styles of music consisted of everything from classical to jazz. All the teachers of the performers were in the audience

ONTARIO - cont

which is such a lovely thing to see. One student even performed his own piece which wowed the audience. The concert concluded with a piano/double bass jazz duet which was the perfect way to end a lovely concert. ORMTA Ottawa President Sandy Menard handed out certificates to the students and Canada Music Week® Convener Tania Granata also treated all the students with



Ottawa's famous "Obama" cookies from downtown bakery

Moulin de Provence in the shape of a maple leaf. The performers and audience then enjoyed a reception following the concert. All in all a perfect way to spend an afternoon!!"

submitted by Tania Granata

The **Owen Sound Branch** of the ORMTA celebrated Canada Music Week® 2012 by holding a student recital on Friday, November 23rd at the Owen Sound Alliance Church. There were



sixteen students on the programme ranging in age from 4 to adult. Some of the composers included in the programme were Debra Wanless, David Duke, Jean Coulthard, Boris Berlin, Anne Crosby, Stephen Chatman and Larysa Kuzmenko. We even had one student play his own composition. We



concluded this special recital with a Canada Music Week® cake,

and each student took home special mementos: a calendar of Canadian composers, CMW pencils/stickers and a maple leaf cookie. Congratulation again to everyone for all your hard work!

submitted by Jennifer Lanthier

On Sunday 18th November 2012 the **Hamilton-Halton Branch** of ORMTA held a special recital at St. Christopher's Church in Burlington, called *FOCUS ON COMPOSERS*, featuring works of twenty-two diverse Canadian Composers, performed by piano and vocal students.



To increase awareness of Canadian Composers and their music and to celebrate composition as a living art here and now, a souvenir program was produced for the event. For each composer being performed, there was a 100-word biography and a picture in the program, along with the listed programmed pieces and the performers' names. The composers were arranged more or less chronologically, from **Calixa Lavallée** (born in 1842), **Jean Coulthard**, **Oskar Morawetz**, **Oscar Peterson**, **Mary Gardiner**, **Pierre Gallant** and **Patrick Cardy**, to name just a few, through to two of our own student composers who performed original works, **Pavel Chenarev** and **Mira Meikle**. Also, the well-known Oakville composer and member teacher of our branch, **Linda Fletcher**, accompanied six student singers performing her own compositions.

We celebrated afterwards with maple-leaf cookies, coffee and juice. It was

gratifying to hear samples of the wide range of distinguished Canadian creative musical writing that is our heritage as well as an ongoing tradition.
submitted by Janice Beninger

On Sunday, November 25th, 2012, the **Belleville Branch** of the Ontario Registered Music Teachers' Association, hosted a music recital for its junior musicians. Since the concert took place during Canada Music Week®,

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ONTARIO - cont.

the repertoire was largely Canadian and served as an introduction to our wonderful Canadian composers and their compositions. Forty young students at the grade 4 level and under, presented piano solos, duets, and vocal selections to a packed audience of family and friends. The performances were enthusiastic and comical at times - especially from the five year-olds - and were overwhelmingly well-received by the audience. For many, this recital offered the first chance to perform in front of a crowd. At the conclusion, everyone enjoyed a well-deserved treat of sweets and beverages supplied by the teachers.

submitted by Pat Ross

The **North Bay** branch hosted our annual Honour Recital on Saturday, November 17, 2012. To open this event, an official proclamation from Mayor Al McDonald was read announcing Canada Music Week® as November 18-24th.

At this event, students of ORMTA teachers were celebrated for their success in Conservatory exams in 2012. Anyone who achieved 70 per cent or more was invited to play or sing at this recital. The student with the highest mark (of at least 80 per cent) in each grade was presented with a certificate and a Canada Music Week® pencil. For grades six and higher and for the student with the top advanced theory mark, a small scholarship accompanied the certificate.

Half of the pieces played or sung at this event this year were written by Canadian Composers, and students have been working all this fall to prepare for our Canadian Contemporary Showcase which is held in February.

With Frances Balodis in our membership, we have the privilege of personal involvement with a Canadian composer who also helps us contact others when we want to connect our students with the composers whose music they are playing. We encourage students to write to these Canadian composers. What a thrill for a student to receive a personal letter from a living, breathing, published composer, especially if sample music is enclosed!

In February, 2012, Frances taught a series of three composition workshops for interested students, parents and teachers. Several students went on to enter their composition in the Kiwanis Festival composition class. So you see, the North Bay branch celebrates Canadian music all year round!

submitted by Susan Nicholson



On November 18, **Pickering Branch** held a Canada Music Week® Concert which included sixty-four participants. As we wanted to include as many participants as possible, we did not include only Canadian Music. There was certainly a variety which included singers and pianists. Along with the music program we encouraged the participants to draw a picture of their music and what it meant to them.



Our statement around the art was MUSIC IS ART - Allows a human being to take all these boring but difficult techniques and use them to create emotion. That is the one thing science cannot duplicate humanism, feeling and emotion, I am including some of the drawings. One of the children had the privilege to be chosen to have his Christmas card printed and is now sold this year as a fund raiser for the Sick Children's Hospital. We also presented participation certificates for each child. We also sold CD's for our scholarship fund which we featured Boris Zarankin and Giles Tomkins. Pickering raised \$7,000.00 to achieve this. As we are a small branch of only a few active teachers this was a lot of money to raise and this was over a period of approx. three years. We raised \$400.00 at our current concert.

submitted by Marion Roberts

QUEBEC

English –

The CMW was great as expected in Quebec this year. On the 18th of November, at Cégep de St-Laurent's hall, the room is full and the audience is eager to hear 72 young musicians aged between 5 and 17 years old, perform in 3 recitals throughout the day. The Canadian music repertoire is immensely rich and prosperous. Piano, flute, and voices works are played and heard with delight. New discoveries are being made. About 30 young musicians are chosen for the gala concert taking place the following Saturday.

As expected, the Gala is simply beautiful and great, featuring different Canadian composer's music work, and Francis Battah, once again, performed his new winning composition called "Le déclin". The "soirée" was one to remember. It was a true celebration and students were awarded prizes and certificates. The "coup de coeur" from Judge Marybelle Frappier went to 2 skillful pianists who's name are now starting to be quite known. Antoine Rivard-Landry and Francis Battah.

The unconditional implication of our young musicians supported by their dedicated teachers in their exploration of our Canadian music heritage is greatly alive. Year after year it remains a unique and appreciated celebration that many music lovers in our province are attending. Next year's event will reveal once more new talents, new performers and composers. This event is not to be missed.

French –

Le semaine de musique canadienne fut un bel événement comme prévu, cette année encore. Nous sommes le 18 Novembre 2012 et le public présent à la salle de concert du Cégep de St-Laurent est attentif et a bien hâte d'entendre les 72 jeunes musiciens âgés de 5 à 17 ans qui performeront tous au long de la journée, dans 3 concerts. Le répertoire de musique canadienne est immensément riche et prospère. Des pièces de piano, piano et flûte traversière ainsi que des voix ravissent les auditeurs. La découverte de nouvelles oeuvres enchante les coeurs, et une trentaine de choisis performeront au concert gala le Samedi suivant.

Comme prévu le Gala est simplement génial. Au programme, plusieurs pièces de compositeur(es) canadiens pour tous les goûts. Par ailleurs Francis Battah joue sa nouvelle composition " Le déclin. Il a remporté un prix en composition pour une 2ième année consécutive. En bref, c'est une vraie célébration de notre héritage musical et les étudiants reçoivent des prix et bourses. Le "coup de coeur" de la Juge Marybelle Frappier revient à 2 pianistes talentueux dont nous n'avons pas fini d'entendre parler. Il s'agit d'Antoine Rivard Landry et de Francis Battah.

L'implication inconditionnelle de nos jeunes musiciens ainsi que de leur professeurs qui les supportent dans cette exploration continuelle de la musique canadienne est très actuelle et vivante. D'année en année, l'événement est toujours aussi unique et apprécié. Le public ne se lasse pas. À ne pas manquer!

submitted by Nathanielle Lanthier



NEW BRUNSWICK

Several teachers and students through the province of New Brunswick were enthusiastic to participate in different Canada Music Week® events held in various locations. We are happy to report very successful events.

Carleton-Victoria Counties - In Carleton County, Sharon Dyer and Barbara Long each hosted a Canada Music Week® celebration in their studios. Students performed a piece by a Canadian composer as well as an original composition they had written this fall. Following the performances students learned about and listened to performances by Oscar Peterson [BL] and Diana Krall [SD] on YouTube. Of course no celebration would be complete without some party food! In Barbara's studio, students prepared essays or posters that on their Canadian composer to display.

In Victoria County - Irma Mulherin celebrated Canada Music Week® with students by preparing and recording our National Anthem *O Canada* with singers and pianists. These recordings were then sent to the local schools for use in the morning singing of the Anthem. Most students also prepared a repertoire selection composed by a Canadian and were required to research the composer giving either a short report or project which will be on display in the studio.

Saint John - The Saint John Music Teachers' Association celebrated Canada Music Week® with their 4th Contemporary Showcase on Friday November 23rd, 2012. Forty students participated, each playing/singing two selections. Thanks to Janet Kidd (our own local Canadian composer) for

adjudicating the twenty-two vocalists with selections by Donna Rhodenizer, Violet Archer, David Dahlgren and Clifford Crawley to name a few.

Pianists had the pleasure of being adjudicated by our provincial president Barbara Long. They all came out of their classes having learned something to technically improve their pieces and with posters with pictures and biographies of their Canadian Composers that Barbara had made for each of them. Some of the represented composers were Martha Hill Duncan, Anne Crosby, Sarah Konescni, Beverly Porter and Jean Coulthard. We would like to thank all of the Canadian composers who enrich the musical education of our students.

Submitted by: Rita Raymond- Millett, Saint John/KV Contemporary Showcase coordinator.

Fredericton - On Saturday, November 24, the Fredericton Music Teachers' Association held a recital to celebrate Canada Music Week®. The program included performances of a variety of Canadian music by piano, guitar, violin, and voice students as well as a small vocal ensemble. There were some young students who performed for the very first time through to some senior students. The wide variety of music presented made for an enjoyable afternoon to celebrate the work of Canadian composers. Thank you to Christine Freeman for again enthusiastically organizing this event.

*submitted by Irma Mulherin
NB Canada Music Week Chair*

NOVA SCOTIA

The Halifax Chapter was pleased to hold a special celebration for Canada Music Week®. On Saturday, November 17th, the eve of Canada Music week, twenty-six students and their families gathered at Calvin Presbyterian Church for a recital which included a special talk from Dinuk Wijeratne.



Dinuk spoke on "Creativity and Why It Matters." He described how, in composing, it is usually necessary to go through three stages: imitation, assimilation, and innovation. In Dinuk's own first composing attempts as a teenager, he attempted to imitate Mozart. Although he now sees that his compositions during this time left much to be desired, this imitation was a necessary step to discovering his own compositional style.

Dinuk also explained how sometimes it can be interesting to try to imitate the sound of another instrument on the piano, and gave an example of how he came up with a way to make sounds on the piano that are similar to the sounds of tabla drums. He played two recordings: first, *March* from *The Nutcracker Suite* by Tchaikovsky, followed by *March* from the Duke Ellington *Nutcracker Suite*. These examples showed how one composer had imitated another composer, yet made a very unique piece of music.

Dinuk involved the students, asking them questions about their own composing and improvising attempts. Dinuk mentioned later how he was very pleased to hear so many original compositions performed.

During the recital, seven piano students performed original compositions, and other piano students played other Canadian pieces. The recital concluded with a medley played by violins in memory of Ralene Rankin.

Cookies and juice were served, and students were all warmly congratulated on their performances by their fans.

As organizer of the event, I would like to thank Dinuk Wijeratne, the students, their families, and the seven teachers for making this event a success!

submitted by Elizabeth Shearouse.

The **Valley Chapter** celebrated Canada Music Week with two student recitals on Sunday, November 25th. These took place in Denton Auditorium at Acadia University, and nearly sixty students participated. Each performer was given a Canada Music Week® pencil after playing. We enjoyed repertoire which included favourites by Nova Scotian composers Anne Crosby and Rebekah Maxner.

The **Dartmouth Chapter** celebrated Canada Music Week® also on November 17th with six recitals involving nearly 150 students where many Canadian compositions were featured.

submitted by Diana Torbert

PRINCE EDWARD ISLAND

Canada Music Week® was celebrated in Prince Edward Island this year with a recital, and daily performances on CBC Radio One. Our recital was on November 17 at Steel Recital Hall, UPEI. Twenty-five students from seven studios performed Canadian repertoire, including solos for piano, flute and violin, and a violin trio. We were pleased to have Emma Huestis perform the CFMTA/FCAPM Call for Compositions selection *Land of the Silver Birch* by Jamie Hillman. All of the students who performed in the recital were delighted to receive CFMTA/FCAPM Canada Music Week® seals and pencils.

Six students who performed at the recital also gave live performances on CBC Island Morning the week of November 19-23. Host Matt Rainnie interviewed the students about their

musical lives, upcoming performances, and the Canadian piece they performed. The response from the community has been positive, and we are very appreciative of the opportunity to highlight Canadian music.

Thank you to Stephanie Cole who organizes our recitals and arranged the CBC performances, and to all of the teachers and students who participated.

submitted Sue Irvine

Thank you to all the co-ordinators, for getting the information to me so quickly - not an easy task.

Dina



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Beverly Porter	Martha Hill Duncan	Teresa Richert	Susan Griesdale	Joanne Bender

"A NEW ROLE FOR PRIVATE MUSIC TEACHERS" ?

by Robert DeFazio

On April 11, 1970 at 1:13 PM Central Standard Time, Apollo 13 departed the Kennedy Space Center in Florida en route to the Moon. Fifty-six hours later an oxygen tank exploded, crippling the command module; cutting off power, cabin heat, and drinking water; and disabling the carbon dioxide removal system. Jack Swigert, the command module pilot, reported the incident saying, "Houston, we've had a problem." Those five words sent the space center's scientific staff into a frenzy of activity, their sole objective being to save the lives of the astronauts. After truly heroic efforts on the part of the crew and ground support personnel, the hobbled craft returned to Earth on April 17, its crew alive and safe. The bullet had been dodged.

The classical music enterprise is a modern metaphor for the Apollo 13 mission. With a shrinking audience, rising costs, donor fatigue, and no-cost competition from the likes of YouTube, it is hurtling through cultural space with many of its systems either malfunctioning or not functioning at all. There are no teams of statisticians and gurus who have come up with an emergency fix that can bring the ship back to its earlier glory because the forces that made it successful in the first place have never been fully understood. There are differing views of and hypotheses for the failing financial model presently used by many classical music organizations. Some of the more prominent ones, which will be outlined below, focus on the musicians, orchestras, and the music itself. There are other factors, however, that emanate from both audiences and educational institutions which affect the current dilemma. What is here proposed is that private music teachers represent a practical and viable solution to a marketing problem if they will agree to step into a new role of public advocacy for and mediation between the main participants in the classical music world. This new role offers to revitalize the concert-going experience for many generations to come.

ORCHESTRAS AND CLASSICAL MUSIC

First, let's examine situation. On one hand, there are those who refuse to see anything amiss. They express the belief that classical music will always exist because it is, well, classical music. They assert that as long as there are sensitive people who think more than they react, the genre will endure. They believe that good taste is not measured by popularity, so while its audience may be smaller, its devotees will steadfastly support it.

There are also those who value classical music equally but who fear that classical music can fade away. They are alarmed that the rapidity of its decline may cause it to disappear from the ordinary cultural landscape within the next hundred years. They are ringing bells to warn of an impending cultural disaster in which Bach, Beethoven, and Brahms go bye, bye, bye.

Each side has some truth to it. Classical music's audience has been shrinking, and it is not just because of economics. The League of American Orchestras' statistics indicate that the average concert attendance at a typical symphony concert had fallen by more than 30% from 1987 to 2003. Over the same period of time, government financial support fell by more than 40%, and costs of staging productions rose by more than 100%. Ticket prices rose, yet ticket revenues fell by more than 10%, attributable to ever smaller audiences. The picture that has emerged is one of a failing enterprise marked by a business model and cost controls that aren't working. To keep the ship afloat, private contributors have been more heavily pressured to pay for revenue shortfalls! ▶

According to Robert Flanagan in his report to the Andrew W. Mellon Foundation, which relied on data from the League of American Orchestras, the breakdown of expenses for a typical orchestra looks like this:

Figure 1 - Sources of Expenses

Sources of Expense	% of Total Costs
Artistic	55
Production	16
Marketing	11
General Administration	10
Development	5
Other	3

Those same statistics show that revenue for the same typical orchestra looks like this:

Figure 2 - Sources of Revenue

Sources of Revenue	% of Total Revenue
Performances, ticket sales	38
Private support	37
Investments, endowments	12
Government	3
Other	10

More than 70% of all orchestras in the past decade have run annual deficits, requiring them to draw more heavily on donors. In many cases supporters have not responded as enthusiastically to appeals for more funding as had been hoped. Their reservation can be understood if one looks at an orchestra as a business. If the average patron were to be cast into the role of an investor, how would he respond to a request for money from a widget manufacturing company if its pro forma indicated that it could break even only if its tax incentives and sales would pay only 60% of its total costs and that the prospective investor would be obliged to pay the remaining 40% shortfall annually? Everyone I know would walk away with the belief that the company's management was self-delusional.

Cultural investors have, for the most part, covered that economic gap every year. Until recently, individuals and corporations supported orchestras even when there was no tangible payback for their generosity. They did it because of the power of "ought" as in, "Our town *ought* to have a symphony orchestra." To have a resident orchestra in a community has been regarded as being symbolic of the community's status, and underwriting that orchestra has been deemed to be both a privilege and a badge of honor by contributors.

Recently, however, more and more organizations have not been able to fill that gap completely, leading to very public difficulties with remaining solvent.

One of the more notable casualties musical economics was the San Jose Symphony. Disbanded in 2001 after more than 100 years of providing classical music for what is today's Silicon Valley, the David

and Lucille Packard Foundation, which had heavily supported the orchestra, commissioned a study to assess the causes of its failure². That study unveiled embarrassing details of the orchestra's mismanagement and the conduct of its business affairs. Prominent topics in its findings were the effects of market saturation, ticket pricing policies, labor relations, and community relations. Its conclusions are worthy of being read by anyone who is seriously considering a classical music career or who financially supports classical music organizations.

Smaller symphonies as well as opera companies continued to drop by the wayside, and then in 2011, the Philadelphia Orchestra declared bankruptcy. Only a year before the onset of the 2008 recession, the

Philadelphia Orchestra was paying more than \$1.7 million to its music director Christoph Eschenbach, more than \$500,000 to its conductor Charles Dutoit, nearly \$500,000 to its concertmaster, and more than a quarter million dollars per year to each of its section principals³. Although performance revenues covered only 34% of total operating costs, private

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"A NEW ROLE FOR PRIVATE MUSIC TEACHERS" ? - cont.

contributions paid nearly 50% of the same. Its large endowments and investment earnings created the impression of economic health. But then the recession struck, and in calendar 2008, its endowment funds had dropped 22%, revenues dropped 17%, and contributions fell to 38% of operating costs. The music director's role had been terminated, and salary reductions were applied across the board⁴.

Some will look at the Philadelphia experience and say, "Classical music is not dead!" The problem with that assertion is that at the heart of the statement lies a fundamental denial that "classical music" is an *enterprise* and not just an art form. The enterprise's accustomed genre of music is marked by certain musical structures and styles. It requires certain playing abilities that are beyond those of casual music makers and demands more highly synchronized playing on the part of multiple performers than that which is usually required of performers of other forms of music. "Classical music," therefore, requires a business organization that can meet a payroll, schedule rehearsals, pay for venue rentals, transport its

members, comply with government regulations, and deal with sometimes larger-than-life egos. "Classical music" also requires an audience, i.e. a market, whose value perception of the orchestral product, as evidenced by buying tickets, matches the value perception of orchestral managers who incur the costs required to produce it. The enterprise's health has to be evaluated on the basis of its ability to meet the standards that other businesses need to meet to stay solvent. Just as Wal-Mart should be concerned if it opened a store and only a third of the anticipated customers showed up, so symphony orchestras should be when the same thing happens to them.

For the orchestra, the core question is why audiences are getting smaller? Part of the answer is attributable to the philosophy of orchestra management. Traditionally, or at least since the early 1900's when orchestras shifted from being musician-owned organizations to becoming professional organizations that relied on patronage, it was thought that the job of the audience was to support the orchestra so that it could continue to exist and to elevate the cultural level of the community. In

the course of doing so, the public has almost always been given tickets at subsidized prices. Today, a ticket with a retail price of \$50 really costs over \$80, perhaps even as much as \$100 in actual expenses. The difference between the price paid and the actual cost of services delivered, i.e. the subsidy, is borne by a combination of private donors, the orchestra's investment income, and the government. The working theory of modern music management has been and continues to be that the audience owes more than the price of the ticket to the performing organization.

But what binds audience and orchestra to each other is not the economics or even the music; it is the relationship between them. That relationship is defined not only by the moment of hearing the music performed but also by all other interactions before and after the concert and outside the concert hall. Audience members engage with orchestras in musical (e.g. being part of the audience) and non-musical (e.g. making donations or working as a volunteer) ways. Similarly, orchestra managers, musicians, conductors, and music directors must interact with audiences musically and non-musically. ►



Music professionals don't seem to manage the non-musical interaction well. It is not that they are not generous with their talent. To the contrary, they frequently donate their time to play music for charitable purposes; but what they don't do often, if ever, is to do things that do not entail them setting a bow to the string or placing their lips into a mouthpiece. Actors and rock musicians have the reputation of being willing contributors of their time to worthy efforts. They serve food to the homeless at a city mission, or they help distribute gifts to needy children at Christmastime. It is not that all popular musicians and actors do this: it is still a small minority. The fact that there are some, however, indicates a different mindset from that of classical musicians who eschew involvement with the public in non-musical ways. When they do this, it is to their great detriment. It makes seem them less approachable and somewhat antisocial to potential concertgoers, and the favorable publicity that they could create and which could bolster attendance figures (and the bottom line) is sacrificed for the sake of avoiding the *hoi polloi*. They could take a lesson or two from their counterparts in the acting and popular music world whose lives are more of an open book and whose connections with their audiences are more personal.

When I have raised the issue with my classical musician friends of how they

relate non-musically to audiences and the general public, what I have heard almost universally is the objection that being a classical musician requires too much work to allow for extracurricular, non-musical activities of the type that I suggest. They contend that practice time, performing, teaching, and other forms of preparation consume all their waking hours. They have a point, but if one's schedule is so busy that it leaves no time for marketing of what he does and who he is, then he is simply too busy. The music business is remarkably similar to other businesses in the sense that when one does not market effectively (meaning pressing all the right buttons on the target market), the business will not thrive. One of those buttons is the building of relationships with the public that expand the common ground between it and those of the musical world. Just as public schools, banks, police departments, and a host of other community organizations expect their members to engage in community service, the same expectation needs to be applied to professional classical musicians. Every businessman wears several hats: he is a finance person, a strategist, an advertiser, a public relations specialist, and a journeyman all rolled into one. Every musician must also wear several hats, but in many cases he has forgotten to wear the PR hat under the assumption that it just isn't his job. Any

business analyst would immediately expect that audiences for musicians who refuse to market personally would be necessarily smaller.

AUDIENCES

There are other voices who do not believe that classical music's attraction is any weaker than it was in past generations. One such proponent of the stable allure of classical music has been advanced by Jon Silpayamanant in an article published in 2012⁵. He suggests that the decline of traditional symphony orchestra audiences is directly proportional to the decline in the numbers of those of European ancestry. As this demographic component has left urban centers, concert attendance has simultaneously diminished as well.

Silpayamanant's observations are worth noting, and what is also worth noting is how music directors have responded to the problem. Thinking that public tastes were changing, program directors have responded by changing their offerings to include popular music with the thought that potential urban audiences would be drawn to symphonic versions of songs by the Beatles and other pop music groups. Flanagan points out, and I think rightly so, that this is a marketing mistake⁶.



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"A NEW ROLE FOR PRIVATE MUSIC TEACHERS" ? - cont.

There is truth in what Silpayamanant says. Audiences tend to be comprised largely of older Caucasians. Persons of Hispanic and African descent are far less represented in audiences, and yet among the various segments, Hispanics and Asians represent the fastest growing groups. What may be perceived as "good" music for Latinos and Latinas may not necessarily be the same for white, middle-class persons, who have acquired a taste for classical and romantic composers. Implicit in the author's argument is that classical music's predetermined "draw" is limited to a minor percentage of people of European descent in the Americas. If he is right and if one connects the conceptual dots, it becomes obvious there are consequences attached to music selection and promotion processes when the preferences of rapidly growing, non-Caucasian population sectors are ignored.

Classical music audiences have always been somewhat sybaritic. They love luxurious venues, and they are fussy about their seats and the acoustics of the hall. They like to feel special. Fulfilling those expectations requires money, but most don't make the immediate connection between the price of their tickets to the comfort of their seats and the chandeliers over their heads.

A small but growing percentage of audiences exhibit an elitism that is poisoning the well. It is best described as attending solely to assess the perfection of the performance, the degree of adherence to established ways of playing certain pieces, and so forth. We call them *critics*. Some are paid to be critics, while others are merely critical. Alex Ross, himself a critic for *The New Yorker* magazine, rightly points

out in his book *The Rest is Noise* how more than a few concertgoers come to a performance to listen for mistakes, not the music itself. It is much like going to an exhibit of paintings by old masters with a calculator and a price list instead of a pair of eyes and a heart. Elitism at this level is not as much a sign of highly refined musical tastes as it is a symptom of a dead spirit.

EDUCATION

As with many things, youth has its own insulation from the foibles of older generations. If given the opportunity to do so, it will make its own assessment of the worth of ideas, and the conclusions it may reach can and frequently differ from those of its elders. The key assumption is that youth in the broadest sense is exposed to the panoply of ideas and practices. In the case of classical music, it is an unfortunate truth that young persons are either not exposed to it at all or are exposed to it in a perfunctory way. When public education budgets are cut, the arts are ablated largely because boards of education see so little payback for the investment of time and resources that they require.

A recent study prepared for the *Coalition for Music Education in Canada*⁷ pointed out four primary shortcomings of publicly funded music education: money, time, teachers, and instruments. It found that the largest (but not by much) factor hindering music education was a lack of funds. It noted that while there may have been funds for arts education, funds were not allocated to specific programs, making it hard to build programs that had predictable follow-through from year to year. There was insufficient time devoted to music teaching, and in too

many instances, those assigned to teach music were not musically educated themselves. Their lack of familiarity with the subject matter was reflected in the kind and quality of the programs that were created. Finally, instruments were in short supply. This resulted in passive music education in which students listened to music but often were never asked or expected to make music themselves.

Given this, it is not hard to anticipate that the emerging generation of young adults will be even less inclined to patronize the business enterprise of classical music. Their hit-or-miss experience with respect to arts education and the decreasing incidents of exposure to classical music tend to create a musical vacuum which would likely lead them to fill it with whatever may be new or different. What is occurring is that the old is being discarded as being irrelevant simply because it has not been known. Most young people love pop music but would be stunned to know that the chord progression of I-vi-ii-V-I (a progression that lies at the heart of nearly every Top 40's song) was popularized by J.S. Bach, not Lady Gaga.

THE SOLUTION AND PRIVATE MUSIC TEACHERS

What can be done to enable appreciative audiences to afford to attend live classical music concerts frequently? The first step is for orchestra managers and musicians to revise their marketing plans and business models. Marketing must embrace the notion of non-musical interaction between the public and musicians. Building personal or at least pseudo-personal relationships between performers and audiences is more than important; it is essential. ►

If one thinks back to the days of Elvis Presley, the Beatles, the BeeGees, and other pop music icons, it was not just their music that made them popular. It was the persona of the performers that made teenage girls faint and otherwise self-conscious boys dance in public.

In particular, orchestras need to form close alliances with private music teachers. This is not the common practice of most orchestras. In fact, I don't know a single one that treats private teachers as close marketing allies. I don't know how to put it kindly, I guess because there is no kind way to say it; orchestras appear not to care much about the community of private music teachers. As institutions, they act as if private teachers are fifth wheels and not co-laborers in the music field. Considering that music teachers almost always base their lesson materials on classical literature and that they are often a powerful influence over their students and their families, it makes sound business sense for orchestras to cultivate tight-knit relationships with them. Building audiences successfully requires enlisting the private music teaching community and providing it with complimentary tickets, passes, and invitations to special events which can then be distributed to new audience

members by private music teachers – the gatekeepers to markets that orchestras have not effectively reached.

Private music teachers need to deliver the intellectual leadership and “talking points” for parents who want schools to up their game. Parents know that mathematics and science are important, but they also know that the arts are not merely nice-to-know subjects, too. In study after study, conducted over the past 40 years, it has been shown that consistent, active music making on real musical instruments changes the pattern and acuity of brain functioning, improves spatial reasoning skills, assists language learning, and provides an environment that is conducive to developing competent social skills. As Canadians well know, speaking and reading both English and French are prerequisites for full participation in the nation's life. If it is known, therefore, that competent music education can improve both the speed and efficacy of language learning, then reducing music instruction would only make language learning as well as the acquisition of other academic skills unnecessarily difficult. Having a school orchestra, band, choir, dance troupe, and theater class should not be the frills of education: they should lie at its very

heart. The responsibility of articulating these principles of general education falls first on those who should know them to be true, i.e. those of the private music education community. If private music teachers commit themselves to this kind of educational transformation, parents will follow; but they require someone to take the point position first in order to galvanize their disparate voices into an effective one.

SUMMARY

None of these *fixes* is quick. Some will say it is like trying to change the course of the Titanic with a toothpick rudder, but things must change... and soon. Classical music will likely survive, but the question is whether it will survive in the form of mp3 files or as the outpouring at live concerts? Will it be played by musicians who spend half their day begging for money or by paid professionals whose technical and interpretive abilities come close to what the composers had in mind? Will the enterprise have the courage to undergo the kind of process reengineering that companies like IBM, Motorola, John Deere, and other corporate entities have undergone so that it can break through to new ways of relating to untapped audiences? In short, will classical music dodge the bullet? ▶

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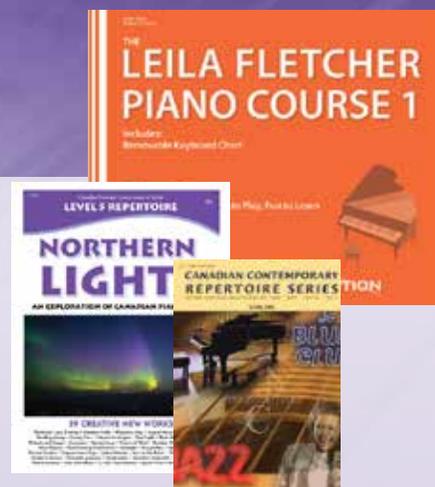
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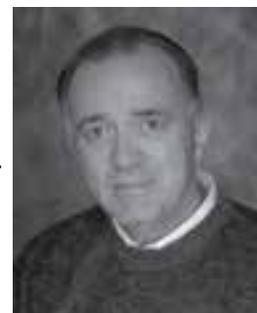
I sincerely hope so. My life has been made richer and more thoughtful as a result of hearing and playing this music. Having learned how to produce a nuanced sound from a musical instrument has produced benefits in other parts of my life: I have learned how to temper my words and actions to produce a more harmonious existence. I know I am better off having learned to play this music, and if some well-meaning school board member, for the sake of saving money, would have slashed the budget for music when I was in public school, today I would be poorer for the lack of it. If I had never known private music teachers, I never would have gained the insights into life that I learned by watching them live and hearing them tell me about themselves in words and music. Had there not been affordable concert tickets, I never would have received that first dose of classical music when my father took money from his extremely limited budget in order to let me hear the Pittsburgh Symphony when I was six years old. (I recall expressing my amazement to him at how much people clapped their hands – it impressed me.) I find it incomprehensible to think that I could be what I am today without music having been generously infused into my life by caring parents, good friends, wise teachers, and musicians who understood basic lessons about how to win friends and influence people.

Google, Apple, and Facebook could teach orchestras a thing or two about knowing your customer, testing assumptions, and preparing for change. Decreased attendance and financial support suggest that assumptions about and knowledge of the customers for conventionally presented classical

music is lacking. Tradition is trumping the need for change. Distilled, smaller audiences with increasingly purist tendencies only encourage the continuation of the present direction of orchestral management and marketing, but there is hope.

That hope lies squarely in the hands of private music teachers, who to be effective, must rethink their roles. They must be more than instructors who teach people to play scales; they must become purposefully organized in order to influence the cultural landscape. The teaching community is and always has been the direct interface between musical art and the public at large, and the professional orchestral world needs to adopt private teachers as its primary social strategists and tacticians in order to repair and to rebuild the broken bridges between itself and its potential audiences.

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



(Endnotes)

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FYI - SOME POINTS OF INTEREST

YAMAHA RESTORES GLENN GOULD'S PIANO IN CELEBRATION OF HIS 80TH

September 20th, 2012 Toronto - In celebration of Glenn Gould's 80th birthday, Yamaha Canada Music Inc. has restored Glenn Gould's CFII Yamaha Concert Grand Piano, which has been on display at Roy Thomson Hall for years. This is the very Yamaha piano Gould recorded his last four piano albums, including the Grammy award winning 1981 Bach's Goldberg Variations.

The process of restoring Gould's piano has been a meticulous one for all of the piano technicians involved, as the utmost care was necessary when in taking apart and moving pieces around. Paul Gilchrist, the lead technician on the project, made sure to include Glenn Gould's piano technician, Verne Edquist, on the project to ensure the sound and touch replicated that of the Gould days. "I'm impressed," praised Edquist, "this piano is as ready as it would be for Glenn...he would have loved to play on it."

Edquist reminisced about his years working with Glenn Gould, mentioning some of the idiosyncrasies that Gould was well known for. "I would describe him [Gould] as an enigma wrapped in mystery," Edquist said fondly. Rob Barg, Vice President of Corporate Planning for Yamaha also remembers the day Glenn Gould came into Yamaha headquarters to purchase a grand piano. "It was very interesting," remarked Barg, "Glenn came in with his signature cap, long coat and gloves and pulled out his famous stool from the back of his Green Lincoln to try our Yamaha grands."

The CFII Yamaha piano will be transferred to Toronto's Convocation Hall, where Dreamers Renegades Visionaries: The Glenn Gould Variations event will be taking place. Inspired by the audacious, curious, clever, witty, innovative and iconic Glenn Gould, Dreamers Renegades Visionaries: The Glenn

Gould Variations is a two day festival of new work, new interpretations and new collaborations from artists, thinkers and creators from all over the world. Starting on September 22nd, international artists such as Lang Lang, Uri Caine, Chris Donnelly, Chilly Gonzales and Kimiko Ishizaka will be presenting and performing throughout the event.

Born in Toronto, Canada, on September 25, 1932, Glenn Gould has been hailed internationally as one of the great musicians of the 20th century, and as a visionary thinker and multi-media artist who foresaw the profound impact of technology on culture and society. Initially acclaimed as a pianist of prodigious talent, Gould had a remarkable career that included recording, television, film, writing and producing radio documentaries, and composing and writing scholarly and critical work.

Contact: Aya Sato
Email: asato@yamaha.ca

CALL FOR COMPOSITIONS 2012 - JAMIE HILLMAN

Toronto, December 3, 2012 - The Ontario Arts Council and Choirs Ontario today announced Jamie Hillman as this year's recipient of the Leslie Bell Prize for Choral Conducting.

The Leslie Bell Prize was presented to Mr. Hillman at the Chatham Kent Children's Chorus Christmas concert on Sunday December 16th at Our Saviour's Lutheran Church in Chatham, Ontario.

Jamie Hillman's piece *Land of the Silver Birch* for grade 3-4 piano was one of Call for Compositions 2012 winners.

FILMTEASER ON YOUTUBE - DR. MAYA BADIAN

Professor Dr. Maya Badian - Composer badian@sympatico.ca
I am Dr. Maya Badian composer a member of the ORMTA Ottawa and an examiner of the RCME College of Examiners.

This teaser is the basis for a documentary drama on the Life and the Music of composer Maya Badian.
"Orchestral Mirrors of Life: Maya Badian's Music a 6-minute film teaser

was released on youtube on July 12 2012. You are invited to watch the filmteaser at: <http://www.youtube.com/watch?v=R4ZqZ3vw2qw>



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SOUNDS OF THE NORTH: Two Centuries of Canadian Piano Music
Canadian Musical Heritage Society

Sounds of the North: Two Centuries of Canadian Piano Music is a four-disc collection of works compiled, researched, and performed by Elaine Keillor and dedicated to the memory of Dr Helmut Kallmann. It features compositions dating from 1807 to 2010, largely drawn from Volumes 1, 6 and 22 of piano music published by the Canadian Musical Heritage Society. Keillor is the Distinguished Research Professor Emerita of Carleton University. She has been featured on over twenty CDs as of the publishing of this collection and has been praised for both her meticulous performances and programming. *Sounds of the North*

explores what Keillor has termed “the collective myth, Canada-As-North.” She has carefully selected compositions to not only reflect this national concept, but to also demonstrate in music the gradual evolution of the identity of the dominant Canadian culture. Beginning with works that draw heavily on European forms and styles, it is possible to trace the development of a uniquely Canadian sound throughout the course of the four discs.

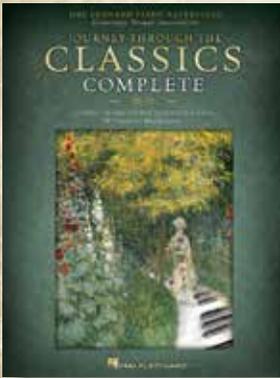
The discs in the collection cover four distinct periods in the evolution of Canadian piano music. They are, in order, *From 1807 to Ragtime*, *Developments to the End of WWI*, *New Sounds to the End of WWII*, and *Canada’s Space in Sound*. Each features a wide selection of music representative

of its particular era in Canada’s history. The performance of the material is both skilful and precise, regardless of the historical period during which it was composed. Keillor plays a very wide variety of works stylistically and seemingly effortlessly, making the CDs a true listening pleasure.

She provides background information for each composer in the carefully researched accompanying booklet, which is published in both official languages. While information about the earliest composers is regrettably but understandably sparse, the composers of the final two CDs in particular are able to be discussed in far greater detail. There are also brief analyses of the works performed, as well as links

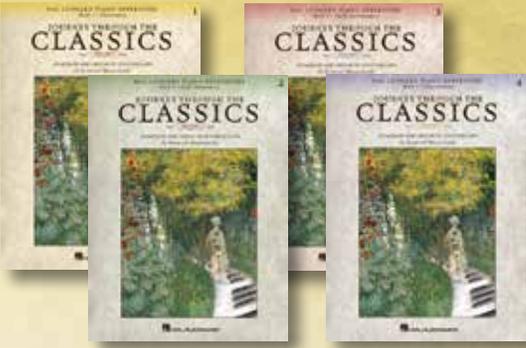
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to online materials such as scores or, in one case, a film whose partial soundtrack is one of the works featured in the collection.

Keillor also takes care to include piano music representative of a wide variety of Canadians, including women, Black and Aboriginal Canadians, and immigrants to the country. Her conscientiousness in doing so is a credit to her and will, it is hoped, be emulated by those undertaking similar projects.

The collection *Sounds of the North* is a valuable resource for music teachers, showcasing the extremely wide variety of the piano music composed in Canada over the past two centuries. It would be a worthy addition to the collection of anyone with an appreciation for the beauty of Canadian art music.

Katherine Murley - Prince Edward Island

CATCH THE MAGIC

Susan Griesdale

Redleaf Pianoworks

Use your imagination . . .no, use your inner child's imagination and what do you think of? Space travel? Castles? Dinosaurs? Fairy tales? All this and more is found in a slim volume of ten pieces for elementary to early intermediate piano students aptly titled *Catch the Magic*. *Cloaked* creates a scenario of a hidden spacecraft with *sfz* chords together with *pianissimo* staccatos. Suddenly the spacecraft is visible with loud descending quartal chords, then disappears again. Two castle pieces, *Magic Carpet Ride* and *Cinderella's Waltz* create the dreamscape of fairyland with lyricism. *Sleuth* returns us to the atmosphere of stealth and sudden surprise. *Dinosaur Bones* is ponderous and heavy, *Blue Jeans* 'chills' with swing, and *A Musical Ride* requires a literal change of pace as the trotting rhythm of the beginning gives way to a rocking 6/8 and then returns

to trot again. My favorite is *Twinkle, Twinkle* which, without ever quoting the nursery rhyme, manages to express it exactly! Many of the pieces require playing sections an octave higher or lower than written, both hands may play in the bass or the treble clef, melodic interest may move from one hand to another and key signatures may change, shifting the piece from black to white keys. All of these reading challenges are worth a student's persistence as the pieces unfold their promised magic. Layout is clean and legible and performance notes from the composer both whet the appetite and give insight into imagination and assistance in performance. Sound clips are available at the composer's website: www.susangriesdale.com I recommend this book for its idiomatic approach to pianistic writing that is accessible and compellingly in its appeal.

Joyce Janzen – British Columbia

JUST FOR TWO

A Collection of 8 Duets in a Variety of Styles and Moods

Dennis Alexander
Alfred Publishing

True to its name this book by Dennis Alexander does contain a variety of styles and moods. The styles included in this modestly priced 32 page book range from rag to ballad and Latin to a slow dance in ¾ time. The tempi range from slow to fast. The keys are very accessible as none of the repertoire goes beyond one flat or sharp. The level is early intermediate and the repertoire is very appealing with something for most musical tastes. Here are a few of the descriptive titles: Autumn Splendor, Fiesta Fever, Soft-Sally, and Bright Red. This book would make a fine addition to any piano library.

Andrew Harbridge - Ontario

CLASSICAL PIANO

ANTHOLOGY 2

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Both beautiful and practical, this book and CD combo would make a great gift as well as a fine teacher resource. It follows in the steps of a four volume Romantic piano anthology by the same publisher and editor. This is volume 2 of a Classical anthology. Although the cover classifies this as Grades 3 – 4, it would fit within RCM 4 – 8. Consisting of twenty five works by seventeen composers, this anthology seeks to present both familiar as well as new repertoire from a wide stylistic range in an ascending order of difficulty. The pieces are selected, edited and played by Nils Franke. In addition to the requisite Haydn, Mozart and Beethoven there is the familiar Samuel Wesley *Sonatina in Bb* found in the RCM 4 Repertoire book (although here it is called *Vivace*) and the CPE Bach *Solfeggio*. There are many lesser known names represented such as Carl Ditters von Dittersdorf (a contemporary and colleague of Mozart), Ferdinand Ries, Cramer, Hummel and Czerny as well as many pieces not found in graded books. The music is printed on cream colored paper in an easily read layout. The last five pages of the book consist of helpful teaching notes complete with tempo suggestions, alternate fingerings and performance practice tips as well as biographical information – each in English, French and German. Wrapping this up in an attractive package is a glossy cover with a reproduction of a painting. A thorough, well planned and realized product.

Joyce Janzen – British Columbia

ARCTIC VOICES

Piano Solos

by Susan Griesdale

Red Leaf Pianoworks

(Early Intermediate to Early Advanced)

Red Leaf Pianoworks has published a beautiful collection here. It is gift giving material! The Cover art is stunning: Arctic Sunset Polar Bear by the Alaskan Master Artist, Bob Patterson. If you, like me, have never visited the north, this striking cover will help! Susan Griesdale's *Dreamcatcher* and *Lavender Dreams* have been popular in my studio so I was delighted when I got her new collection to review.

Susan Griesdale's Preface describes concisely what this book offers better than I ever could so I quote: "A wide palate of musical material awaits, from the alluring, but stark mood of *Arctic Voices*, the extreme sadness of *Polar Bear's Lament*, the high energy percussive vitality of *Drum Dance*, the playful frolicking of the *Arctic Fox*, the busy outdoor fun of *Toques and Parkas*, an afternoon of adventure for our *Arctic Wolf*, the exciting "splash" of the northern lights in *Dancing Skies*, the staid forever feeling of *Inukshuk*, to the wild crashing dissonances of *Glaciers*." Performance notes are provided for each piece.

If you are a composition teacher, and give your students a project of using a chosen interval to create as many moods as possible, consider using this collection to illustrate what can be done. The open 5th is used to explore extreme registers, contrasting dynamics, and an abundance of moods and emotions.

Judith Ammann - Alberta

EXPLORING PIANO CLASSICS

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Nancy Bachus

Alfred Publishing

The Exploring Piano Classics series is very similar to the RCM series here in Canada. Included are works from five eras, Baroque to Modern. The books are very modestly priced at \$21.00USD for the pair of books. A CD of the repertoire is included as well. What makes these book stand "head and shoulders" above the rest is the supporting material. The technical aspects of the repertoire are all cross-referenced with the Technique book. The technical exercises are all greatly varied and should make the subject interesting to the pupil. The technique book contains very detailed instructions. I've never seen such a comprehensive book tied directly to repertoire. The pedagogical helps are extensive and would be a very valuable resource to a new teacher of piano and an excellent refresher to the experienced one. The repertoire album places a great deal of applicable information at the fingertips of the student and teacher. This includes background information of all sorts including: composer history, definitions of dance types, historic paintings and even historic cartoons! The books are very well thought out. They contain a wide variety of keys, time signatures and tempi. A student who completes these books would have a thorough understanding of all of the elements of grade 5.

Andrew Harbridge - Ontario

TREASURES

Seven Pieces for Piano Solo

by Eugenie Rocherolle

Hal•Leonard Publishing

(Late Elementary/Early Intermediate)

Eugenie Rocherolle published her first piano solo collection in 1978 – before many of you were born but her Christmas arrangements and easy listening style may already be part of your library. Hal Leonard publisher her TREASURES in 2012. With titles like *Chatterbox*, *A Faded Letter* and *Giggles and Gossip*, you know you will have some differing options with pleasant sounds and pictures to paint with music. The chosen keys are A minor and the Major keys of C, G, and D.

Chatterbox - is bouncy with 2 note phrases, and would be a fun way to study 8th and 16th notes. *A Faded Letter* - reflective, lounge music using broken LH chords moving from 5th to 6th to 7th under a gentle melody in the RH. *Giggles and Gossip* - Well titled! Lots of staccato minor 2nds for 2 pages of easy Big Note fun. *Pavane* - Expressive and dignified. RH crosses over; showy but not difficult. *Prairie Song* - is pensive, and easy listening - not cowboy. The LH needs to be able to play from the tonic to the dominant and up to the 10th above tonic smoothly....like in lots of Pop music. *Saddle Up* - this horse is doing an easy trot. *6th Sense* - reminded me of Study in C by Duvornoy in the Grade 4 RCM Studies.

Judith Ammann - Alberta



**ULTIMATE MUSIC THEORY
Intermediate Rudiments Workbook
and Answer Book
Glory St. Germain
Gloryland Publishing**

I have heard numerous teachers talk very favourably about the Ultimate Music Theory books and now I understand why! My book shelves are loaded with many types of theory courses which I've used with varying degrees of success, but this book states: The Way to Score Success!

The Intermediate book of 144 pages contains 12 lessons covering all the concepts required for this level for students preparing for RCM exams. The pages are packed with information and easy to understand instructions with examples and exercises. Each lesson concludes with a comprehensive review test that supports retention of material from previous lessons. A final exam wraps up lesson 12. The inside covers contain a review guide and chart.

Lesson 1 is a thorough review of the Basic level with great explanations making it easy for a student to transition from another course of study to this one. The lesson concludes with a review test.

Of excellent benefit is the breakdown of the musical terms and signs. Classifying the terms into sections such as: articulation terms, tempo, changes in tempo, style, pedal, and dynamics makes it much clearer for the student to understand and remember. To be of further aid, term flashcards are included at the back of the book.

Lesson 5 addresses simple and compound time. The explanations are very clear and the presentations within the boxes are of great value to the visual learner. Ms. St. Germain has organized the irregular groups in an easy to understand format. The answer book is a mini version of the workbook doubling as workbook and answer key. Both books are coil bound and have attractive glossy covers. I'm definitely going to give this course a go with my students---pedagogically sound and thoughtfully presented!

Jean Ritter – British Columbia

**CREATIVE COMPOSITION
TOOLBOX - Books 1 – 6**

**Wynn-Anne Rossi
Alfred Publishing**

As a teacher of many years, I wanted to add some excitement into my studio and encourage everyone to be creative. The result: a composition competition with money prizes for 1st and 2nd in Junior, Intermediate, and Senior categories. When I was asked to review the Creative Composition Toolbox, I was delighted to discover the step by step guide for learning to compose! The 6 books move from Early Elementary (1) through to Late Intermediate (6). I incorporated this material into my group classes but they could be taught in private lessons or piano camp as well. The information is compatible with any piano method so anyone can use these techniques. Each book contains 10 composition tools presented in a 2-page format.

The tool is introduced on the 1st page where it is demonstrated and the student learns to perform it. The 2nd page is laid out for the student to complete an original composition using that tool. There are 2 measures provided to help get started. Each set of tools also has a Composer Connection paragraph relating a composer to the tool and interesting facts about the composer. A Toolbox Tip provides further aid. The student must select a title and tempo plus add dynamics. The 1st 5 books have the compositions 12 measures long and the 6th is increased to 16 measures.

A most intriguing idea was the approach for the early elementary student. The suggestion is to take a sheet of notebook paper and turn it sideways. A line, representing Middle C, is drawn across the middle of the paper dividing the high and low notes on the piano. Notes are then written using the musical alphabet and are placed to approximate the distance from Middle C. Fingerings for the hands are then added. All notes placed in the same column are played together and horizontal lines next to the letter indicate the note value. Some of the composition tools encountered are: conversations, question and answer melodies, syncopation, sequences, song lyrics, mixed meter, retrograde, 12-bar blues, and lead sheets. These 6 books teach 60 different composition tools!

These books are amazing and my students loved working with the ideas!

Jean Ritter - British Columbia



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