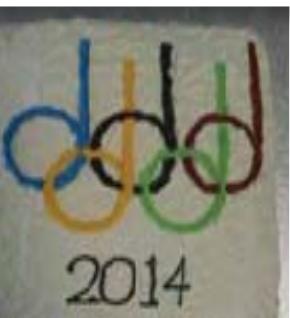




Providing leadership in music education across Canada



# THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 64 - NUMBER 3 - MAY 2014



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



# WE ARE **MUSIC**

Yamaha has been a strong supporter of the Canadian Federation of Music Teachers' Associations and would like to thank all teachers for their dedication to the arts and music education. Yamaha continues to support music festivals, music education and art foundations and is proud to have Yamaha pianos featured in international piano competitions, played by top artists and found in top institutions and concert halls around the world.

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## PUBLICATION INFORMATION

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

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Dina Pollock  
Phone 604.614.3298  
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[editor@cfmta.org](mailto:editor@cfmta.org)

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The official journal of the Canadian Federation of Music Teachers' Associations/Fédération canadienne des associations 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.

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

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

Make cheque payable to CFMTA/FCAPM.

# GREETINGS FROM CFMTA/FCAPM PRESIDENT

Charline Farrell



We have endured a very long and severe winter all across the country, which makes Vivaldi's "Spring" a wonderful tonic, and an exciting listening experience in our anticipation of sun, birds, flowers and natural warmth.

As music teachers, we associate so many life experiences with particular musical choices. The imagery from both words and music brings memories, comfort, pictures, and feelings which sustain us through joy, excitement, frustration, calm and grief.

Who can ever forget :

\* the grief felt around the world when Elton John sang *Good-bye England's Rose* at Princess Diana's funeral.

\*the sadness when we heard *Fly like an Eagle* at the memorial service after a shuttle disaster.

\*the intense love between parent and child when we heard *Can You Feel the Love Tonight* in *The Lion King*.

\* the love of country when k.d.lang sang Leonard Cohen's *Hallelujah* during the Opening Ceremonies at the Winter Olympics in Vancouver in 2010.

\* the intense emotion when *O Canada* was played to honour every Canadian's Gold Medal presentation at the Winter Olympics in Sochi in 2014.

\* the pride we all felt when we heard Canada's own Chris Hadfield singing David Bowie's *Space Oddity* to the whole world.

\* the feelings of awe and admiration when André Laplante performs with such grace on the piano.

It should be disturbing to us that the people behind our education system seem to place less and less value on the Arts as subjects in schools, and particularly music. Those same people use music as part of every major event planned, either professional or personal.

What is one of the first things we consider when planning a wedding, graduation, funeral, cocktail party, movie, television show, variety show, banquet, church service, Christmas, Easter, Convention, birthday party, anniversary, school assembly, parade? This list is endless; and the answer is..... MUSIC !

Our lives revolve around music – not because we are music teachers – but because we are human. We have emotions. We care. We love. We are a part of a world that needs music to survive. Music comforted prisoners during the Holocaust. The band played music as the Titanic sank. We sing *Happy Birthday* to our children. We sing grace at potluck dinners. We even sing in the shower!

We are all committed to promoting music in the lives of Canadians. Are we honouring that commitment?

I hope so.

## ANNOUNCEMENT OF ANNUAL MEETING 2014

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

**Mississauga, Ontario - Saturday and Sunday July 5<sup>th</sup> & 6<sup>th</sup>, 2014  
Delta Toronto Airport West - 5444 Dixie Road - Mississauga, Ontario**

Business to be conducted includes:

Complete the business of the current year

Transact business as it is brought before the meeting

Appoint Auditors.

By order of Charline Farrell President - Bernadette Bullock, Secretary/Treasurer  
Dated at London, Ontario, this 15<sup>th</sup> day of August, 2013

**A** près l'hiver très long et rigoureux que nous venons de subir à travers tout le pays, l'écoute du *Printemps* de Vivaldi devient un tonique vivifiant et une expérience formidable tant nous anticipons le soleil, les oiseaux et la chaleur printanière.

Nous, professeurs de musique, associons souvent nos expériences de vie à des concepts musicaux. L'imagerie des paroles et de la musique nous projette vers des souvenirs et des émotions qui nous soutiennent à travers nos joies et nos peines, nos moments d'angoisse et de sérénité.

\* Qui pourrait oublier le chagrin qui a assailli nos coeurs lorsqu'Elton John a chanté *Good-bye England's Rose* aux obsèques de la princesse Diana?

\* Qui n'a pas eu la gorge serrée en entendant *Fly Like an Eagle* à la cérémonie commémorative du dernier envol de la navette spatiale?

\* Qui n'a pas perçu l'amour intense entre parent et enfant en écoutant *Can You Feel the Love Tonight* dans *Le Roi Lion*?

\* Ou l'amour de la patrie lorsque k.d.lang a entonné l'*Hallelujah* à l'ouverture des Jeux d'hiver de Vancouver en 2010?

\* Qui n'a pas été saisi d'émotion à l'écoute de notre hymne national lors de chaque remise de médailles d'or aux Jeux d'hiver de Sochi en 2014?

\* Et de fierté lorsque notre propre « champion » Chris Hadfield a chanté pour le monde entier *Space Oddity* de David Bowie?

\* Qui ne ressent pas un mélange de respect et d'admiration pour les élégantes interprétations d'André Laplante au piano?

Il est troublant de constater que ceux qui sont derrière notre système d'éducation semblent accorder de moins en moins de valeur aux Arts, plus précisément à la musique, en tant que matières académiques. Ces mêmes gens, pourtant, se servent de la musique dans toutes leurs activités tant professionnelles que personnelles. En effet, quelle est la première chose que nous planifions lorsque nous organisons

un mariage, une réception, un cocktail, une graduation, des funérailles, une émission télévisée, un spectacle de variétés, un congrès, un défilé, une fête ou un anniversaire, Noël, Pâques, que sais-je? La liste est sans fin. Et la réponse est : *la musique*, n'est-ce pas?

Notre vie est remplie de musique, pas seulement parce que nous sommes professeurs de musique, mais parce que nous sommes des humains. Nous éprouvons des émotions. Nous aimons. Nous ressentons de la compassion. Nous avons besoin de la musique pour vivre, pour survivre. La musique a apporté du réconfort aux prisonniers durant l'Holocauste. L'orchestre a joué pendant que le Titanic coulait. On chante *Joyeux anniversaire* à nos enfants. Nous rendons grâce avant un repas entre amis. On chante même dans la douche!

Promouvoir la musique dans la vie des Canadiens constitue notre mission. Nous en acquittons-nous? Je l'espère.



## ANNONCE DE L'ASSEMBLÉE ANNUELLE DE 2014

Veuillez prendre note que l'Assemblée annuelle des membres de la Fédération canadienne des associations de professeurs de musique aura lieu à

**Mississauga, en Ontario, les samedi et dimanche 5 et 6 juillet 2014**

**Delta Toronto Airport West - 5444 Dixie Road - Mississauga, Ontario**

Voici les points qui seront abordés :

Compléter les affaires de l'année en cours

Traiter des sujets qui seront soumis avant la rencontre

Procéder à la nomination d'un vérificateur.

Par ordre de la présidente, Charline Farrell - Bernadette Bullock, secrétaire-trésorière

En date du 15e jour du mois d'août 2013 à London, en Ontario.

# HELLO FROM THE EDITOR

Dina Pollock



Hello Everyone,

I hope you are all well and looking forward to exams and end of year recitals and concerts. Can you believe it, another year has flown by.... where does the time go. Students have grown and moved on and are replaced with new young ones. There is always someone new needing a music teacher.

Great things in the issue for you to enjoy - good recordings and book reviews, an interview, an article and something new that I hope you enjoy. Starting on page 26 - words and inspiration from future teachers.

On a different note - I am looking for members that would be interested in writing reviews for the following series:

The Royal Conservatory of Music

*Cello Series, 2013 Edition*

*Viola Series, 2013 Edition*

*Trumpet Series, 2013 Edition*

Two series that are coming this fall:

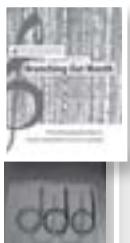
*Clarinet Series, 2014 Edition*

*Saxophone Series, 2014 Edition.*

What I would be looking for is an overview review of the new series. If you are interested, please let me know and I will send you the material.

To everyone that sent in reports, reviews, Branching Out photos and info, and to Charline, Cindy, Lorna and Bernadette who work behind the scenes to keep CFMTA/FCAPM running smoothly - thank you.

So - for something completely different I thought I would include a couple of photos of my trip up to the Arctic during Spring Break - I know, everyone else goes south, I go north.



## ON THE COVER:

**Branching Out Poster - English**

**Branching Out Event's**

- **New Brunswick** - Carleton-Victoria • page 17

- **British Columbia** - Mid Island • page 15

- **Ontario** - Kingston • page 20

- **Yukon** • page 18



**Branching Out Poster - French**



The Dempster Highway - Northern Yukon



The Northern Lights



# CFMTA/FCAPM CERTIFICATE OF RECOGNITION FOR PROFESSIONAL ACHIEVEMENT

Following is a list of your fellow members who applied for and received the

*CFMTA/FCAPM CERTIFICATE OF RECOGNITION FOR PROFESSIONAL ACHIEVEMENT.*

If you too would like to apply a certificate, please go to [www.cfmta.org/html/prodeven.html](http://www.cfmta.org/html/prodeven.html) for more information.  
You can also contact the CFMTA/FCAPM office by email: admin@cfmta.org or by phone: 519-471-6051.

Robert "Joe" Hatherill - British Columbia

Marjorie Moldon - Saskatchewan

Adrienne Fischer - Quebec

Laureen Kells - Saskatchewan

Meagan Freer - Ontario

Claudia Kargl - British Columbia

Sarah Lawton - Ontario

Melanie Doderai - Alberta

Karen King - Alberta

Alyssa Thompson - Saskatchewan

Noreen Wensley - Saskatchewan

Gail Olsen - British Columbia

Carol Ditner-Wilson - Ontario



## 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.

# Mark your Calendar

# Inscrivez à votre agenda

## CALGARY ARTS SUMMER SCHOOL

### 2014 Dates

- Musical Theatre Showtime 9:30 to 3:30 July 2, 3, 4, 7, 8, & 9
- Exploring the Arts Camp/PlayWriting Camp July 14 – 18 (am, pm or both)
- Piano Camp 9:00 to 5:00 July 21 – 25
- Piano Pedagogy Workshop 9:00 to 4:00 July 28  
(Clinicians: Edwin Gnandt & Willard Schultz)
- Adult Piano Camp 9:00 to 5:00 July 29 – 31
- Jazz Keyboard Workshop 9:30 to 3:00 July 28 to August 1
- CASS Recital 7:00pm July 28 (Erika Gundesen, piano)



"Discover the Fine Arts Within Yourself"

## 4<sup>TH</sup> NORTH WEST INTERNATIONAL PIANO ENSEMBLE COMPETITION

November 14 and 15, 2014



- I am taking this opportunity to make you aware of the only Canadian competition of this kind, that will feature duets and duos, that is piano four hands, either on one or two pianos.

The success of this competition is due to the fact that piano ensemble (in our case, duo and duet) is becoming more and more a choice of pianists, it is a great opportunity to make music with a friend, and it is a discovery of musical repertoire that many did not realize existed.

We are anxious to make all piano students who are serious about their training and success, who are advanced in their studies and who are excited about making music together. For this competition only original works for piano duo or duet are permitted – that is works written by the composer for this medium, not transcriptions or arrangements.

For more information please check out our website.  
[www.nwpes.ca](http://www.nwpes.ca)

## THE CANADIAN MUSIC CENTRE invites you to CELEBRATE the music of

### *Roberta Stephen*

Sunday, September 28th, 2014 - 3:00 pm  
Scarboro United Church 134 Scarboro Avenue SW,  
Calgary, Alberta.

## THE FOURTH CANADIAN CHOPIN PIANO COMPETITION AND FESTIVAL

- October 17 - 26, 2014

Polish Cultural Centre,  
Mississauga, Ontario



Festival will include lectures, master classes and workshops related to the music of Chopin.

Competition includes Junior and Senior Divisions  
Prizes include cash awards, and travel to Poland for International F. Chopin Piano Competition  
Rules and Regulations, Repertoire Requirements and Applications forms available at:

<http://www.canadianchopinsociety.com>



## CFMTA/FCAPM NATIONAL CONFERENCE

Vancouver 2015

Pathways to...

July 8 - 11, 2015

## CONFERENCE SESSIONS PROPOSALS

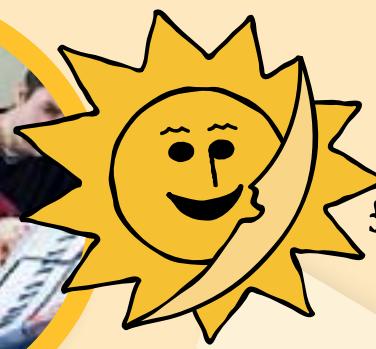
Proposals must be submitted via email between

MAY 1<sup>ST</sup> AND NOVEMBER 1<sup>ST</sup>, 2014

Please Submit your proposals to the conference committee:

[proposals@cfmtavancouver2015.com](mailto:proposals@cfmtavancouver2015.com)

- More information on page 11



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Children®



# The High Note in Music Learning

**Music for Young Children®** is the only child-centered music-learning system that integrates keyboard, creative movement, rhythm, singing, ear training, sight reading, music theory and composition. **MYC®**'s interactive system motivates and engages parents and children, in a fun group based setting that provides a solid foundation in music learning. Children who complete the most advanced level of **MYC** training are well prepared for early intermediate piano studies or studies of another instrument.

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MusicforYoungChildrenMYC](https://facebook.com/MusicforYoungChildrenMYC)



[YouTube.com/  
user/MYCKanata](https://YouTube.com/user/MYCKanata)

# CFMTA/FCAPM Vancouver 2015



*Pathways to . . . Collaboration - Performance - Wellness*



July 8 - 11, 2015

Sheraton Vancouver Airport Hotel

7551 Westminster Hwy

Richmond, BC

604 - 273 - 7878

- Piano Competition
- Workshops
- Trade Show
- Meals and Gala Banquet

Rooms starting at \$ 149

\* Mention CFMTA/FCAPM Conference 2015 to get reduced rate

\* Registration rates will be the same for members of CFMTA/FACPM and MTNA

*A walk through a park to our other venue. . .*

Gateway Theatre  
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Venue for our Opening Event

Come early - Stay longer

Take some time to explore our great city

Stanley Park - Granville Market - Grouse Mountain

and so much more. . .



# *Pathways to...*

*Collaboration - Performance - Wellness*

*July 8 - 11, 2015   CFMTA/FCAPM   Vancouver BC*

## **CFMTA/FCAPM CONFERENCE SESSION PROPOSALS**

*PROPOSALS MUST BE SUBMITTED VIA EMAIL BETWEEN MAY 1 AND NOVEMBER 1, 2014  
BY MIDNIGHT PACIFIC TIME*

Submission of proposals to the conference committee: [proposals@cfmtavancouver2015.com](mailto:proposals@cfmtavancouver2015.com)

**ONLY WORD OR PDF SUBMISSIONS WILL BE ACCEPTED**

- Conference sessions are available in 45 or 60 minute lengths, and are to include introductory and closing remarks plus Q & A.
- Membership in CFMTA/FCAPM is not a requirement to submit a proposal or present a session.
- Presentations should reflect the themes of Performance, Collaboration and Wellness as closely as possible without being commercial in nature.
- Opportunities for commercial presentations are available through the Trade Show link at [www.cfmtavancouver2015.com](http://www.cfmtavancouver2015.com)
- Selected presenters may present only for 'no charge'. Presenters that plan to attend any other part of the conference will be required to pay fees commensurate with their level of participation.
- Proposal title and equipment needs should not be part of the 250-word proposal or 35-word description.
- Resumés / Biographies should include presentation experience if possible.

Please include the following information in your submission:

- Contact mailing address and e-mail.
- 250-word proposal (full description of the proposal).
- 35-word session description (description that will appear in the program book).
- One-page resume for each presenter as well as a 35-word biography.
- Color photograph of each presenter.
- Total time length of your workshop (45 or 60 minutes).
- List of audio/visual equipment needed.

If you have any questions about the conference proposal process contact us at  
[proposals@cfmtavancouver2015.com](mailto:proposals@cfmtavancouver2015.com)



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

Providing leadership in music education across Canada | Chef de file de l'éducation musicale au Canada

### CFMTA/FCAPM MEMORIAL PEDAGOGY AWARD

#### MISSION

This award has been established to honour teachers who have been recognized for their contributions to the profession.

As a tribute to these teachers, the Pedagogy Award is being offered to a deserving candidate who has recently qualified in this field. It was initiated upon the passing of Robert Pounder, the first Honorary President of CFMTA/FCAPM from 1975 to 1996.

#### WHO CAN APPLY

CFMTA/FCAPM is pleased to offer the Memorial Pedagogy Award to the candidate who receives the highest mark in the Teacher's Written Examination of either the Royal Conservatory of Music (Advanced Level) or Conservatory Canada.

The applicant must have studied with a current CFMTA/FCAPM teacher and the examination must be from a nationally based teaching institution, which examines in every province (Royal Conservatory of Music / Conservatory Canada).

#### HOW TO APPLY

Along with an **official** transcript of the Pedagogy Examination mark, the applicant will be required to submit a summary of musical training and interim teaching, which will be considered in the case of a tie. The Memorial Pedagogy Award will be presented biannually during an even numbered year and will be governed by the Awards/Competitions Chairperson. The closing date for applications to be received by the Chairperson will be June 1<sup>st</sup>. Anyone who has completed the requirements during January 2012 to January 2014 will be eligible to apply.

#### CFMTA/FCAPM MEMORIAL PEDAGOGY AWARD 2014

##### Application Form

##### 1. Applicant's information

NAME: \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Province \_\_\_\_\_ Postal Code \_\_\_\_\_

Telephone \_\_\_\_\_ Fax \_\_\_\_\_

E-mail \_\_\_\_\_

Teacher's Signature \_\_\_\_\_

RMT branch \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Province \_\_\_\_\_

Postal Code \_\_\_\_\_

E-mail \_\_\_\_\_

##### 2. Eligibility

Date of Teacher's Written Exam \_\_\_\_\_

Institution (RCM or CC) \_\_\_\_\_

Name of Teacher \_\_\_\_\_

Please include:

- 1) An official transcript of the Teacher's Written Exam mark.
- 2) A typewritten summary of your musical training and interim teaching.

NOTE - The applicant must have completed the requirements between January 2012 and January 2014.

Applications must be received by the Awards/Competitions Chairperson on or before June 1, 2014.

Please send the application to:

Heather Blakley, Awards/Competitions Chairperson  
611 Addie Cres. Saskatoon, SK S7K 3K6  
t. 1.306.249.3717 • E-mail: hblakley@sasktel.net



# SOUTHWESTERN ONTARIO SUZUKI INSTITUTE, INC.

(CRA 865024772), Speedvale Postal Outlet, Box 26058, Guelph ON N1E 6W1

## **POSITION AVAILABLE: REGISTERED VIOLA TEACHER TRAINER WITH THE SUZUKI ASSOCIATION OF THE AMERICAS**

Teach Suzuki teachers and demonstration students the skills and repertoire contained in Suzuki Viola Volume 5.

Be prepared to read 8 hours of observations from each participant, and be able to assess and give feedback on each participant's playing skills at the level to be studied. Assign readings and papers to be handed in as needed. Be available and able to participate in a Faculty Concert during the week on your major instrument. Must be a current member of the Suzuki Association of the Americas. Must have taken training with the Suzuki Association of the Americas in how to evaluate teachers' understanding of how to teach. We are looking for a Canadian citizen or permanent resident in Canada. This is a 6-day position only, beginning on Sunday, August 10, 2014, and finishing on Friday, August 15, 2014.

Wage: \$55.00 per hour (Canadian); Observation Paper Reading: 15 minutes per trainee. Transportation, meals, and accommodation provided as applicable. Institute held at Wilfrid Laurier University, 75 University Avenue W., Waterloo, Ontario, Canada. **Education requirements**— Training on employee's major instrument at the university/post-graduate level. Registered Viola Teacher Trainer with the Suzuki Association of the Americas. **Work Experience requirements** – More than 15 years of experience teaching Suzuki students at the level to be studied, plus at least 10 years of experience teaching teachers at multiple levels of Suzuki repertoire. Experience teaching Suzuki viola students and teachers in a Suzuki institute setting.

## **POSITION AVAILABLE: REGISTERED VIOLIN TEACHER TRAINER WITH THE SUZUKI ASSOCIATION OF THE AMERICAS**

Teach Suzuki teachers and demonstration students the skills and repertoire contained in Suzuki Violin Volume 7.

Be prepared to read 8 hours of observations from each participant, and be able to assess and give feedback on each participant's playing skills at the level to be studied. Assign readings and papers to be handed in as needed. Be available and able to participate in a Faculty Concert during the week on your major instrument. Must be a current member of the Suzuki Association of the Americas. Must have taken training with the Suzuki Association of the Americas in how to evaluate teachers' understanding of how to teach. We are looking for a Canadian citizen or permanent resident in Canada. This is a 6-day position only, beginning on Sunday, August 10, 2014, and finishing on Friday, August 15, 2014.

Wage: \$55.00 per hour (Canadian); Observation Paper Reading: 15 minutes per trainee. Transportation, meals, and accommodation provided as applicable. Institute held at Wilfrid Laurier University, 75 University Avenue W., Waterloo, Ontario, Canada. **Education requirements**— Training on employee's major instrument at the university/post-graduate level. Registered Violin Teacher Trainer with the Suzuki Association of the Americas. **Work Experience requirements** – More than 15 years of experience teaching Suzuki students at the level to be studied, plus at least 10 years of experience teaching teachers at multiple levels of Suzuki repertoire. Experience teaching Suzuki violin students and teachers in a Suzuki institute setting.

## **POSITION AVAILABLE: TEACHER OF VIOLIN FOR A SUZUKI "YOUNG ARTIST" PROGRAM**

Teach advanced students at the post-Suzuki Violin Volume 8 level in our "Young Artist" program. Perform in solo or ensemble works at our Faculty Concert. Teach teachers in a two-day seminar focussing on preparing students artistically and technically for study beyond the Suzuki books, and how the Suzuki materials can be used to best prepare students for advanced study. Membership in the Suzuki Association of the Americas preferred. We are looking for a Canadian citizen or permanent resident. This is an 8-day position only, beginning on Sunday, August 10, 2014, and finishing on Sunday, August 17, 2014. Wage: \$60.00 per hour (Canadian) or more, commensurate with qualifications, plus 15 minutes listening per student audition and 1.5 hours for the Violin Young Artist Program recital. Transportation, meals, and accommodation provided as applicable. Institute held at Wilfrid Laurier University, 75 University Avenue W., Waterloo, Ontario, Canada.

**Education requirements** -- Experience as a Suzuki violin student who has made the transition from the Suzuki repertoire to advanced levels of study to major artist. Additional Suzuki training in Japan preferred. Degree or degrees in performance (Master's level preferred) from a prominent musical institution offering advanced violin training. **Work experience requirements** -- Established career as an international performing and recording artist. Ten or more years of experience teaching students at the post-Suzuki Volume 10 level, and ten or more years of experience teaching teachers how to prepare students for study at the most advanced levels. Experienced workshop and masterclass clinician and advocate in the media for music education. Currently employed at a university where employee teaches students/teachers at advanced levels (beyond Suzuki Volume 10).

The Southwestern Ontario Suzuki Institute, Inc. is committed to employment equity and encourages applications from men and women, aboriginal people, people with disabilities, and members of visible minority groups.

**To apply for one of these positions, contact Ellen Berry, Director, 23 Stock Court, Cambridge ON N3C 3R4 CANADA. Phone 519-658-4205. Email [nightingalepianostudio@sympatico.ca](mailto:nightingalepianostudio@sympatico.ca)**

# BRANCHING OUT - *Coast to Coast*

Reports from:

## ALBERTA

Edmonton  
Lethbridge

## BRITISH COLUMBIA

Kelowna  
Mid Island  
South Fraser  
Trail / Castlegar

## ONTARIO

Kingston  
Kitchener - Waterloo  
Ottawa

## NEW BRUNSWICK

Carleton-Victoria

## PRINCE EDWARD ISLAND

Charlottetown

## YUKON

### ALBERTA

#### Edmonton

Playing a concerto on stage with an orchestra beside you is what most young music students dream of.



By collaborating with Michael Massey and the Edmonton Youth Orchestra, Edmonton Branch made this dream a reality for sixteen piano students. One Sunday afternoon in early February, parents, students and teachers gathered at Muttart Hall to hear piano students play one movement each from *Clementi's Sonatina Op. 36 nos. 1 to 6*. The Edmonton Youth Orchestra, led by conductor Michael Massey, played the 2<sup>nd</sup> piano part, which had been arranged for strings by Mr. Massey.

*Marlaine Osgood* \*

### ONTARIO

#### Ottawa

The Art of Assessment was a "double-master class" hosted by Dr. John Burge of Queen's University.



Five student performers played a varied repertoire of Bach, LeCouppey, Clementi, Debussy and Prokofiev which were assessed by teachers. Dr. Burge gave feedback to the teachers on their assessments.

*Tania Granata* \*

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## BRITISH COLUMBIA

### Mid Island

Our initial and very exciting 'Branching Out' Event took place Saturday, Feb. 8, 2014 at St. Andrew's Presbyterian Church in Nanaimo. Entitled 'Beautiful Baroque' the event was a stunning collaboration between BCRMTA music students and young dancers from the Kirkwood Academy of the Performing Arts. Conceived by BCRMTA member Jacinthe Laramee, and assisted by the production team of Dianne Bohn & Margret Wesemann, this performance offered musicians and dancers a chance to work together exploring artistic expression in the Baroque style.



**DANCERS:** Sarah Anderson - Britta Olesen  
Madison Hovey - Taryn Pinder  
Seamas Finnerty (piano) - Limin Yu (tenor)

Christine McMahon, Master of Ceremonies, provided an entertaining and educational commentary on the history and composers of the Baroque Period (1600 – 1750), and explained what kings, queens and princes have in common with minuets, jigs and gavottes. The delightful multimedia performance of music, song, dance, and costume charmed the eye as well as the ear of the 'sold-out' audience.

The program included twelve beautiful young dancers, a vibrant string ensemble, four singers with piano and 'basso continuo' accompaniment, a Harp Trio, and twelve solo pianists performing music by Bach, Handel, Telemann, and Vivaldi, amongst others. The 42 performers who took the stage for the final bow were greeted with warm and enthusiastic applause. It was an 'awesome' concert!



**DANCERS:** Josie Hargitt - Taryn Pinder  
Jessica Langelier - Shae Jones - Abby Dishkin  
Kiara Dodd - Sansan Clavora - Alexis Harley  
Justin Hu (piano)

This event proved successful in bringing together two different arts groups and audiences. Not only did it build community, but also provided classical music and ballet students an opportunity to share their creativity and their art form in a professional manner and setting. Our BCRMTA Branch wishes to thank the teachers of the Kirkwood Academy of Performing Arts for their wonderful work and we look forward to future collaborations.

*Dianne Bohn* \*



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  - Each piece in Books 1A and 1B has a duet accompaniment that adds harmonic interest and rhythmic stability.
  - The pieces in each book correlate with the materials in the corresponding Lesson book.



24

Lesson Book: pages 34-35

## Half Step Blues

Martha Mier

Moderately slow

Premier Jazz, Rags & Blues 2A

28

Lesson Book: pages 44-45

## Jazz Waltz in D Major

Martha Mier

Brightly

The sheet music consists of four staves of piano music. Staff 1 starts at measure 2 with a dynamic of *mf*. Staff 2 starts at measure 5. Staff 3 starts at measure 9 with a dynamic of *mp*. Staff 4 starts at measure 13 with a dynamic of *mf*. The music is in 3/4 time and D major. Measures 2-4 show a bass line with eighth-note chords and treble-line eighth-note patterns. Measures 5-7 show a bass line with sixteenth-note chords and treble-line eighth-note patterns. Measures 8-10 show a bass line with eighth-note chords and treble-line eighth-note patterns. Measures 11-13 show a bass line with sixteenth-note chords and treble-line eighth-note patterns.

## Premier Jazz, Rags & Blues 3

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

### NEW BRUNSWICK Carleton-Victoria Keyboard Olympics

Students from the studios of Sharon Dyer and Barbara Long prepared the technical requirements that match the level they are studying at, and were given a bag of elements that they would be tested on. At the Keyboard Olympics, students from each studio were put on multi-level teams to compete in a series of scale and chord events. Parents and friends attended the event to cheer them on!



The first assignment was to come up with a name and team cheer. The Metronomes and Blue Notes then performed their five-finger patterns, scales or triads in various slalom, relay and race events to earn points toward a Bronze [200], Silver [300] or Gold [400] standard.

Each student competed in a scale event and a chord event, according to their grade level. Each scale or chord was marked out of a total of ten points. Playing the scale and chords musically at the proper tempo helped attain a top score. A half point was deducted for each incorrect note, finger slip, tempo change or severely under tempo performance. A false start earned an one-point deduction. Points were also awarded for enthusiastic cheering and good sportsmanship.

While scores were being tallied, students and parents enjoyed some cake and punch. We are pleased to report that both teams reached the Gold Standard and received Gold medals and certificates.

*Barbara Long* \*

### PRINCE EDWARD ISLAND Charlottetown

In Charlottetown our Branching Out Recital was on Saturday February 1<sup>st</sup> at Steel Recital, UPEI. The program included violin duets, a student/teacher duet, and solos. Again this year the winners of the Student Composer Competition performed their pieces and were presented with awards. Retired music professor Bert Tersteeg adjudicated the compositions and spoke at the recital. He was very encouraging to both the performers and the composers.

The students enjoyed note-shaped cookies at the end of the program.

*Sue Irvine* \*



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

### YUKON

#### Branching Out Big

This year YRMTA branched out in our little town of Whitehorse with the organization of a concert of Mussorgsky's Pictures at an Exhibition. The concert was a presentation of Whitehorse Concerts and Yukon Registered Music Teachers Association. Under the direction of conductor Henry Klassen, (CFMTA Delegate, YRMTA Secretary) YRMTA teachers prepared for this presentation Jan 18<sup>th</sup>, 2014 at the Yukon Arts Centre to a near capacity audience.

Pictures at an Exhibition was presented with a narrator, accompanying slide show, and selections for two piano-four hands, two piano-eight hands, guitar trio, and orchestra. All members played, helped to get their students to the



concert, and had a resulting boost of camaraderie playing together. All told, it was a tremendous learning experience, as we had to "walk the walk", not just "talk the talk" of teaching our students to perform. The formation of

an orchestra in a town that does not have one gives us more opportunity for building musical community in the future.

Anna Avery \*

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## ALBERTA Lethbridge

Keys to Piano Workshop took place at the new Community Arts Centre (CASA) in Lethbridge on March 14<sup>th</sup> and 15<sup>th</sup>, 2014. This workshop was presented by the University of Lethbridge Conservatory of Music in collaboration with The Lethbridge Branch of the Alberta Registered Music Teachers' Association. It featured clinicians Magdalena von Eccher and Jesse Plessis. This exciting event began with a Friday evening presentation by the clinicians for teachers, featuring the topics The Joy of Practicing and Interpretation and the Translation from Paper to Sound. Masterclass sessions for students took place on Saturday. Between the Saturday masterclass sessions, Magdalena and Jesse performed works by Rachmaninoff and Debussy, as well as Scaramouche by Darius Milhaud for two pianos. Students were able to register to listen and learn or to perform for the clinicians. Over 45 teachers and students participated.



Christine Rogers \*

## ONTARIO Kitchener - Waterloo



We held our second annual Pop Rep Recital on Saturday, February 8<sup>th</sup>, 2014 at the University of Waterloo. Forty-five students played popular repertoire and were allowed to dress casually.



We also asked for donations to Teens4Jeans and collected 30 pairs of jeans. Students were excited to play a wide variety of repertoire. There were two bands, ensembles including piano duets and trios, duo piano, two pianos with eight hands and a violin and piano duet. Approximately 120 people attended.



Paul Coates \*

## BRITISH COLUMBIA Kelowna

On February 28<sup>th</sup>, as part of our "Branching Out" contribution, five students (Haley Malish, Skye Miller, Shea Carson, Ciara Myers and Ilfe Zuri) of vocal teacher Nicole Desson treated 70 residents at the Regency Retirement Resort in West Kelowna to hits from the 50's and 60's. The program included *Summertime Blues, Da Do Ron Ron, And Then He Kissed Me, Don't Get Around Much Anymore, When I Saw Him Standing There, And Feelin' Good*. David Sproule hit the piano keys by playing short instrumental interludes as well as accompanying all the singers and playing *Route 66* and *Take 5*. The concert was enjoyed by all residents and the girls were treated with much praise and cookies from the residents.

Claudia Kargl \*

## BRITISH COLUMBIA South Fraser

On Sunday, February 16, 2014, the South Fraser Branch held our Honours Recital at First United Church in White Rock. The recipients of top marks in Conservatory examinations were honoured with Certificates and four Senior Scholarships were awarded. All disciplines were included, including a new scholarship for Pedagogy. There was excellent audience enthusiasm and support for these dedicated students.



Susan Olsen \*

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

### BRITISH COLUMBIA Trail - Castlegar

Our branch sponsored a recital on February 19<sup>th</sup> for our youngest students as our "Branching Out" event.



The audience and the performers were treated to Valentine cookies and chocolates after the performance.

Dawna Kavanagh \*

### ONTARIO Kingston

Because several Kingston ORMTA branch members and their spouses play in the Kingston Symphony, and because we discovered that many of our other members don't often attend KSO performances, we arranged an outing to hear the young Canadian pianist Jan Lisiecki perform Beethoven's Emperor Concerto with the symphony on February 2. The KSO office offered us a special group rate, part of which was covered by our branch, and over 30 ORMTA members and their students were able to attend a spectacular afternoon of music and celebrate Canadian talent.

(Photo of Jan Lisiecki: DG/Mathias Bothor)

Meg Freer \*



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# OUT OF THE BLUE

by BJ Smith



*As a mature student, Bettijo Smith, received strong support from her teachers: Vera Shean and Dorothy Buckley. The ARTMA Edmonton branch has*

*been a focal point for expanding networking relationships and friendships. A long time report writer, since her childhood love with her grandfather's newspaper, she enjoys sharing with colleagues. Teaching in an entirely rural setting northwest of Edmonton has a unique opportunity to work outside of the studio in the community.*

*As a partner with her husband Bob, they farm. They raised six children and have 14 grandchildren and six great grandchildren.*

**O**ut of the blue, one of my favorite students called and quit. Just like that. Oh, there were reasons; “Too much homework to give it my best effort.” “I’m just feeling so much pressure.” And my favorite; “I just have so much stress in my life.” Always my first impulse is to make it right by arguing that, at least, in our area she would be losing 15 high school credits, a full three core subject allocation. My final accommodation is to ask that she wait a week and discuss it with her parents before throwing away all her hard work and accomplishments.

During that week, I went over and over all the self blame and sadness that I had failed miserably and professionally. Had I made the lessons stimulating enough? Had I engaged her in musical choices as well as educating her? I know I had always been flexible in changing times for other activities, generous in sharing my library both printed and aural. Maybe I was less than enthusiastic about music she brought me off the net.

This student was a late starter and in a short time had progressed beautifully and competed successfully in festivals and was one of my stars in my recitals. Then I realized that the angst I was feeling was for my bruised ego and let’s be brutally frank, the loss of income. Conferences and clinicians emphasize our collective love of teaching and the satisfaction we receive from our chosen profession. Seldom do we address the nitty gritty aspect that we have to earn a living. This is more than a giving of our art, this is a job of work.

We tend to get so emotionally involved with our long term students that we’re worse than parents. We believe that we are invested in these young people and that we are responsible for their shortcomings. Parents have an obligation to direct their children for their own good, whether or not they choose to exercise that power is another conversation entirely. Contrarily, we have to motivate with no actual right to interfere with wrong decisions.

Ultimately, at the end of the week she chose not to return. My response was short and to the point; “Please return my books”. Having been blessed with wonderful, caring teachers and mentors, I cherish those ongoing relationships and naturally I want to continue that legacy. Finally, getting my head around the issue, instead of my heart, I realize that in many instances I’m teaching children of my former students and communicating often with adults that have music as a part of their lives because of the time we worked together. Hopefully, anyone that’s terminated and left unfulfilled will engage with other teachers. In the meantime, those of us, who anguish over the lost student only prove that we truly care, but we owe it to those who believed in us to shrug it off and wind up that metronome!



# CONCERTS, RECORDINGS, AND THE ORDER OF CANADA

## An Interview with ROBERT SILVERMAN - Part One

by Lori Elder



**Robert Silverman** is one of Canada's most acclaimed and distinguished pianists. In a career spanning more than five decades, Silverman has performed in prestigious concert halls throughout North America, Europe, the Far East and Australia. He has played with major orchestras such as the Chicago Symphony, the BBC London Symphony, Sydney Symphony, St. Petersburg Philharmonic Orchestra, and every major orchestra in Canada. His discography includes over 30 CDs and a dozen LPs. His 10-CD recording of the Beethoven Sonatas is widely-acclaimed, as is his 7-CD recording of the complete Mozart Sonatas. Silverman's recording of Liszt's piano music received the Grand Prix du Disque from the Liszt Society of Budapest. He is frequently heard on CBC radio, he is a Steinway artist, and he has recorded for EMI, Stereophile, Marquis Classics, OrpheumMasters, and CBC Records. Silverman was a faculty member at the University of British Columbia for 30 years, and he

served as the Director of the School of Music for 5 years. Robert Silverman was recently named to the Order of Canada. "A pianist of importance and high-minded purpose" (New York Times), "Unquestionably in the league of today's superstars" (Seattle Post Intelligencer), "Robert Silverman is a master" (South China Morning Post).

**Lori Elder** holds a Masters Degree in Piano Performance, a Bachelor of Music



and an ARCT. She has performed as a soloist and chamber player in Canada and the US, and she is active as an adjudicator and workshop clinician. Ms. Elder was a presenter at the CFMTA National Conference in Halifax in July 2013, and she regularly publishes articles on all aspects of piano study. She teaches in Prince George BC, where she specializes in senior piano and pedagogy.

**Lori Elder** - Congratulations on being named to the Order of Canada. It's a tremendous honour to have your work recognized this way. What are you most proud of?

**Robert Silverman** - I think that's pretty easy. In terms of an individual accomplishment, learning and recording the Beethoven Sonatas. That's a top Olympic event in the piano world. Nowadays, there are so many younger people just recording them all, and making that a calling card. I was interested in the concept of doing these when you're ready, and so that they reflect a lifetime of work. I got a chance to do them twice, when I turned 60 or there about, and then 10 years later. And they had changed a lot, as they should have.

The truth of the matter is, and I don't mind confessing it, I had certainly played and taught a lot of Beethoven, but I had really only played the last three sonatas, Opus 26, and both Opus 27s, and Opus 79. Everything else I had to learn from scratch.

*That's an enormous achievement. How do you characterize the early, middle and late periods? Was it clear to you as Beethoven went along, that you could sense changes?*

That was one of the most amazing pleasures of it. It's really only in the sonatas that we see Beethoven going through his career, all except maybe the last few years. Although if you count the 33 Variations on the Diabelli Theme as his 33<sup>rd</sup> sonata, or large effort, we really get much of his output. If you look at the quartets, they are snapshots of what he had achieved at different points in his life.

In the sonatas we see him trying out new things in every one, just saying I'm going to just break open every rule that everyone knows about sonata writing, and see if I can stretch them. Not change them, or break them, but just stretch them to include a different concept. So whether it's starting with a slow movement, or the two Opus 27s, where he tries to create a narrative that stretches over the whole work, rather than four different movements. Or Opus 31 No. 1, where he first fools around with saying why do you have to go into the dominant? You don't. He goes into different keys in the sonata-allegro form. And the slow movements, right from the very day one. I love Mozart's slow movements, and Haydn's, but these ones just rip your heart out. And the Pathétique, where he doesn't just provide an introduction, but actually re-introduces the introduction at various moments in the movement. How much do you do with an introduction usually?

*In your programme notes you talk about the final movements as well, that some of them seem kind of long. What do you think about Beethoven using fugues in the last sonatas? Do you think that makes the final movement even weightier?*

Yes, of course. He tried fugues early on, even in the sixth sonata, the F major. It's not a strict fugue, but the last movement is very fugal. He's always trying to explore the form, and ultimately to take it, in the last five, to areas where no sonata has ever been. No wonder the 19<sup>th</sup> century composers had so much trouble writing sonatas.

*Your discography is so extensive. What do you enjoy about the recording process?*

Nothing! (laughter) Actually, the one I recorded in New Mexico, with the Schumann F minor Sonata, was a lot of fun. That was a long time ago. I really was prepared for that. And I have to say, the last one that I did, the Brahms-Handel Variations and the Schumann Symphonic Etudes, Ellie (Robert's wife

Ellen Silverman) was the producer on that. And for the complete Mozart too. She was the one who cracked the whip. (more laughter) Together with Don Harder, who was engineering the Brahms-Handel. A very wonderful atmosphere was created, and I was able to get it all done within a relatively short period of time.

*You've made so many recordings. If you say there's nothing you enjoy about it, how did you get yourself to do this?*

I just felt that it's very nice to have a career that leaves you playing 150 concerts a year, or 100 or whatever, which I never wanted really. I never aimed myself in such a trajectory. But I do feel that I just want to leave

some record of having walked this earth. And rather than just have concert reviews, and programmes of concerts, I thought, let people know exactly how I played.

And also the truth is that, for many of these, having made the recordings, it was such a difficult experience in many ways, I felt that I made great strides as a performer.

*How involved are you in the editing process?*

Very. Some of them, the editing was done by others. They were never released without my okay. But when I did the editing, invariably they came out better.

## Concerts, Recordings, and the Order of Canada - cont.

*How do you get the same emotional involvement in the recording studio, as in front of a live audience?*

I don't think I do. Well, I did actually, in the Schumann F minor. I did in a few of them. First of all, quite a few of my recordings are live. The Schumann Fantasie and the Liszt Sonata that I did at the Chan Centre. That was a live performance. But they're really different things. Sometimes you don't take as many chances, when you're making a recording. But more or less, my recordings do reflect how I might very well be playing at that particular time in my life.

*Your connection with Schumann is very wonderful. What do you enjoy most about playing Schumann?*

Everything. I turn a lot of heads when I say that I think Schumann is, by a significant amount, more talented than Brahms. I don't think he was as accomplished as a composer. Brahms really made sure that he dotted every I, and crossed every T, and he took such care with his work. But Schumann, just the ideas that flowed out of him. Schumann's late music is wonderful, very moving. I find it so inspiring.

Interestingly, my favourite piece of his, I never worked up enough courage to play it, and that's the Humoresque. But I've had a lot of students play it instead, and that way I could get to know it. It's such a multi-faceted work, and the height of romanticism, and everything about it.

*Your Brahms recordings from the 1980s that you did with CBC are wonderful too, they're so rich and beautiful.*

Yeah, they're pretty good. A lot of this stuff is now on CBC's website.

*How different was recording the Mozart Sonatas compared to the Beethoven?*

Totally different. The Beethoven was done on a very special kind of piano, a Reproducing Bosendorfer. The programme notes are online. It's like a super, electronic player piano. So there was all sorts of editing possible with that. Basically, I recorded it all, but I didn't have to do take one, take two, take three.

If there was a wrong note, you could just change the data and make it a right note. But I had to start with a complete performance, or at least a performance of a whole section. So there was no splicing of 32<sup>nd</sup> notes, there was always a large continuity.

With the Mozart, I was under incredible pressure. It was more or less a traditional recording set-up, but we only had about 8 days to record all 18 sonatas.

*Do you have a favourite Mozart Sonata?*

Oh, K. 333. I love 311 too. In fact, I like them all.

The one thing that a lot of people don't understand about Mozart, is that some people say they aren't as good as the concertos or the operas, and they're probably right. But even within Mozart's oeuvre, most of them have a Kochel number of 300 or below. There's only a handful that are 400 or 500. And if you look at anything else with those Kochel numbers, you don't find too much. Most of his great operas and the great quartets, all those are 400s and the 500s. And in the 600s, we don't have any that are sonatas. If you judge Mozart's sonatas by other music that he was writing around that time, they are not weak. If you judge them according



to the concertos, well, they're later. And with Mozart, six months could make a big difference as to how good he got. So they are really representative of some of the best things he was doing around that time.

And he got to writing piano sonatas relatively late, on the other hand, compared to other forms. Because he was writing them for himself, he never had to write any down, he could just improvise them on the spot. It is known that he did that with, I think it was Kochel 309. He played it a few times, made it up, then just wrote it down.

*Yes, his melodic gift was extraordinary. I'd like to ask you about the Concertos too. You've played so many of the great ones in the literature.*

I did the great Brahms. I did all the Beethoven. I only did a small number of the Mozart. The Schumann, Rachmaninoff 2 and 3. The Tchaikovsky. I've done a lot of them.

*It must be such a thrill to walk out on stage to play these.*

Sometimes. Especially if you have adequate rehearsal with the conductor, and you both see eye to eye on the piece. But I think it is fair to say, I was happier as a solo player than a concerto player.

The other truth is, I had to learn how to do it by myself. When I was a student, I played a few concertos, but very few, and I didn't study with teachers who really knew much about how to play a concerto, how to bring a concerto off. I don't want to be overly self-critical, but I would say off-hand, if I had it to do over again, I'd forget a little bit more that there is a chamber music aspect to concertos, and just take the bit in my teeth and run with it, which I didn't do as much as I should have. Or as I could have.

On the other hand, there were exceptions. The Tchaikovsky. And Mozart is chamber music, you can't do it any other way. There's also a Rachmaninoff Third that I did in Mexico floating around that's very unique, and very me, and very wonderful. But in general, somehow or other, concerto playing didn't always represent me at my Bob Silverman best.

*You also played in many of the great concert halls in the world. Do you have a favourite of those?*

For sure. My favourite concert hall in the world is the Philharmonia in Saint Petersburg. A great, great hall. I did a memorable Beethoven's Fourth there, with the Leningrad Philharmonic. Just the way the sound bounced back at you. Such a beautiful, warm sound.

*And what kind of piano?*  
Your choice of Steinway.

*Nice. And what are some of your solo concert highlights?*

Well, my debut concert in New York was in 1978, in Tully Hall. That was memorable. There have been a lot. I played in Meany Hall in Seattle. I liked that hall very much. I played on a Bosendorfer there, and the piano was beautifully married to the acoustics of the hall. That went very well. And playing in Moscow. A lot of others.

*How do you construct a solo recital programme?*

I never had an over-riding principle. First of all, there were pieces that I was working on, just because they interested me. And then also, I just felt this would go well with that, and this would go well with that, and such and such, and I would construct a programme.

I'd just make sure there was a bit of variety in them. Well, more than a bit of variety. I didn't play two pieces that end very softly or slowly. Actually, I did that once. I played the Liszt Sonata and Beethoven Opus 111, and they both die away. In fact, Brendel talked about programme building, and I suspect someone told him about that concert (*chuckle*), because he said "I actually know of someone who played Beethoven 111 and the Liszt Sonata on the same programme".

*And you suspect he was talking about you?*

Well, I did it. I can't imagine anyone else doing that. Then there was the constructing of the Beethoven Sonata programmes.

*Now that's very interesting. How did you go about contrasting those?*

There's a lot of contrast. I build a matrix of sonatas that are well-known versus those that are not that known. Major key versus minor key, sonatas that end brilliantly with those that do not, and what period they come from. Ultimately, I came up with 8 concerts that I felt were pretty well structured. Well enough that when I came back and did it, I tried to think of different orders, but I really couldn't think of a better one. I started with the first sonata and ended with the last one. And once I did them chronologically. And as the sonatas went on, more and more people came to the concerts.

Usually I played four sonatas, sometimes five on one programme, sometimes three. When Anton (Kuerti) did them, he actually included the Diabelli Variations. He did them in ten concerts. I did them in eight.

**In the next issue, Ellen and Robert Silverman discuss teaching, adjudicating, career building, and lecturing on Celebrity Cruise ships.**



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## "BRANCHING OUT" - CREEDS FROM OUR STUDENTS

*The Future of Music Education is in Good Hands*

**T**eaching creeds are similar to affirmations, beliefs, or principles that we adhere to on a daily basis. Creeds describe how we live our lives, and guide or explain our actions. A personal philosophy, on the other hand, is more of a frame of mind through which our perceptions are shifted and altered through experience and education.

Many years ago, during my formative training in music education, a teacher shared her personal creed with the our class. It was the poem "*Children Learn What They Live*" by Dr. Dorothy Law Nolte. This creed resonated so strongly with me that today I still have it framed beside my piano. It has traveled with me to many classrooms and teaching studios. I read it often; it reminds me why I love what I do, and inspires me to always strive to do better.

The following creeds were written by first and second year music students. These thoughtful words and carefully crafted sentences depict the world they envision and will create; whether they are teaching in private music studios, elementary music classrooms, or secondary school music classes. Their creeds will guide them and their future students. Their words make me confident and proud that the delicate future of music education will indeed be in very good hands.

*Leslie Linton - Western University*



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## MY PROMISE

### MY CREED

by Jessica Richardson-Tweedle

#### My Promise

- I will never ever raise my voice to a student.
- I will be compassionate and caring towards my students.
- I believe every student has the right to freedom and education.
- I will not stand for any violence, harassment or bullying in any way.
- I believe every student should be provided with the same opportunities.
- I will be there to listen to all my students concerns, feelings and interests.
- I will strive to make the classroom a safe, fun and welcoming place to learn.
- I believe every student should have access to divergent and critical learning.
- I believe that once you obtain a musical skill, it remains and never really leaves you.
- I think that it is important to keep music in your life every year, month and every day.
- I believe every human being, animal and nature deserves respect, love and care.
- I will never belittle my students in any way, but guide them to the correct answer.
- I believe that it is healthy to take risks, to try and to not be afraid of even failure.
- I believe that every student has a talent; they are all talented in different ways.
- I think that music education allows for personal expression and opportunities.
- I believe all genres of music are beneficial and provide learning opportunity.
- I believe as a teacher its my duty to care for the education of my students.
- I will encourage my students to explore, to step out of their comfort zone.
- I believe that in order to be a good teacher, I too must be a good learner.
- I believe that what we know and learn is based off of personal experience.
- I strongly believe in the line if you can not be kind you should be quiet.
- I believe as a musician, I should continue being involved with music.
- I will teach my students music appreciation and why its important.
- I believe a teacher should be someone that a student can talk to.
- I will never allow bad personal issues to influence my teaching.
- I will put 100% effort into my lesson expecting the same back.
- I will always be prepared, on time and engaged every day.
- I believe that you are never too old to learn about music.
- I will use different forms and varieties of assessments.
- I will treat each and every student equally and fairly.
- I believe every now and again it is ok to be crazy.
- I will always teach with humility and modesty.
- I will provide musical resources for students.
- I will strive to be happy and approachable.
- I understand that every student is unique.
- I will lift others up, not tear them down.
- I will stay firmly true to my beliefs.
- I will be creative and imaginative.
- I think creativity is contagious.
- I will be open to new ideas.
- I will be supportive.
- I will be brave.

Jessica Richardson-Tweedle is from

Mitchell, Ontario.  
She is studying voice  
at the Don Wright  
Faculty of Music,  
Western University  
in London, Ontario.  
Her future plans are  
to continue with  
music, and hopefully  
become a music  
teacher.



#### My Creed

my voice to a student.

caring towards my students.

right to freedom and education.

Music is a world within itself, with a language we all understand

STEVIE WONDER

## "BRANCHING OUT" - CREEDS FROM OUR STUDENTS

*The Future of Music Education is in Good Hands - cont.*

### THE POWER OF MUSIC EDUCATION

*Creed by Katie McBean*

I believe music education is powerful.

The power of music education is in the discipline of music.

Whether it be through the practice of patience, multitasking, or time commitment,

Whether it be through the simple act of practicing,

The discipline of music will be present in my classroom, no matter the age level.

The power of music education is in the compositional diversity music.

Whether it be baroque, jazz, or Renaissance music,

Whether it be rock, Spanish, folk or popular music,

Awareness and experience of as many types of music possible will be applied to my lessons, no matter the age level.

The power of music education is in the embodiment of music.

Whether it involves dancing, singing and moving to tell a story,

Whether it involves moving, singing and dancing to memorize,

Eurhythmics will be present in my classroom, no matter the age level.

The power of music education is in the history of music.

Whether it is the history of Western classical music,

Whether it is the history of foreign cultural music,

The histories of diverse music cultures will be explored in my classroom, no matter the age level.

The power of music education is in the politics of music.

Whether through discussion and debates,

Whether through readings and strict awareness,

Critical and democratic engagement of music will be present in my classroom, no matter the age level.

The power of music education is in the listening of music.

Whether it be listening to the classics and the new,

Whether it be listening to the foreign and the unheard,

Critical listening to many styles of music will be present in my classroom, no matter the age level.

The power of music education is in the improvisation of music.

Whether through informal learning with popular music,

Whether through ear training and jazz,

Improvisation of music will be present in my classroom, no matter the age level.

The power of music education is in the enjoyment of music.

Whether it be through music that is relatable with students,

Whether it be through teamwork, relationships and positive attitudes,

Enjoyment of music will be present in my classroom, no matter the age level.

The power of music is the journey of music.

Whether it be only one day,

Whether it be the rest of our lives,

The powerful journey of music will be present in my classroom, no matter the age level.



**Katie McBean** is from Saskatoon, Saskatchewan and finishing her second year at the Don Wright Faculty of Music, Western University

## CREED

by Ryan McCaul

I believe music leads to an enriching life.

I believe music builds community and creates a deep connection between people.

I believe music education should start at a young age, and continue for the rest of their life.

I believe music education should be made available to as many people as possible, and resources made available to students who wish to pursue it.

I believe music educators should be encouraging.

I believe music educators have a responsibility to keep music alive in schools.

I believe music is just as important of a subject as math and science at an elementary school level.

I believe music educators should be passionate about their work.

I believe music educators should always be learning.

I believe music educators can learn through teaching.

I believe students should feel accepted in my classroom.

I believe the classroom environment should be without judgement and without fear of failure.

I believe teachers should be as direct and clear as possible.

I believe that criticism in a field you are passionate about, no matter how hard it is to take, contributes to improvement, and enriches your life.

I believe that criticism should always be constructive.

I believe that you get out of music what you put into it.

I believe standards should be high, but should be tailored to the individual student.

I believe that no struggling students should be supported as much as possible.

I believe that excelling students be given a challenging, but appropriate level of work to do.

I believe a teacher should not patronize their students.

I do not believe a teacher needs to yell at their students for any reason.

I believe connecting curriculum with ideas is what keeps a class interested.

I believe that students should learn to think for themselves.

I believe music is more than just learning notes on a page.

I believe history and theory should never be neglected by teachers.

I believe making mistakes is an essential part of learning.

I believe the student should find the music appealing at all levels.

I believe strong technique is necessary for a performance.

I believe self-expression makes a piece artful.

I believe performing should be a positive experience for the performer.

I believe a studio should be supportive of each other.

I believe friendly competition in a studio raises standards, as long as it does not pit students against each other.

I believe students should feel like they can talk to me about anything.

I believe that I should not pretend to know everything about a student's experience, when I could just ask them instead.

I believe other people's judgement is important to take into account.

I do not believe other people's judgement define who you are.

I believe practise should be consistent and daily.

I believe teachers should be clear with their expectations.

I believe teachers should work with their students, not against them.

I believe no kind of music is better than another.

I believe learning music should be both challenging and fun. ☺



**Ryan McCaul** is a piano major at the Don Wright Faculty of Music, Western University, in London Ontario. He is from Ajax, Ontario, and is very interested in a teaching career as well as composing music for Film production.

## "BRANCHING OUT" - CREAMS FROM OUR STUDENTS

*The Future of Music Education is in Good Hands - cont.*

### TEACHING CREED

by Leyanna Slous

I believe... that teaching should be an inclusive experience  
I believe... every student should be able to express themselves creatively through music  
I believe... teaching in a happy and positive manner will increase the learning experience for everyone  
I believe... each student should be treated equally and given the same opportunities  
I believe... a teacher should be approachable  
I believe... a teacher should make the time to help any students who need it  
I believe... a teacher should explore many different teaching styles and methods and use these according to their students  
I believe... a teacher should use technology as a learning aid  
I believe... a teacher should be viewed as a mentor and a friend  
I believe... a teacher should be adaptable to new environments  
I believe... a teacher will put in the extra effort to help their students be more successful  
I believe... a teacher should set an example that they want to see in their students  
I believe... a teacher should always be on time for classes and ready to start teaching  
I believe... a teacher should be fully prepared for their classes  
I believe... a teacher should be determined to overcome obstacles in the classroom, and the 'world of education'  
I believe... a teacher should be trustworthy when students confide in them  
I believe... a music educator should be a well-rounded musician  
I believe... a music educator should be fearless and not afraid to 'put themselves out there' in front of their class  
I believe... a music educator should be an inspiration for their students to want to continue learning music  
I believe... music education is valuable because music helps children develop different parts of their brain that other subjects do not  
I believe... music education should be a collaborative process through other teachers, and students

Music is... a talent that everyone possesses rather than realize this or not  
Music is... as important as any other subjects in education  
Music is... an emotional outlet  
Music is... whatever the student's own perceptions of it is  
Music is... a process not a product

My classroom will be... full of opportunities for my students to develop  
My classroom will be... a safe and welcoming environment for all  
My classroom will be... filled with many instruments for students to explore  
My classroom will be... filled with lots of repertoire so everyone can participate in music they enjoy  
My classroom will be... filled with resources accessible to all students  
My classroom will be... a place where students can be sociable and develop friendships  
My classroom will be... a place where everyone has the opportunity to work with many different people  
My classroom will be... a place where respect is given to the students and to the teacher  
My classroom will be... an engaging place for all students  
My classroom will be... organized and clean  
My classroom will be... a place where my students can be creative and excited to try new things \*

Leyanna Slous is from Mississauga, Ontario and finishing her first year at the Don Wright Faculty of Music, Western University. She is studying voice with future plans to become a music teacher.



## THE VALUE OF MUSIC EDUCATION

by Tanisha Tapson

I believe music is not only an art of sound that portrays emotion,  
It is a story, waiting to be told,  
It is a lesson waiting, to be learned,  
It is an experience, waiting to be experienced.

Music is valuable in one's life as,  
Music can be a healer,  
When the spirit is weary,  
Music can be an inspirer,  
When one vision is lacking,  
Music can create dreams,  
When reality overcomes us.

I will be an educator; a music educator

I will aim to strengthen the value of music and music education  
Assisting people, musical or non-musical, understand,

Music is just as important as any other subject,  
Not seen as any less value.

I will seek to teach the importance of music and music education,

Without music education,

The musical knowledge and benefits will not reach the potential goal of the student.

I will embody musical education into the classroom,

Making sure that students reflect and understand music, the history, sounds, and meanings.

And that it helps us to experiment, think critically and brings out the creativity,

Music education can make us better individuals,

Understanding the community, solving social problems.

I will strive to make my students aware of the manipulative musical world,

How they are guiltless consumers without knowing.

I believe that my strong value of music and music education will be shown in my classroom,

It will help me build on the curriculum,

And the relationship I want to develop with my students.

I believe that I will be mentoring elementary students,

Not standing at the front of the class,

But acting as an inspiration; a role model.

I will do my best to incorporate a variety of learning styles,

My goal will be that my lessons are geared to each student so that all fully understand.

For those still struggling; simply unable to understand the concept,

I will help them until they are satisfied, before, during or after school,

I will provide them with all possible resources,

Demonstration, experimenting, extra worksheets, tutoring that will help them succeed.

I will always look to improve,

Wanting the best for each student.

I will reassure my students that they will be ready,

Prepared to continue their journey of music

With the knowledge and skill level they experienced.

I will strive to make sure each child feels a sense of belonging,

Believing that music was the right choice for them,

Hoping they will share their experience of music with others. ☺

Tanisha Tapson is from Milton, Ontario and is finishing her first year at the Don Wright Faculty of Music, Western University in London, Ontario. When she is not practicing her french horn, she enjoys playing badminton, frisbee, reading, and jigsaw puzzles.



## "BRANCHING OUT" - CREAMS FROM OUR STUDENTS

*The Future of Music Education is in Good Hands - cont.*

### CREED

by Brian Tan

### MUSIC

**I believe** that music is an art form that combines silence and different sounds in order to express a feeling, emotion, or an idea in culture.

**I believe** music is valuable because it has the power to express that which words cannot.

**I believe** that music should be a part of everyone's life, whether it is listening to music, creating it, or performing it.

**I believe** that humans are born with the desire to have music in their lives.

**I believe** that music has the power to heal emotional pain.

**I believe** music enriches the quality of life by fostering creativity and individuality in students.

**I believe** that music can change the world because it has the ability to change people.

### MUSIC EDUCATION

**I believe** that music education's purpose is to help students become in touch with human emotion and feeling.

**I believe** that students should have the choice and access to pursue leadership roles in music education.

**I believe** that everyone should access to music education, regardless of age, gender, race, sexual orientation, or class.

### IN THE CLASSROOM

**I strive** for a classroom where students are not afraid to perform in front of their peers.

**I value** questions that are asked in class.

**I value** mistakes in the classroom, because it means that learning is taking place.

**I value** verbal and non-verbal participation in class.

**I value** teamwork among students in and outside of the classroom.

**I value** honesty in the classroom.

**I value** dedication and perseverance in the class.

**I strive** for a classroom where everyone's opinions are respected and understood.

**I strive** for a classroom where the process is more important than the product.

**I strive** for a classroom filled with joy and laughter.

**I strive** for a classroom where students are able to grow and learn more about themselves.

**I strive** for a classroom where students are open to trying and learning new things.

**I strive** for a classroom where everyone is included.

**I strive** for a classroom where the students are engaged and enthusiastic about learning music.

**I strive** to create a sense of belonging and community in the classroom.

**I strive** to always show my own love of learning in the classroom.

## FOR MYSELF

I **strive** for relationships where I am a mentor, guide, and a friend to a student.

I **will** consistently be supportive towards all of my students, past and present.

I **will** be a concerned, caring teacher for all of my students.

I **will** be a teacher who does not put their authority above the status of the students.

I **will** be understanding about the differences between my students.

I **will** guide students through their journey in school.

I **strive** to express my passion in every musical thing I do. ☺



**Brian Tan** is from Bolton, Ontario, and finishing his first year at the Don Wright Faculty of Music, Western University in London, Ontario. He started playing the trombone at 11 years old, and plans to pursue a career in music education. He attended the Ontario Educational Leadership Centre (OELC) for music education, is the recipient of the C. Lloyd Dobson Music School Scholarship.



# Flex eExams

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Roland

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# WHAT'S NEW AT THE CONSERVATORIES?

## CHRISTIAN CONSERVATORY OF MUSIC, CANADA (CCMC)

As school music programs have been cut back, opportunities for students to learn and play music through the public education system have decreased. Yet, music and music education remain a vital part of our lives and in particular, the life of the church. The local church provides opportunities for musicians to sing, play, compose and teach. Churches, church music schools, private music schools and teachers are fast becoming the primary resource for music education and performance.

CCMC provides a comprehensive graded examination system for music students who are training to play music in the church. CCMC is devoted to training musicians who can faithfully interpret written music as well as expand on it developing improvisational skills. Students learn from staff notation along with chord charts and lead sheets.

### National Teacher Listing

For teachers who are willing to teach from the CCMC Syllabus, there is a free Teacher Listing available through the CCMC website to allow prospective students to find teachers by location and instrument. For information, visit [www.ccmcexaminations.org](http://www.ccmcexaminations.org).

### Examination Workbook Series

The CCMC Examination Workbooks are a series of workbooks designed to be the final stage of preparation for all of the CCMC written examinations. They include sample examinations and questions for Materials of Music (Music Theory), Bible Basics, and Survey of Christian Music (Music History). While they are not instructional volumes, students will find that upon completion of the workbooks, they are well prepared for the written examinations.

There are four Volumes of Grade Level Examination Workbooks corresponding to the Elementary, Junior, Intermediate and Advanced Grade Levels. The fifth Volume contains preparation material for the three Diploma Levels (A.Mus. Min., F.Mus.Min. and L.Ch.Mus. Ed.). The Workbooks include a list of resource material. The four Grade Level Workbooks are presently available and the Diploma Level Workbook is currently in production.

For more information, please visit [www.ccmcexaminations.org](http://www.ccmcexaminations.org).  
\*

## THE ROYAL CONSERVATORY

The Royal Conservatory has launched two major improvements to our online services for teachers, students, and parents: the National Teacher Directory ([rcmusic.ca/teacher-directory-guide](http://rcmusic.ca/teacher-directory-guide)) and online bookstore ([bookstore.rcmusic.ca](http://bookstore.rcmusic.ca)).

Continuing our efforts to revitalize music education across Canada we have some exciting new initiatives underway:

- In February 2014 we launched a pilot **online course for History 1: An Overview** with an enrolment of nearly 200 students. Watch *Music Matters* for more news about our online course offerings.
- In April we published our first white paper, ***The Benefits of Music Education***. It describes the recent findings in neuroscience demonstrating how music education may be the best tool for attaining children's full intellectual, social, and creative, potential. Over the coming months The Conservatory will publish additional white papers on various aspects of music education and the Conservatory curriculum.

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# WHAT'S NEW AT THE CONSERVATORIES? - cont.

## THE ROYAL CONSERVATORY - cont.

- Coming soon is our new **Teacher Portal**, an information hub that will be available at no cost to all teachers with an RCM Teacher Account. The Portal will provide centralized access to various resources for teaching, examinations, professional development, and materials help you inform parents about music education and assessment.

• Our **5th Annual Summer Summit** will be held on July 12 & 13 in Toronto. This year's theme is *Inspired Teaching with Technology* and keynote speakers include George Litterst, Mario Ajero, Shana Kirk, Janet Lopinski, Stella Branzburg, and other Royal Conservatory pedagogues. Visit [rc.mu/1qz4OHc](http://rc.mu/1qz4OHc) to register and for more information.

## IMPORTANT DATES

### Spring Session 2014

Theory Examinations:

May 9 & 10, 2014

Practical Examinations:

June 9-28, 2014

### Summer Session 2014

Registration Deadline:

June 3, 2014

Theory Examinations:

August 8 & 9, 2014

Practical Examinations:

August 11-23, 2014



## Northern Lights Canadian National Conservatory of Music

*S*ummer Sizzle: A Pedagogy Symposium and Keyboard Kamp in Yorkton, Saskatchewan on August 18<sup>th</sup> and 19<sup>th</sup> is developing into the event of the year. Guests include Ernst Schneider (BC), Joyce Pinckney (AB), Rémi Bouchard (MB), Julianne Dick (MB), Martha Hill Duncan (ON), Debra Wanless (ON), Janet Gieck (SK), Wes Froese (SK), Janna Olson (AB) and more. Visit [www.cncm.ca](http://www.cncm.ca) for updates and guest lists – space is limited – register early.

The new CNCM *Northern Lights Piano Duets* (elementary level) and the re-release of the *Making Tracks* series will be premiered in August at *Summer Sizzle 2014*. The *Northern Lights* piano solo series is available through your local dealers or online. These collections are filled with Canadian repertoire for the Pre-reader to level 8 – styles range from traditional to contemporary, pop and jazz. A *must-have* for any library!

CNCM is excited to announce the examination requirement of the inclusion of at least one *Northern Lights* or *Making Tracks* selection per examination.

CNCM Primary Elementary Pedagogy Diploma Syllabus is now available for free download at [www.cncm.ca](http://www.cncm.ca).

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



## CONSERVATORY CANADA

We were delighted to receive a generous gift from the Dick Matthews Memorial Fund at the Calgary Foundation. This money will enable Conservatory Canada to continue special programs already in existence in Alberta and to create new projects benefitting young musicians in Canada.

We are in the third year of The Master Class Youth Series, an innovative province-wide program where students are mentored by both a professional performer and a professional composer, interacting in a workshop setting over a two day period. This year, the master class is focusing on guitar students. Participating students will enjoy both performance and composition exercises.

The class is developed such that any student can participate regardless of their experience; in addition, each student and their teacher are provided with a sample of guitar repertoire to peruse, and the opportunity to speak with Canadian Music Centre staff to find unique pieces of Canadian music well suited to their needs and interests.

Our unique Flex eExams continue to grow in popularity. Students, parents and teachers are enjoying the convenience these online exams offer, and users continue to be impressed by the personal touch they experience, despite the tremendous geographic distance – just like being in the room!



# IN MEMORIAM

**K. Louise Pritchard      April 20, 1923 – February 8, 2014**

The P.E.I. music community was saddened in February to say goodbye to PEIRMTA Life Member K. Louise Pritchard. Despite the health challenges that Louise faced, she was still teaching just days before she passed away. Her students valued her friendship, her passion for music, and her ability to bring out the best in them. As long as Louise was willing to teach, they wanted to continue with her.

Two of the piano students who had studied with Louise for ten years spoke at her funeral. Hannah Kujundzic shared what Louise meant to her: "This brilliant woman had such a large effect on our lives. She taught us to ask questions and search for the answers. However, we never had to look very far as she was so wise and always more than willing to share her knowledge with us." Mamie McGinn continued with: "Yes she did teach us about scales and cadences, but most importantly she taught us about life. She taught us to be curious about the world, and how to be passionate about something we love."

Louise began teaching piano as a teen in PEI. After studies at McGill and the United Church Training School, she taught in Alberta and Ontario and was church organist and choir director at several churches where her husband, Jack Pritchard, was the United Church minister. Louise was organist and choir director at Trinity United Church in Charlottetown for many years after returning to PEI.

Louise's passion for teaching was inspirational, both to her students and to her colleagues. When she could no longer join her colleagues for monthly pedagogy meetings she learned to use an iPad to stay current. Her high musical standards and passion for learning will continue through her students.



## 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 to direct your donation to.

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

Cheques should be made payable to the CFMTA Trust.

# REVIEW OF PUBLICATIONS

## CRITIQUE DE PUBLICATIONS



### RECORDINGS

#### MUSIC FOR PIANO

by Peter Jancewicz

PJancewicz2mtroyal.ca

When Peter Jancewicz performed in his CD launch concert for his newly released solo album at the Leacock theatre at Mount Royal University on November 2, 2013, he was making a real connectivity with his audience more than ever - he was communicating with them through his own music.

His new recording, *Music for Piano*, consists of lyrical pieces inspired by poetry: *Evening Rain and Three Haiku*, and other beautiful and captivating melodies: *Fantaisie, ...Like the Night of Starry Skies ...* and *Baetica Variations*. Jancewicz likes the way poetry calls up images: "Poetry evokes emotions, and you get these brief leaping images. It's fascinating. I think music works the same way."

His CD cover tells the audience how Jancewicz brings images into his music. The photo, *Leaves and Waves* (with lily pads emerging from the ripples) taken by Walter Aue, translator of the poem *Waldlied*, suggests an abstraction in nature where meaning comes into being. It is this same poem originally composed by Nicolas Lenau that inspired the composer to write *To Quiet Lands*, a work dedicated to his mother who suffered from Alzheimer's disease.

An eight-year project, *Music for Piano* witnesses some of the deepest emotions in the Jancewicz's personal life. *To Quiet Lands, In Memoriam and Beyond darkness*, there lies light are pieces that deal with death and grief in his family. Jancewicz's music is a healing power

for him, as he believes that any artistic activity is a form of healing.

His album is, in fact, a healing effect in its own. In 1990, Jancewicz's injured hand led him to focus on musiccomposition. Unable to practise the piano, he spent his time rethinking every aspect of music - rhythm, phrasing and sound, and the result is this beautiful recording.

For sure Jancewicz's music represents some of his powerful sentiments, but what he asks the audience to hear is not his own stories: "I'd like them to hear the music in the context of their own life. "It's certainly going to mean something different to them than to me. I am hoping that the audience will take what they can from it, and that the music would have the same sort of healing effect on them as it has on me."

That's the kind of connection that Jancewicz wants to make with his audience: a special connection to specific instances in everyone's life.

Note:

*Music for Piano* was funded by the Alberta Foundation for the Arts, and performed on the magnificent C. Bechstein piano, courtesy of Michael Lipnicki Fine Pianos.

The album is now available for purchase from CD Baby in CD and digital download formats:<http://www.cdbaby.com/cd/peterjancewicz>. It will also be available at iTunes and Amazon shortly.

The liner notes for the CD, including all poems are also posted on Peter Jancewicz's website.

For more information about the recording, please visit:  
<http://peterjancewicz.com/>  
or contact Peter Jancewicz at  
[Pjancewicz@mtroyal.ca](mailto:Pjancewicz@mtroyal.ca).

*Lisa Ng - Alberta*

### SUPPLEMENTAL

#### CATCH THE MAGIC!

by Susan Griesdale

RedLeaf Pianoworks

*Catch the Magic!* is a collection of ten piano solos by Toronto-based composer Susan Griesdale. They are written for Elementary to Early Intermediate-level students and are united by a common theme of fantasy and make-believe.

These solos allow students to expand their familiarity with less often used ranges, sounds, and key signatures—*Castles in the Air*, for example, alternates between six flats and none at all. Performance notes at the beginning of the book are addressed to students, not the teacher, to help foster independent musical playing. The tone and vocabulary choices, however, are young enough that older students may not respond well to these instructions.

## CATCH THE MAGIC! - cont.

by Susan Griesdale

The music itself varies in how enjoyable it is to play. *Castles in the Air* and *Cinderella's Waltz* were a pleasure, as was *Magic Carpet Ride* (Griesdale fortunately avoided the problematic tendency composers have to make such pieces sound "foreign" and "mysterious"). At the same time, other pieces relied heavily on only slightly varied repetition. While this certainly is a valid compositional technique, quite a few works in the collection were of this nature, which gave an unbalanced feel to the book.

All in all, for piano teachers looking to introduce younger students to sounds not commonly found in popular or classical music, *Catch the Magic!* is a collection worth considering.

Katherine Murley – Prince Edward Island



## WADDLES AND QUACK

by Lynette Sawatsky  
Debra Wanless Music  
[www.lynettesawatsky.com](http://www.lynettesawatsky.com)  
# LS102

This delightful collection by Saskatchewan's Lynette Sawatsky, is perfect for the young beginner who is looking for recital or festival repertoire. Each piece features creative and engaging titles such as *Beautiful Swan*, *Pigs in the Mud*, *Waddles and Quack* and *Alpha Betta*. Complete with coloring pages, your young student will want to be purchasing their own book as a keepsake.

As each piece has easy to follow patterns, and even the youngest beginner can find something to learn and enjoy. Parents will be thrilled with the musicality their child suddenly possesses when they hear *Beautiful Swan*, complete with triplets and pedal!

This will be a collection you return to lesson after lesson as students will want to learn each piece in the book.

(*Waddle & Quack* is available online at [www.lynettesawatsky.com](http://www.lynettesawatsky.com) or through Debra Wanless Music.)

Laureen Kells - Saskatchewan

## COMPOSER'S CHOICE

Featuring Randall Hartsell  
The Willis Company  
Hal Leonard Publishing  
# HL00122211

Randall Hartsell is an inspiration for students in more ways than one. At the age of 12 he began piano lessons, but lacking an instrument he had to borrow a piano from his aunt and uncle's house, where he practiced an hour a day. He began his career teaching in a small town and composing until Lynn Freeman Olson encouraged him to submit his compositions to publishers. As they say, the rest is history. A respected organist, professor and pedagogue, his compositions are a welcome edition to any library.

The eight original piano solos in this Willis Music Company edition are lyrical and fresh. I tended to want to put extra accents in *River Dance* (shades of the Irish dancers), especially on the solid triads, but whatever lilt you choose, it's fun. *Tides of Tahiti* is great to move all over the keyboard, crossing hands and using lots of pedal. Several are vignettes of natural beauty; *Autumn Reverie*, *Above the Clouds*, *Showers at Daybreak*, *Sunbursts in the Rain*

An advertisement for Red Leaf Pianoworks.com. The top banner features the website address. Below it, a large red feather graphic is positioned next to the text "Exciting NEW MUSIC!". Surrounding this central text are several piano sheet music covers for different pieces: "ARIADNE THROUGH THE VALLEY", "PACIFIC PASSAGES", "Eleven Miniatures", "Ari, Butterflies, Fly", "Into the Woods", "Parking an Octotonic Truck", "Zarzamora", and "Willow". Each cover includes a small illustration related to the piece's title.

## REVIEW OF PUBLICATIONS - cont.

## CRITIQUE DE PUBLICATIONS



(he does like the wet weather), *Sunset in Madrid*. My least favorite was *Raider's in the Night*, but wouldn't you know it, the kids like it best.

*Bettijo Smith - Alberta*

### ONE OF A KIND SOLOS

**10 Unique Piano Pieces - Book 1**  
by Winn-Anne Rossi  
Alfred Publishing  
# 42374

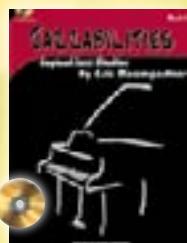
This collection of appealing early elementary repertoire contains a variety of evocative pieces for the early elementary student. These selections would be engaging additions to a recital program and would work well as supplemental material for students working out of method books.

The music in this collection evokes a variety of moods and images through the use of a diverse modes and harmonies, and through precisely notated dynamic and articulation markings. Specific referential musical gestures include glissandi to represent slippery banana peels and melodic minor seconds that call to mind a famous shark. Titles are designed to appeal to children's interests and imaginations and include *Rock Star*, *Curious Shark*, *Banana Popsicle*, *Spaghetti*, and *Sparklers in the Night*. Some of the selections also include humorous lyrics. Three of the pieces have optional duet parts that could be played by the teacher or by a slightly more advanced student to add another layer of interest; however, the solo pieces are complete and musically satisfying on their own.

Technical and musical challenges in this volume include some movement around the keyboard (such as a hand crossing over to play a single note, or a longer section being repeated up an octave), the use of many accidentals, generally fast tempo markings, and detailed expressive markings. Rhythms are notated in 3/4 or 4/4 time with the quarter note as the shortest duration; however, fast tempo markings imply that many of the pieces should actually be felt with a half-note or dotted half-note pulse. The damper pedal is used to create a dreamy, ethereal sound in some selections. Each piece contains a variety of dynamic and articulation markings that are essential to capturing the character of the music.

# Beginning Jazz Instruction

**FROM WILLIS MUSIC**



**Jazzabilities**  
by Eric Baumgartner

The Jazzabilities series introduces the student to the sounds of jazz through short exercises and performance pieces. The emphasis is on developing rhythmic control through jazzy melodic and harmonic bits, in essence, building a jazz vocabulary. There are clear and simple instructions for the student and teacher in the book's introduction. Basic improvisation is also introduced. **No experience required!**

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**Jazz Connection**  
by Eric Baumgartner

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## ONE OF A KIND SOLOS - cont. by Winn-Anne Rossi

This collection provides students with an opportunity for musical development in a number of areas. Each piece focuses on one or two main technical or musical challenges presented in an engaging, imaginative way. Many elementary students would enjoy learning several selections in this volume as recital pieces or simply for enjoyment while slightly more advanced students could use this collection as an entertaining source of sight reading or quick study material. In both cases, the careful attention to the needs of a developing pianist and the musical interest of the pieces makes this book a valuable resource.

Nancy Mitchell - Ontario

## PREMIER JAZZ, RAGS & BLUES BOOKS - 1A and 1B by Martha Mier Alfred Publishing # 41038 - # 41039

An already successful set of method books gets even better with the addition of Jazz, Rags & Blues books with original pieces that reinforce concepts introduced in the Lesson Books 1A and 1B. The pieces correlate page by page with the materials in the lesson books and can be assigned alongside or as review material after the designated pages are completed. Now students can enjoy ragtime, blues, boogie and jazz right from pre-reading level! The duet accompaniment played by the teacher or parent provides the rhythmic stability and adds harmonic interest. Playing duets helps cement the necessity of counting and makes the pieces fuller and more enjoyable.

These books are great gems from Martha Mier and compliment the Premier series!

Jean Ritter - British Columbia

## MONKIN' THE BLUES by Eric Baumgartner Willis Music Company Hal Leonard Publishing # HL00121943

Although this fabulous selection came to me as sheet music, it's a small part of this composer's cool jazz. If you're as pleased with the editions of jazz to our teaching repertoire as I am, you need to include this composer.

*Monkin' The Blues* is a tribute to the icon Theolonius Monk and it encompasses a variety of jazz elements, especially the complicated and delicious rhythms. Deceptively clean, you can sneak up on your students before they realize they really have to focus to make this work. Great teaching piece.

Bettijo Smith - Alberta

## A PERFECT TEN 10 Piano Solos in 10 Styles Book 4 - Intermediate by Melody Bober Alfred Publishing # 42337

In book four of Ms Bober's collection, she has amassed ten pieces in different styles to challenge and excite both teacher and student. The four major stylistic periods are represented by Bach, Benda, Ellmenreich and Bartok. Ms Bober then composed pieces in showstopper, jazz, Latin, blues, ragtime, and ballad styles to round out the collection.

Each piece features technical challenges that make them excellent study pieces. Included are dotted rhythms, large left hand leaps, triplets, syncopation, and articulation requirements.

This collection would be an excellent resource for all students and teachers who are looking for pieces that represent the most well known eras and genres.

Laureen Kells - Saskatchewan

## JAPANESE FOLK SONGS COLLECTION 24 Traditional Folk Songs Intermediate Level Piano Solo Arranged by Mika Goto Hal Leonard Publishing # HL00296891

This collection of 24 traditional folk songs is instantly appealing. The cover artwork is beautiful. The table of contents gives the English title along with the Japanese characters and the pronunciation. Included also are the notes for each song. Having the full story behind all of the pieces will definitely aid the students in their interpretation. As I played through the pieces in the book, I could hear that all of the selections were recognizable as belonging to the Japanese culture but were still quite varied in style, tempo and key. One piece that stood out for me was *You're it*. The notes in the front were helpful with this lovely lyrical piece in describing the group game that the children would play, which is much different than our tag. The *Sakura* is a title used in many method books, but the one included in this collection is quite different than others I have heard. This piece is written originally for the traditional Japanese stringed instrument, the koto. *Time to go home* is written as a chorale and tells the story of the temple bells chiming the time and the children joining hands and singing as they go home together at the end of the day. The arrangements in this collection would make a welcome addition to a student's supplementary repertoire and a theme recital telling the stories would be an interesting, educational and beautiful undertaking for a studio.

Rita Raymond-Millet - New Brunswick

## REVIEW OF PUBLICATIONS - cont.

## CRITIQUE DE PUBLICATIONS



### HAPPY TIME (on s'amuse an piano) by Alexandre Tansman Hal Leonard Publishing # HL00123106

Tansman is a polish born composer, studying at Warsaw University and following in the hallowed footsteps of his compatriot, Chopin, moving to Paris in 1919. Happy Time is prefaced with a very good biography of the composer and suggestions for studying his music.

For many years I've used Tansman's *Pour les Enfants* series, especially the fourth set. Somehow, I wasn't acquainted with *Happy Time*. The book we're addressing is the book 3, consisting of interesting, rather short pieces. There is no effort at art work, which is fine, as our primary job is to teach sound and it certainly keeps the price of the book reasonable. Each little gem is fashioned into the style of different composers. With the exception of *Arioso, alla J.S. Bach*, the left hand is repetitive therefore, the player can master the accompaniment, solidify the rhythm and enjoy the different aspects of the upper hand.

A delightful range of harmonic interest with a lot of chromatic flavor, grace notes and in the case of *In Memory of George Gershwin* wonderful syncopation. *De Petit Jeu, Danse d'Orient* and *Finale* are marked Vivo, the other seven have slower markings. Most are accessible for small hands, the lovely little *Nocturne* being an exception.

Utilizing this compilation we have an opportunity to introduce history and style, while the player is thoroughly enjoying some lyrical and rhythmic studies.

Bettijo Smith – Alberta

### A DOZEN A DAY SONGBOOK EASY CLASSICAL Book 1 The Willis Music Company Hal Leonard Publishing # HL00121741

This book of classical favourites is designed to be a coordinate with the well-known *A Dozen a Day* series of technical exercises, although the volume could also be used independently for supplemental repertoire or sight-reading practice. The premise of the book is to apply the technical skills developed through the *A Dozen a Day* exercises in the performance of well-known music that will appeal to students. This goal is worthwhile; however, this collection is somewhat limited in the extent to which it achieves what it sets out to do.

Arranging orchestral music for the piano is a significant challenge, particularly when the goal is to take a complex and lengthy piece of music and make it accessible for a beginning pianist. In this collection, the more effective arrangements focused on capturing important melodic lines (for example, Bach's *Jesu, Joy of Man's Desiring*). Pieces in which the harmony plays a central role (for example, Handel's *Sarabande in D minor*) suffered more when many notes were omitted. The teacher duet parts help to fill in some of the missing material and are integral to capturing the character of the music. The recorded accompaniments on the included CD provide some of the original instrumental flavor and allow the student to experience a fuller arrangement even when practicing independently; however, the recordings suffer from some ensemble problems and lack musicality (for example, dynamic changes are barely perceptible and many pieces end very abruptly).

The effort to maintain some of the essential melodic, harmonic, and

rhythmic character of the original music has resulted in pieces that are considerably more technically challenging than the exercises in the corresponding *A Dozen a Day* volume. While the exercise book stays mainly in 5-finger positions or moves the same pattern up the keyboard by step, the collection of classical pieces requires much more advanced movement around the keyboard and more complex fingering (for example, crossing over the thumb and substituting fingers on the same note in preparation for a move). Additional technical challenges that are not present in the exercise book include the presence of both triplets and pairs of eighth notes in the same melody (Tchaikovsky's *Symphony No. 5 - 2<sup>nd</sup> movement*) and grace notes played with fingers 4 and 5 (Vivaldi's *Winter - 2<sup>nd</sup> movement from the Four Seasons*).

This volume could be an interesting resource for a more advanced student needing quick study material or sight-reading practice, particularly if the student's musical preferences included classical orchestral music. While the solo piano parts by themselves can sometimes lack musical interest, the addition of the teacher duet parts fills in some of the missing character of the original orchestral pieces and is more musically satisfying than playing along with the recorded accompaniments. The difference in technical difficulty between the exercise book and the classical pieces makes the collection less useful as a companion volume to the corresponding exercise book, as students could become discouraged when faced with significant technical challenges that they had not yet experienced in the exercises.

Nancy Mitchell - Ontario



## DUETS

**CONTEST WINNERS FOR TWO**  
**10 original piano duets**  
**Book 5 - Late Intermediate**  
**Alfred Publishing**  
**# 42274**

By five of Alfred's most popular American piano duet composers: Catherin Rollin, Carol Wickham, Ernest J. Kramer, Micheal Shott and Robert Vandall.

Primo and Secondo parts (of equal interest and level of difficulty) are printed on facing pages and arranged in order of difficulty from approximately grades 6 – 9. *Remember When* by Rollin in 12/8 time is a good introduction to quadruple compound time with its repeated triplet chords. I loved the set of three Jazz Duets by Wickham which would work well played as a set with its contrasting styles incorporating swing rhythm and syncopations. The *Three Waltzes* by Vandall are very effective and present no difficulties for the intermediate student. Marked: Graziso, Moderate espressivo e rubato and Vivace, the set would appeal to both young people and adult students. *Ostinato* by Shott is the most challenging piece with its meter constantly alternating between 3/4 and 4/4 time, octave hand positions and syncopated rhythms. Ranging over the whole keyboard, this last piece would make a show stopping recital or festival piece.

*Nita Pelletier - British Columbia*

**FLY, BUTTERFLY, FLY**  
**A Piano Quartet – 2 pianos, 8 hands**  
**by Joanne Bender**  
**RedLeaf Pianoworks**

What a delightful intermediate level quartet! With spring upon us and summer around the corner, the appearance of butterflies is near. The primo of piano 1 represents the fluttering wings of the butterfly with its many eighth notes. For the majority of the part the hands play identical notes an octave apart. Piano 1 secondo plays a supportive role with moments of lovely melody taking the lead. When the primo player sits on a whole note, the secondo eighth notes step in to "flutter the wings". Piano 2 primo is written more simply than piano 1 primo but also has occasions where it takes the melody. The register of piano 2 primo is lower than piano 1's. There are very few moments of "fluttering". Piano 2 secondo is also lower than that of piano 1 secondo and they are contrasted rhythmically.

This quartet is in G+ with lovely complimentary parts. Both the melody and harmonies are attractive creating a graceful experience!

*Jean Ritter – British Columbia*

**ROUND AND ROUND**  
**ON THE MERRY-GO-ROUND**  
**Piano duet series**  
**by Janice Thoreson**  
**Alberta Keys Music**

This piece encourages the students to work together and create the music of the Merry Go Round. They are encouraged to start very slowly and gain speed. The opening section sounds exactly as you would expect, with the old calliope starting up and getting ready for the ride. In the middle section the merry-go-round breaks down and the regular rhythm and melody changes, all of a sudden offering up a playful exchange between the parts in varied time signatures and keys. I played this piece with one of my students who thought it could be either that the merry-go-round had broken or that someone was feeling a little ill after going around faster and faster. Once the merry-go-round is fixed, the piece returns to the pleasant melody until it slows down and ends. This is definitely a fun piece that would be enjoyed by many and would allow the creative students to really play with the story.

*Rita Raymond-Millet - New Brunswick*

*Thank you*

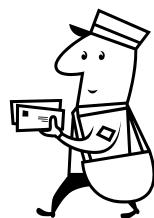
*Bettijo, Jean, Joyce, Katherine, Laureen, Lisa, Nancy, Nita, and Rita  
for doing the reviews – I really enjoy reading them and I know so  
will the members*

*Dina*



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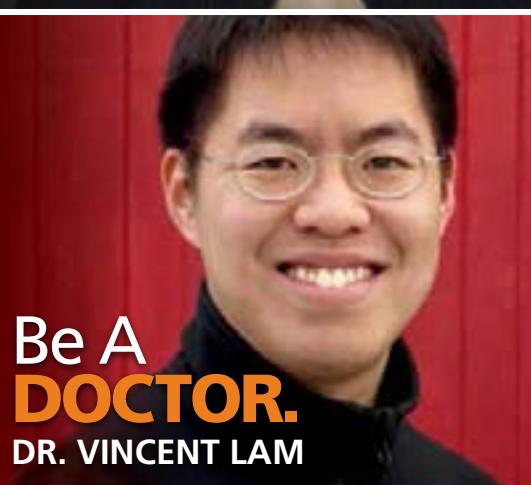
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