



# THE CANADIAN MUSIC TEACHER

## LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 64 - NUMBER 2 - JANUARY 2014



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



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# WHAT'S INSIDE . . .

- 4 Greetings from CFMTA/FCAPM President
- 6 Hello from the Editor
- 8 Mark your Calendar
- 11 The CFMTA/FCAPM Certificate of Recognition  
for Professional Achievement
- 12 William Andrews Canada Music Week® Awards  
*North Shore - British Columbia*  
*Halifax - Nova Scotia*
- 16 Canada Music Week® - *Coast to Coast*
- 24 Strategies for Coping with Performance Anxiety
- 30 ABC's of Mobile Devices
- 32 Jazzin' it
- 34 Using Evernote to Track Students Progress  
and Send Lesson Notes
- 36 Excerpt from - The Middle Years:  
Rebooting Student Progress and Interest  
after 2 or 3 Years of Lessons
- 39 4th North West International Piano Ensemble  
Competition
- 40 Goodbye to a Teacher, Performer and Friend  
*Andrew Markow*
- 41 What's New at the Conservatories?
- 44 Review of Publications
- 48 Delegates and Officers Directory
- 50 Please Support our Advertisers

## PUBLICATION INFORMATION

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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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## GREETINGS FROM CFMTA/FCAPM PRESIDENT

*Charline Farrell*

### President's Message.....

Best wishes to each one of you for a happy, healthy 2014! We have come to accept that the year numbers that used to sound like science fiction to us now sound perfectly normal!

It goes without saying that we have all worked hard to attain high standards in our chosen fields of music. Our qualifications allow us to be part of a National Association which promotes excellence in music education. We offer our students the highest quality of music education in Canada. We have the skills to offer beginning students a strong introduction to their vocal or instrumental journey, and lead them well prepared to a level of senior competition, if that is the path they choose.

This is our tradition: to be respected teachers of music and to carve out careers for ourselves that provide us with fair financial compensation and a sense of satisfaction and success.

Most of us will recall that as young musicians, we were often asked to play for events in our churches, our schools, and our communities. We felt honoured and proud to play or sing for church services, weddings, Christmas concerts, opening exercises at school, friends' weddings....the list goes on... We performed these services freely, willingly and generously, understanding instinctively that we were given gifts that were meant to be shared with others.

As young adults we had to face reality. We were expected to earn a living!

How fortunate we are to be able to do something we love and be compensated for it! A career teaching music is an honorable profession, and we should all be proud that we have work that touches so many lives, brings us feelings of accomplishment, and pays our bills! Let me be clear – we deserve to earn a living teaching music – and we deserve fair remuneration for our services.

There is, however, another side to being an artist. All of the good teaching we have received, and all of the practising we have done, would be to no avail if we had not been blessed with the gift of music. Thus we are called to share this gift generously with others. True music, by its very nature, touches us in a deep place within that should remind us that we have been blessed with this gift.

The idea of sharing our gift brings me to Community Outreach. Outreach may include friends and family, those in towns, cities, and countryside, nursing homes, all children, the elderly, those who grieve, all those incapacitated by mental illness, physical challenges and loneliness. Those of us with artistic gifts are called to share with others. It is a privilege, and we should feel honoured to do so.

Teachers in my local branch are taking a student recital to a nursing home this month. Another of my colleagues directs a choir of seniors, some in their nineties and still living on their own. She has given freely of her gift of music to her community for many years, and I am honoured to work beside her by accompanying her choir.

We are members of a profession where we continue to learn throughout our lives. We are usually able to teach until we choose to retire. We earn a living passing on all of our knowledge of music to others, and we are able to share our love of music with many people, young and old.

We are indeed lucky!

### Mot de la présidente.....

Mes meilleurs vœux à chacun pour une année 2014 remplie de bonheur et de santé! N'est-ce pas qu'il est étonnant de constater que ces chiffres qui pour nous appartenaient aux films de science-fiction sont maintenant réels?

Il va sans dire qu'à l'intérieur de nos spécialités musicales respectives, nous avons tous travaillé fort pour atteindre de hauts degrés de qualité. Grâce à ce travail et à nos compétences, nous pouvons faire partie d'une association nationale qui favorise l'excellence de l'enseignement musical. Nous offrons ce qu'il y a de mieux au Canada. Grâce à nos aptitudes, nous pouvons façonner le cheminement d'un étudiant depuis les fondements solides de sa formation vocale ou instrumentale jusqu'aux niveaux supérieurs, et même le guider à travers l'exigeante préparation de concours prestigieux, si c'est ce qu'il souhaite.

Traditionnellement, nous désirons être estimés en tant que professeurs de musique et nous voulons nous bâtir une carrière qui nous apporte du succès, tant du point de vue personnel que financier.



Plusieurs se rappelleront leurs débuts, alors qu'ils étaient amenés à se produire en diverses circonstances. Nous étions tellement fiers de jouer ou de chanter à l'église, à l'école, lors de concerts de Noël, ou de mariages, par exemple. Ayant naturellement le désir de faire connaître nos talents à notre communauté et de partager notre passion, nous le faisons gracieusement et généreusement.

À l'âge adulte, toutefois, il nous a fallu faire face à la réalité et gagner notre vie. Quel privilège d'être rémunéré pour faire quelque chose que l'on aime! Une carrière dans l'enseignement de la musique est une profession honorable. Nous pouvons tirer une grande fierté de pouvoir accomplir un travail qui touche la vie des individus de façon si particulière et qui nous procure un tel sentiment d'accomplissement... tout en payant nos factures! En clair, nous méritons de gagner notre vie comme professeur de musique et nous sommes dignes de recevoir une juste rémunération pour nos services.

D'autre part, nous sommes des artistes. Les heures passées à s'instruire et à répéter auraient été stériles sans un certain talent musical sous-jacent. Par conséquent, notre mission est de partager libéralement notre art avec les autres. De par sa nature, la véritable musique touche profondément nos cœurs nous rappelle que ce don est une bénédiction.

Ces propos m'amènent à vous parler du programme "Community Outreach". Celui-ci peut s'adresser à des amis, des parents, gens des villes et des campagnes, tous les enfants, les aînés, les résidents des maisons de retraite, les personnes aux prises avec des limitations physiques ou mentales, les gens seuls ou endeuillés. C'est avec eux en particulier que nous avons l'honneur et le devoir de partager nos dons artistiques.

Les professeurs de mon association provinciale ont eu l'idée de tenir un récital d'élèves dans un centre d'hébergement pour personnes âgées. Une de mes collègues, qui consacre du temps dans sa communauté depuis plusieurs

années, dirige une chorale de personnes retraitées dont certaines ont passé le cap des quatre-vingts dix ans et sont toujours autonomes. C'est un privilège pour moi de travailler à leurs côtés en tant qu'accompagnatrice.

Nous gagnons notre vie en transmettant notre savoir musical et notre passion à des gens de tous les âges. Nous exerçons une profession qui nous permet d'apprendre continuellement, jusqu'à la retraite et même au-delà. Quelle chance nous avons!



## **ANNOUNCEMENT OF ANNUAL GENERAL MEETING 2014**

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

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

**Venue - TBA**

Business to be conducted includes:

Complete the business of the current year

Transact business as it is brought before the meeting

Appoint Auditors.

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

**Venue - TBA**

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

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



## HELLO FROM THE EDITOR

*Dina Pollock*

Hello Everyone,

I hope you all had a great holiday season with family and friends.

When I read the Canada Music Week® events from all across Canada - Wow! What great ideas and impressive ways to keep our youth excited about Canadian music - Congrats to all the branches and to the winners of the William Andrews awards.

A bit of housecleaning:

- I have included the financial report from CFMTA/FCAPM for the year ending May 31, 2013 on page 7 (this was not included in the last issue)

- All posters can be downloaded from the website - [www.cfmta.org](http://www.cfmta.org) under programs and competitions

All application forms can be downloaded from the website.

If you have any issues with the posters or application forms, please let me know and I will forward the files to you.

If you have any topics or ideas for articles please email me and I will do my best to find these for us.

Thank you to Charline, Cindy and Bernadette for helping to get all the information compiled to be included in this issue.

Thank you to Dr. Julia Brook & Dr. Joseph Ferretti, Gail Berenson, Esther Bing, Dr. Christopher Foley, and Margaret Macpherson for allowing me to print and reprint their articles. I know all of our members will enjoy them.

So, until next issue - enjoy

*Dina*

## FRONT COVER PHOTO INFORMATION



**William Andrews Award Winner** - North Shore - British Columbia (names listed on page 13)



**Ontario** - Newmarket Branch (more info on page 21)



**Ontario** - Owen Sound Branch (more info on page 20)



**Prince Edward Island** - names listed on page 23



**William Andrews Award Winner** - Halifax - Nova Scotia (more info on page 14)



**Yukon** - (more info on page 16)



**Saskatchewan** - Saskatoon Branch (more info on page 19)



**Ontario** - Thunder Bay Branch (more info on page 20)



**CANADIAN FEDERATION OF  
MUSIC TEACHERS' ASSOCIATIONS**  
**STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS**  
**FOR THE YEAR ENDED MAY 31, 2013**  
(with comparative balances for the year ended May 31, 2012)

	2013					2012	
	Operating Fund	Young Artists Fund	Special Projects Fund	Trust Fund	Endowmen t Fund	Total	Total
<b>Revenues</b>							
Fees (schedule 1)	\$ 75,754					\$ 75,754	\$ 75,186
Canada Music Week (schedule 2)	5,240					5,240	7,412
Young Artists (schedule 3)		\$ 9,909				9,909	4,934
Special Projects (schedule 4)			\$ 8,931			8,931	11,139
Newsletter (schedule 5)	23,205					23,205	23,519
Trust (schedule 6)				\$ 21,687		21,687	12,295
Endowment					\$ 385	385	547
Convention							7,627
Interest and Other	2,965					2,965	2,617
	<u>107,164</u>	<u>9,909</u>	<u>8,931</u>	<u>21,687</u>	<u>385</u>	<u>148,076</u>	<u>145,276</u>
<b>Expenditures</b>							
<b>Program expenses</b>							
Canada Music Week	4,510					4,510	5,508
Young Artists		7,384				7,384	3,281
Special Projects			3,460			3,460	14,972
Newsletter	39,905					39,905	38,918
Trust				19,292		19,292	12,295
	<u>44,415</u>	<u>7,384</u>	<u>3,460</u>	<u>19,292</u>		<u>74,551</u>	<u>74,974</u>
<b>General and administrative expenses</b>							
Bank charges	120					120	170
Bonding and insurance	1,943					1,943	1,927
New initiatives	2,941					2,941	3,466
Office and telephone	2,376					2,376	2,420
Professional fees	5,969					5,969	7,292
Public relations	6,262					6,262	4,601
Travel and meetings	24,194					24,194	21,817
Website	1,071					1,071	1,196
	<u>44,876</u>					<u>44,876</u>	<u>42,889</u>
<b>Honoraria / Administration</b>							
Secretary/Treasurer	17,980					17,980	14,580
President							900
Finance chairman							500
	<u>17,980</u>					<u>17,980</u>	<u>15,980</u>
Total expenses	<u>107,271</u>	<u>7,384</u>	<u>3,460</u>	<u>19,292</u>		<u>137,407</u>	<u>133,843</u>
<b>Excess of revenues over expenditures</b>	<b>(107)</b>	<b>2,525</b>	<b>5471</b>	<b>2395</b>	<b>385</b>	<b>10,669</b>	<b>11,433</b>
<b>Net assets, beginning of year</b>	<b><u>198,729</u></b>	<b><u>46,011</u></b>	<b><u>7,023</u></b>		<b><u>40,855</u></b>	<b><u>292,618</u></b>	<b><u>281,185</u></b>
<b>Net assets, end of year (note 2)</b>	<b><u>\$ 198,622</u></b>	<b><u>\$ 48,536</u></b>	<b><u>\$ 12,494</u></b>	<b><u>\$ 2395</u></b>	<b><u>\$ 41,240</u></b>	<b><u>\$ 303,287</u></b>	<b><u>\$ 292,618</u></b>

The accompanying notes are an integral part of these financial statements.

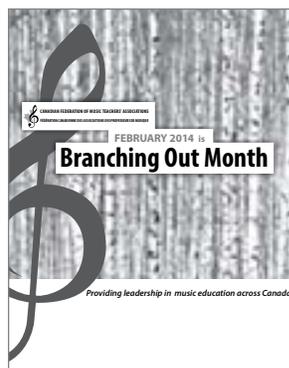


# Mark your Calendar

# Inscrivez à votre agenda

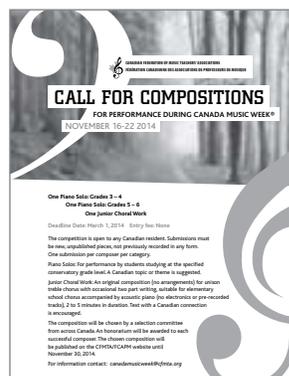
## BRANCHING OUT TO OUR STUDENTS

- February 2014  
Submission deadline May 1, 2014  
Send a photo of your event, along with a short description for a cheque for \$ 50.00 for more information check the website or contact [admin@cfmta.org](mailto:admin@cfmta.org)  
*To make sure any photo prints clear in the magazine try and take it at the highest resolution of your camera.*  
- Thanks Dina



## CALL FOR COMPOSITIONS

- deadline March 1, 2014  
The Competition is open to any Canadian resident. Submissions must be new, unpublished pieces, not previously recorded in any form.  
Please direct submissions and questions to:  
Po Yeh - [canadamusicweek@cfmta.org](mailto:canadamusicweek@cfmta.org)



## THE NATIONAL CFMTA/FCAPM ESSAY COMPETITION

- deadline May 1, 2014  
The competition invites submissions of essays on any topic related to music teaching, pedagogy or performance practice. There is no fee to enter.  
for more information check the website [www.cfmta.org](http://www.cfmta.org) or contact  
Po Yeh - [canadamusicweek@cfmta.org](mailto:canadamusicweek@cfmta.org)



PLEASE NOTE ALL POSTERS ARE AVAILABLE FOR DOWNLOAD ON THE WEBSITE 8.5 x 11 AND IN FULL COLOUR.

Thanks Dina





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presented by CFMTA/FCAPM, to encourage members to grow as musicians, educators and mentors.

The Canadian Federation of Music Teachers' Associations has set up a program in which those who show professional development/practice throughout the year be rewarded with a certificate. The certificate is renewable every two years. A fee of \$10.00 to cover the administrative cost, certificate and postage must accompany the application form. These high quality certificates could be displayed in studios and the recognition used

in advertising. Please note that this is a voluntary program for individual members and is in no way part of the membership process, which is handled by our provincial organizations. For more information, go to our website, [www.cfmta.org](http://www.cfmta.org), click on professional development. Here you will find the form which can be downloaded and completed electronically. Certificates will be mailed once all the information is received via regular mail.

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

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➔ CFMTA Certificate of Achievement

➔ Page down to Application form



## 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.

# WILLIAM ANDREWS CANADA MUSIC WEEK® AWARDS

*North Shore - British Columbia*

## North Shore Branch, BCRMTA Wins William Andrews Canada Music Week® Award for the Second Time

The North Shore Branch, BCRMTA is the proud winner of one of the two CFMTA/FCAPM William Andrews Canada Music Week® Awards for 2013. Our Branch also won this Award in 2008.

In November 2013, the North Shore Branch, BCRMTA hosted its 9<sup>th</sup> annual Canada Music Week events. We introduced a new feature into our usual format this year.

For the previous eight years, our Canada Music Week® events have centred around our commissioning new works from BC-based composers, and our CMW Recitals have consisted of three elements: premiere performances by students of the new works written by our guest composers; premiere performances of student compositions; and of course student performances of works from the Canadian repertoire.



L to R: Anna Levy, Frank Levin, Dr. Carolyn R. Finlay

Our CMW Recital 2013 held Sunday, November 17 in North Vancouver once again consisted of the three above features. Our guest composer was Frank Levin who describes his music as “classical crossover” in style.

Frank contributed two unpublished works for our students to premiere. *Christmas Alone: Theme and Variations* was premiered by North Shore student Annudesh Liyanage, and Levin’s *Romance in E Flat* was performed for the first time by student Jesse Wang. In addition, Annudesh also performed Levin’s *The Stately Victorians of Pacific Heights*, a previously published musical tribute to the stately old Victorian homes in San Francisco.

This year our CMW recital also included a new feature: we invited pianist Anna Levy, a specialist in contemporary music, to open the CMW Recital with a 50-minute



Anna Levy

recital entitled “An Historical Overview of Canadian Music for Piano from Calixa Lavallee to Michael Conway Baker.” Believing that hearing works of a professional and virtuosic level of difficulty would inspire both teachers and students alike to further explore the more advanced Canadian repertoire, we engaged Anna to perform the following works. Notes about each of the composers represented were provided in the printed programme:

Calixa LAVALLEE (1842-1891)  
*The Ellinger Polka, op. 8 and Le Papillon, op. 18*

R. Nathaniel DETT (1882-1943)  
*Juba Dance (from the Suite “In the Bottoms”) (1913)*

Jean COULTHARD (1908-2000)  
*Three Preludes: IX-Innocence; III-Pensive & XIII-Illumination*

Francois MOREL (1926)  
*Etude de sonorite, No. 2*

Ann SOUTHAM (1937-2010)  
*Rivers, Set 1, No. 2*

Michael Conway BAKER (1937)  
*Four Piano Pieces, op. 22*

Alexina LOUIE (1949)  
*I leap through the sky with stars.*

Anna’s performance gave our students, parents and teachers the unique opportunity to hear part of the rich historical legacy of our Canadian music for piano, including works written during the 19<sup>th</sup> century which most had never heard before.

Our CMW Workshop with Frank Levin was held on Sunday, November 3, 2013; six student composers ranging in age from 6 to 16 presented their own compositions. Five of the six student composers subsequently performed their own works at the CMW Recital:

- Aditi Raiturkar - *Ghosts Climbing Upstairs*
- Alora Bond - *Breathe*
- Serena Schimert - *Affection*
- Julia Tancon - *Land of the Rising Sun*
- Martin Barne - *Midnight.*

Our CMW Recital was attended by a large and enthusiastic audience who heard two premieres of works by composer Frank Levin, five student composers performing their own works and thirty-four students performing Canadian repertoire ranging from preparatory to advanced levels.



**BACK ROW from L to R:** Anna Levy (wearing the red gloves), Martin Barnes, Frank Levin, Serena Schimert, Alora Bond, Julia Tancon and Dr. Carolyn R. Finlay

**FRONT ROW L to R:** Jesse Wang, Aditi Raiturkar, Annudesh Liyanage (looking back).

*Frank LEVIN gave the students who had performed his works and each of the student composers a copy of his book "Complete Chord Classics".*

The event was publicized in the November newsletter from the Canadian Music Centre, BC chapter, and was followed by our customary reception at which everyone had the opportunity to purchase copies of Frank Levin's music and CDs, and to chat with our guest artists.

*Submitted by  
Dr. Carolyn R. Finlay, Co-ordinator  
CMW, North Shore Branch, BCRMTA  
All photographs taken by Don Mowatt*



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# WILLIAM ANDREWS CANADA MUSIC WEEK® AWARDS - cont.

*Halifax, Nova Scotia*

The Halifax chapter celebrated Canada Music Week with special recitals at the Calvin Presbyterian Church, on Saturday, November 23. The guest speaker was Peter Togni, the well-known composer, performer, and CBC radio broadcaster. The afternoon featured two recitals of violin and piano students. They all performed either original compositions or pieces by Canadian composers. The recital opened with a special arrangement of *O Canada* by Skippy Mardon for her violin and piano students.



Guest speaker Peter Togni with teachers Julie Post and Megan Henley

to try and copy anyone else but you also don't have to try to create something totally new. All musicians should listen as much as possible to all kinds of music from all over the world. Teachers can help young composers by sympathetic encouragement to improvise and find their own voice in their creativity.

The afternoon was inspiring to students, parents and teachers. Students performing were from the studios of Anna Lea Bartonova, Simon Docking, Shahien Hamza, Megan Henley, Skippy Mardon, Julie Post, Elizabeth Shearouse, Diana Torbert, and Lorna Wanzel, Thanks to Elizabeth Shearouse for organizing this wonderful event.

*Submitted by Diana Torbert*



Violin & Piano students of Skippy Mardon

Another unique aspect of this afternoon included art works created by students that expressed something about the piece they were going to play. These were displayed in the foyer of the church for all to see and admire. Everyone seemed to appreciate these visual expressions of the music they heard.

Peter Togni gave a presentation between the two recitals called, "Why Compose?"

He posed interesting questions such as "Why do we need music?" and "How long has music been in existence?" Mr. Togni talked about the earliest history of music and how it has always been a part of the human experience. His advice to young composers was to experiment and explore. He made the point that there is always room for more music and new ideas – not all the good music has been composed yet! Creativity is ongoing – we all have original ideas. It is important to be true to yourself and express who you are in your music. You don't have





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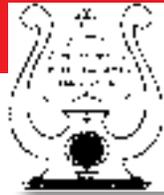
As much as possible, subject matter should coincide with the main themes of *Collaboration, Performance and Wellness*.

Researchers submitting papers that desire peer review of their research should refer to the requirements detailed at [www.cfmta.org](http://www.cfmta.org) using the research link.

Further information will be available in the Spring issue of the Canadian Music Teacher Magazine and on the website.



# CANADA MUSIC WEEK® - *Coast to Coast*



## YUKON

Canada Music Week® was celebrated in the Yukon Territory with an all Canadian student concert, featuring students from seven to sixteen years playing and singing a variety of selections that included works by James Gayfor, Oscar Peterson, Rebekah Maxner, Donna Rhodenizer, Canadian Folk tunes, and even a composition by a student. The effort made by teachers to expose their students and the public to Canadian composers and their music is greatly appreciated.



*Submitted by Anne Avery*

## BRITISH COLUMBIA

Twelve of our Branches were happy to share their excitement and activities for Canada Music Week® with me! It is wonderful to see so many composers, colleagues, students, and parents involved in the celebration of our Nation's Composers and Works!

Four of our Branches - Coquitlam/Maple Ridge, Shuswap, Sunshine Coast, and Vernon all held Concerts, some of which feature original compositions by students. These were followed by Award Ceremonies in honour of great student achievement.

Abbotsford held a Concert where all of the Composers of the pieces performed were present in the audience! Mr. David Duke emceed the programme and commented on four original compositions presented by students. He made wonderful suggestions as well as encouraged these budding composers! Further, he discussed his ideas, technique, and style when composing. Ten of his own pieces were performed throughout the concert. Awards were presented to students with the highest marks in both Practical and Theoretical Examinations.

The Chilliwack Branch featured Mr. Bob Baker from the Canada Music Center, who spoke about the resources and programmes available through this agency. He also presented each performer at the Concert with a Canadian Music CD. A Reception followed the Concert and featured a large Canadian Flag Cake.

In Nelson, a series of recitals showcased 51 performances played by students varying in ages from 7 to 70! At a separate time, six of our Colleagues

met with Rick Lingard of the Kootnay Musical Academy for a hands-on workshop on Pro-Logic.

The North Island Branch hosted Ms Teresa Richert, a composer from the Lower Mainland, who presented two workshops for our enjoyment and edification. At the Teacher's Workshop, she presented some of the works available through the Red Leaf Piano Works group, of which she is a member. Some of the works she presented were her own as well as those of J. Burge, M. Hill-Duncan, B. Porter, S. Griesdale, and J. Bender, to name a few. In the afternoon, Ms. Richert encouraged the students with many helpful ideas on *How to Get Started in Composition*. Each participant received a small pamphlet containing some of these ideas. These Workshops were followed by a Concert featuring 50 performances. A great day was enjoyed by all!

I am pleased to announce that the North Shore Branch is one of the proud recipients of the William Andrews Canada Music Week® Award!

- A full report is on page 12

South Okanagan Branch has members from Osoyoos north to Summerland. They held a recital featuring student performances as well as two original compositions. Awards were presented to students for the highest marks in Practical and Theory Examinations.

A plaque and scholarship for Excellence in Music in memory of Madame Janisch were presented to students Matthew Thomas and Jasper Meiklejohn. Not only do they demonstrate excellence in their personal musicality, but are also willing to share their talent with the Community. The Branch is very appreciative for the financial support it receives for its Scholarship Fund from the IODE Diamond Jubilee Chapter as well as the family of Madame Janisch.

In Vancouver, Canada Music Week was celebrated by hosting the Student Performers' Guild Festival on the second and third weeks of November. A special Canadian Class is featured to highlight Canadian Compositions. Scholarships were generously provided by Tom Lee Music to the best performances of these Canadian works. These awards were presented at an Honours Concert on Dec 8 to Jayden Kung (Jr. Division), Anthony Han (Inter. Division) and Cindy Zhou (Sen. Division).

Victoria Branch was very busy during Canada Music Week. On Wednesday, Nov. 20, the Branch's member and composer Dianne Berry addressed her fellow members at the Royal Oak Golf Club. As well as being a teacher and adjudicator, she also performs on the flute, piano, and guitar. She performed

one of the four pieces she composed for a film score entitled *Above the Clouds*. As well, she presented several other excerpts from a CD produced by her group called *Two Flutes and a Violin*. As well as performing her own works, Ms Berry addressed the question "What makes a piece of music better". On Saturday evening, she adjudicated the Murray Adaskin Composition Competition. At the Canada Music Week® Recital, the winners were announced. Henry Hagan-Braun earned first place in the Junior Category, while Danae Kong placed second in the same category. The senior group saw Brian Fremlin place first, and Debbie Baynes second. Dianne Berry then enchanted the audience with premiere performance of her first composition in an electroacoustic style: "Calling". Of the fifteen performers in the Concert, five of the works were un-published pieces made available by Ms. Berry.

It is lovely and encouraging to see so many Branches getting into the spirit of Canada Music Week with so many varied projects! Keep-up the wonderful work and tradition!

*Submitted by Sonia Hauser*

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**ALBERTA**

**Joan Milton from Lethbridge**

**reports:** A very successful Canada Music Week and Awards recital was held on November 23 in McKillop United Church. The first portion of the recital was dedicated to Canadian compositions with other compositions following. At the conclusion of the recital branch awards were presented to students achieving high marks in their exams.

At the ARMTA Provincial AGM, small gifts are given to members who reach Milestone Years. Marilyn Sinclair reached the 50 year membership milestone; Linda Dickey received the 40 year Milestone gift. These awards should have been presented at the Provincial AGM held in Red

Deer in November, but due to weather conditions neither Marilyn nor Linda were able to attend.

Photos from the event were submitted to the Lethbridge Herald.

**Marie Gazzard from Fort McMurray**

**reports:** The Fort McMurray Music Teachers' Association Annual Awards and Scholarship Recital was held on November 22, 2013 in celebration of Canada Music Week. Our event celebrates all First Class Honour students within the Regional Municipality of Wood Buffalo over the past year. We presented 82 Certificates of Excellence, and 31 scholarships totalling \$10,400 were given. 22 students performed for the recital portion, and a reception followed.



Fort McMurray Branch



Fort McMurray Branch

*Submitted by Judith Ammann*

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## SASKATCHEWAN

The **Saskatoon Branch** put on a contemporary showcase with Kathleen Gable adjudicating. Their event was held in Convocation Hall on the Bechstein piano.



**West Central Branch** invited Dr. Christine Vaderkooy to adjudicate their contemporary showcase featuring the



music of Penny Rosten of Saskatoon.

On November 17<sup>th</sup> **The Battlefords Branch** hosted a Canada Music Week<sup>®</sup> Student Recital. The recital was held at the Battleford United Church. Posters were printed and circulated in Unity, Spiritwood and the Battlefords. The title we used for the recital was *65 Years of Sound Advice* as this year is the 65<sup>th</sup> anniversary of the Battlefords branch of SRMTA. Our students presented a nice variety of pieces from grades one through grade ten. The Canadian composers were highlighted. Our guest artists were Erin Foreman with a group

of her violin students from North Battleford. It was a very enjoyable afternoon for all who attended.

**Swift Current** put on an event each day of the week: student showcase, guitar concert and workshop by Michael Eckert-Lyngstad, African music and dance workshop with Celia Hammerston, piano concert by Andrea Neustaeter, MYC workshop with Barb Levorson, Java and Jazz evening at Urban Ground Café.

*Submitted by Dorothy Hamm*

## MANITOBA

On Sunday, November 24 the Manitoba Registered Music Teachers hosted a recital held at Westworth United Church in Winnipeg. The recital was a celebration of Canadian Composers coinciding with Canada Music Week. There were 13 performers including some of our own wonderful composers. There was a wide variety of music played by children as well

as adults. This recital showcased the diverse styles of Canadian composers. We had a beautiful performance by our very own Julianne Dick who has had much of her music published, which is available in music stores.

She spoke to the students about the importance of Canadian music. We also had several young composers

performing their own astoundingly beautiful pieces to a very welcoming and appreciative audience. One of the student's compositions sounded like Oscar Peterson, another like Chopin, and yet another one very ethereal. One very young student did a beautiful job of her glissando! All students performed so well, it was a most enjoyable recital.

*Submitted by Laureen Reeds*

## ONTARIO

### THUNDER BAY BRANCH

Two teachers of the Thunder Bay branch, Dianne Potts and Kathy Schmidt hosted two composing workshops during Canada's Music Week® for children ages 8-14. Each group met for approximately one hour with eight students attending each session. Students had fun with rhythm and beat, call and response, exploring compositional techniques and sharing their own ideas on paper, computer and at the



piano. Each workshop ended with a Canadian cupcake. Two young composers provided entry and exit music with their own compositions. Submitted by *Kathy Schmidt*

### HAMILTON-HALTON BRANCH

On Sunday 24<sup>th</sup> November 2013 the Hamilton-Halton Branch of ORMTA held a Canadian Composers Recital featuring thirty-three pieces performed by solo vocalists, pianists, a guitarist and a vocal ensemble. Though normally open to students only, for this recital teachers were invited to perform as well.

We had a wide variety of ages and levels of performers with 27 different Canadian composers represented, including some original student and teacher works. Past-president, **Warren Nicholson** played the *Prelude* from *Suite Pour Guitare, Op. 40* by Jacques Hétu. Member **Philip Corke** performed his own piano composition, *Goody's Blues*, and affiliate member, **Keisha Bell-Kovacs**, played Barbara

Pentland's *Studies in Line, No. 1 and 2*.

Also, member, **Linda Fletcher**, accompanied two student singers performing her own compositions, *Mr. Nobody* and *Do Not Stand at My Grave and Weep*, and she also sang in the vocal ensemble performing her student, Katerina Gimon's, stunning original piece, called *Boundless*.

Other original student works were *The Sun*, composed and sung by Mira Meikle, and a remarkable *Prelude/Allemande* from Baroque Suite in D Minor by student Theo Selemidis. It was a truly enjoyable and fitting Canada Music Week® Celebration.

Submitted by *Janice Beninger*

### BELLEVILLE BRANCH



The Belleville ORMTA branch hosted its annual Canada Music Week® Junior Recital on Sunday, November 24<sup>th</sup> at Emmanuel United Church in Foxboro. More than thirty young piano students from beginner to grade 4 Conservatory level entertained a large audience of family and friends with their musical performances. The repertoire included piano solos, duets, and trios in a variety of musical styles from classical to popular and featured many selections by Canadian composers. The afternoon concluded with an informal social gathering and

some well-deserved refreshments and goodies provided by the teachers.

Submitted by *Shannon O'Rourke*

### NORTH BAY BRANCH

The North Bay Branch held its annual Honour Recital to celebrate both



Canada Music Week® and the students who participated in Conservatory examinations during the previous year. Certificates were presented to those students who received the highest marks in each level of practical and theory exams.

Additional cash awards were also given in memory of past teachers from our branch, Lynda Kennedy and Evelyn Bourke as well as an ORMTA Advanced Theory Award. Our local Elk's Lodge participated by presenting a generous award to our grade ten winning student. Students who played Canadian Compositions were highlighted and a special CMW Proclamation from the Mayor's office was read.

Submitted by *Nancy Hughes*

### OWEN SOUND BRANCH

On November 22<sup>nd</sup> the Owen Sound Branch hosted a Canada Music Week® student recital at the Owen Sound Alliance Church.



There were twenty-two performers ranging in age from 5 to adult,

and the program featured works by Canadian composers such as Debra Wanless, Anne Crosby, Clifford Poole, Violet Archer and Oscar Peterson. We also awarded three scholarships to the students who had the highest practical and theoretical exam results in 2013. All of the students did a wonderful job playing and each went home with a small Canadian souvenir. After the recital we continued our celebration by sharing a gigantic cake and having some of Mrs. H's famous punch.

*Submitted by Jennifer Lanth*

**OXFORD/WOODSTOCK BRANCH** Canada Music Week® was celebrated this year with an amazing recital, featuring Canadian composers. An arrangement of *O Canada* was featured at the beginning, a composition arranged by Karen Rowell, a native to Woodstock. This arrangement was written for two pianos and eight hands, played by four teachers. Each student performer was given a Canadian pin to commemorate their performance. The ORMTA teachers also recognized the students



who received the highest mark in their music discipline for the 2012-2013 year. It was a great night of spectacular music.

*Submitted by Janna Baigent*

**NEWMARKET & AREA BRANCH** On Sunday, November 24, 2013, the Newmarket & Area Branch celebrated Canada Music Week with an afternoon of Canadian music.

Two recitals entitled **Canadian Composers And Their Music**, featured the students of eleven teachers. Performances from our Piano, Violin, Flute, Voice, and Harp teachers made the afternoon so enjoyable! It was a special treat to hear both harp and flute compositions this year.

Our recitals also debuted the music of two of our own branch teachers. *The Plucky Snake*, composed by Paulette Popp was performed on violin, while Dianne Hughes' composition *Spanish Fantasy* was performed on piano. Congratulations to you both!

As teachers and students, we are so fortunate to be able to celebrate this great week right across the country. It is inspiring to know that Canada is not just about hockey and Tim Horton's. We have a wealth of great musicians and composers with whom we celebrate. A special thank you to the **Canadian Music Centre** for their continued support in preserving and promoting the works of Canadian composers!

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Our festivities concluded with a short reception after each recital. Everyone enjoyed Canadian cupcakes and punch!

*Submitted by Sheila McLean*

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## QUEBEC

La semaine de la musique canadienne fut encore une fois un bel événement. Près de soixante dix jeunes âgés de 5 à 17 ans ont performé tout au long de la journée. En tout, trois récitals ont permis à de jeunes musiciens de faire rayonner la musique canadienne. Nous avons eu la chance d'entendre une large sélection d'œuvres pour piano ainsi qu'une œuvre pour la voix. Les musiciens motivés et brillants avaient été préparés par des professeurs de talent.

De plus, ce fut une journée de découvertes musicales. Nous avons pu entendre de nouvelles compositions telles que:

*L'intrépide* de Frédéric Issid  
*Fantaisies et fugues* d'Alan Belkin  
*A Happy Song* de Judith Altman  
*Le miroir magique* d'Alexandra Delgado  
*Dancing butterfly and Spring blossoms* de Mélina Claude.

Étant donné le haut niveau de performance, la sélection des lauréats fut un défi de taille pour la juge Marybelle Frappier qui était des nôtres pour une deuxième année consécutive.

Le concert gala, le 23 novembre, fut un grand succès. Plusieurs compositeurs et compositrices canadiens mentionnés plus haut étaient présents. Ils furent touchés par l'interprétation des jeunes musiciens et les ont personnellement encouragés. Les étudiants ont reçu des certificats de participation, des prix du centre de musique canadienne de Montréal, remis par Sonia Paquet directrice du centre de musique canadienne à Montréal, ainsi que des bourses bien méritées. Nous étions

également honorés d'avoir parmi nous la présence de Mme Nina Valery, fille de Rose Goldblatt qui fut l'instigatrice de cet événement.

Le public était plus vivant et nombreux que l'année précédente. Nous avons pu rencontrer des musiciens loyaux qui ne rate pas une seule édition de ce festival ainsi que de nouveaux talents qui nous l'espérons, seront des nôtres dans les années à venir !

Canada Music Week® was once again held at St-Laurent's College Hall this year. Nearly seventy young musicians, aged between 5 and 17, performed during three recitals on November 17<sup>th</sup>. We heard a large variety of pieces for piano and voice. Performers were enthusiastic and brilliant and, their teachers were very proud! What a nice day! It was also a day of new discoveries. Among the new compositions played, there was:

*L'intrépide* by Frédéric Issid,  
*Fantaisies et Fugues* by Alan Belkin  
*A Happy Song* by Judith Altman  
*Le Miroir Magique* by Alexandra Delgado  
*Dancing Butterfly and Spring Blossoms* by Mélina Claude.

It was quite a challenge to choose only 35 performers for the Gala recital, as there were so many talented musicians. However hard it was, choices had to be made by our judge Marybelle Frappier who was among us once again this year.

The Gala recital took place the next Saturday on November 23<sup>rd</sup>. Some of the composers mentioned above were

present, and they were touched to hear their works so nicely performed. They congratulated the students and provided them with positive advice. Students received special awards graciously offered by the Canadian Music Center in Montreal and presented by its director Mrs. Sonia Paquet. As usual, they were also rewarded with nice certificates and well deserved scholarships. We were also privileged to have among us the daughter of the late Rose Goldblatt, Mrs. Nina Valery.

The evening was a great success as the audience was even more livelier and numerous than the previous years. The hall was filled with both familiar and loyal participants as well as with quite a few newcomers who will surely be back. Our goal is to keep this event very much alive. We are hoping to be able to reach out to even more teachers who could join this event in a near future.

*Submitted by Mélina Claude*



## PRINCE EDWARD ISLAND

The main focus of Canada Music Week® celebrations in PEI this year was our student recital on November 23, but our members were also involved in creating, performing, and conducting Canadian music during the eight days leading up to the recital. Here are some of the highlights:

- November 15 Kevin MacLean, saxophone instructor at UPEI, gave the World premiere of *The Moment When*, a new work by PEIRMTA member Dr. Richard Covey. The seven diverse movements were a wonderful showcase for Kevin's skilled and passionate playing, and the audience was enthusiastic in its response.
- November 17 the PEI Symphony Orchestra, which includes several PEIRMTA members and their students, performed Canadian music in a more Roots/Traditional style with guest artist PEI singer/songwriter Rose Cousins.
- November 23 the UPEI Chamber Choir, under the direction of Sung Ha Shin-Bouey, gave the

first performance of *Memoria Aeterna*, by UPEI student composer Nik Dragatakis. Nik studies composition with Dr. Richard Covey.

The PEIRMTA Canada Music Week® recital began with the singing of *O Canada* accompanied by a teacher/student duo at the piano. Twenty-nine students from six studios performed piano, violin, and voice works from six provinces. The string teachers were pleased to have two new sources of Canadian repertoire this year, the new RCM Violin Series, and *The Scampering Scarecrow*, a delightful violin book by B.C. teacher and composer Garth M. Williams. It was a special treat to have Garth's daughter, and PEIRMTA member, Natalie Williams Calhoun, accompanying some of the performances. Another highlight of the recital was Chloe Dockendorff's performance of her CFMTA prize-winning composition, *The Lighthouse*. Several students created artworks based on the Canadian piece that they were studying, and these were displayed at the recital.

Prince Edward Island has a very active and diverse musical scene. Canada Music Week® provides a wonderful opportunity to celebrate our Canadian composers through performance.

*Submitted by Sue Irvine*



Some of the students who created artworks for Canada Music Week®.

**Back row:** Lahari Bandi, Cailyn MacAulay (The Scampering Scarecrow), Lily Rashed  
**Front row:** Keili Johnston (The Old Jalopy), Ria Johnston (Peek a Boo Ghost).

## NOVA SCOTIA

The Halifax branch is one of the branches receiving the William Andrews award for their Canada Music Week event and the report is on page 14

*Hello Everyone,*

*Thank you to all the Canada Music Week® co-ordinators for compiling these reports and sending them to me to be included in this issue. As volunteers you give up a lot of your time and effort to make this happen.*

*Thank you*

# STRATEGIES FOR COPING WITH PERFORMANCE ANXIETY

\* This article was published in the January/February 1994 issue of *Piano and Keyboard*.

by Gail Berenson

Anxiety is universal. Going on a job interview, making an important phone call, taking an exam--all of these are situations in which we want to excel and, for that reason, makes them stress-provoking. It is the degree to which the apprehension exists and the extent that it interferes with accomplishing our goals that determines if it is a problem. The object is not to eliminate performance anxiety but to discover ways to channel those feelings so they work for, not against us. Rather than derailing a performance, the electricity of the moment can create a spontaneous, thrilling and memorable experience for the performer and the audience.

Performance anxiety has always been around, but acknowledging it is recent. It is our responsibility to help our students feel more comfortable in the performance situations we decide is appropriate for them. Performing can constitute "playing for family" to "entering international competitions", with a multitude of diverse options in between. Students who accept the challenge of placing themselves in a suitable performance environment frequently feel an overwhelming sense of accomplishment and boost to their self-esteem, as well as the joy of experiencing the music and synergistic relationship with the audience.

Because finding a workable solution is so personal, this article will focus on seven strategies, allowing individuals to experiment, discovering what combination of approaches works best.

**BREATHING:** Under stress of performance our heart rates soar well beyond what the physical circumstances demand. Heart rates of marathon runners at the end of a race and performers who have just walked out on stage may be identical! "Pounding hearts" is one of the most common symptoms affecting musicians, making them feel out of control. One goal is to reduce our heart rate. This can be accomplished two ways:

1. Become more fit so that your resting heart rate is lower to begin with. Achieve a minimum level of cardiovascular conditioning by doing some kind of aerobic activity four times a week for at least 20 minutes each time. Any activity that is continuous, yet not so strenuous that you cannot carry on a conversation, is acceptable. Explore walking, running, swimming, rowing, cross country skiing, bicycling, etc... This will help lower your resting heart rate, thereby beginning your performance at a lower level. Although everyone's heart rate will increase, fit individuals will recover faster.
2. Reduce your heart rate doing breathing exercises prior to or during stressful times. Controlled breathing is the quickest way to achieve control over the autonomic nervous system. Reduce your heart rate just prior to performance by concentrating on breathing. Exercises that focus

I don't even remember her name or what she looked like, but I still vividly recall the pain and embarrassment we felt when "Donna" fled the stage in tears, unable to complete her piece at our teacher's annual, spring recital. For several years in succession this became a predictable occurrence until she finally quit taking piano lessons. I sometimes wonder how this individual, now an adult, feels about music today, and even more importantly, about herself? Speculating now, it may be this early experience that peaked my interest in discovering better methods for handling performance anxiety.

on diaphragmatic breathing can be found in numerous books dealing with relaxation. Some people use meditation or yoga to slow their breathing and focus concentration.

**RELAXATION:** It is difficult to separate physical and emotional tension; both can place performers at risk of injury and, at the very least, impede their technique. One of many methods for relaxing consists of tensing individual muscle groups, then releasing. Contrast creates a greater awareness of those muscles. For musicians, the shoulder area is especially vulnerable to excess tension. Here is an example of this technique: Lift your shoulders up toward your ears and hold for several seconds, then release, perhaps doing this several times to achieve relaxation. It is possible to work systematically through the body, beginning with the forehead, working toward the toes. This activity can be undertaken backstage while waiting to perform, providing a specific, calming activity that can help the performer relax.

**COGNITIVE THINKING:** Stage fright is the natural human response to fear. If we perceive performance as

threatening, the mind prepares our body to flee the danger, even though it is a recital, not a life-threatening situation. For sufferers of performance anxiety, this may be the most crucial area on which to focus. Being adequately prepared is one of the best ways to reassure ourselves that “we can do it”. Other approaches to positive thinking are:

1. Set realistic goals. Pressured by unrealistic goals, we are less likely to do well because we are continuously judging ourselves, striving to emulate a basically unachievable image. View a specific performance as one in a long string of performances. This takes the “everything hinges on what I do today” quality out of each performance. Believe that “whatever happens in this performance will make the next better”. There is always room for improvement; think of each performance as a vital link in the learning chain.
2. Stay in the present. “What if I forget and have to stop? What if I look foolish?” Negative thinking diverts our concentration from the
3. Assign positive attributes to the physical sensations that accompany performance anxiety. Many performers have cold hands, butterflies in the stomach or dry mouth prior to an important performance. Rather than worry about these symptoms, tell yourself these are signals from your brain

natural unfolding of the music, isolating our focus onto a specific note or physical gesture, or away from the music entirely. As a pianist, I try to center my attention on my senses, concentrating on the **feel** of my hands on the keyboard, sinking into the key bed, **hearing** the melodic line unfold and noting how it balances the other voices, **seeing** my hands move effortlessly over the keys in fluid gestures. Think and hear the music as a whole entity, allowing it to evolve in a natural way. This is why I never try thinking through a composition while waiting backstage without looking at the score. Without aural and kinesthetic cues prompting me from note to note, I am more likely to forget, especially when anxious.

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## STRATEGIES FOR COPING WITH PERFORMANCE ANXIETY - cont.

to your body indicating that you perceive this as an important occasion. Excitement will heighten awareness and enable you to achieve a more spontaneous, electrifying performance. Convert frightening physical sensations into the belief that they can assist rather than hinder your performance.

**IMAGERY:** Athletes have been using imagery for years, utilizing this technique to focus their attention in situations where they have one chance to accomplish their goals. Imagery permits them to rehearse their movements and insure a more successful outcome.

This technique can be used to build a memory of positive experiences, making the real thing less foreign and threatening. Just before going to bed, when relaxed, “play through” your pieces away from the instrument, looking at the score, without actually moving your fingers, hearing in your head all of the musical nuances you wish to project. While doing this, think about how good you’ll feel during the performance, achieving your goals. (See Guided Imagery On The Day Of A Performance for a sample format. Use this as a guide to devise your own positive thoughts, suited to your individual circumstances.)

Imagery can also serve the practical purpose of warming your hands. If you notice that your hands are cold while waiting backstage, imagine yourself sitting beside a warm, glowing fire, relaxing in the cozy environment of the room, allowing the warmth of the fire to raise the temperature of your hands. Many individuals locate biofeedback centers to learn how to control their blood pressure, muscle tension or hand temperature. This has proven to be quite effective in training people to make this body/mind connection.

**DESENSITIZATION:** Frequently used in helping individuals overcome phobias, this technique is often associated with fear of flying. Individuals are taught relaxation techniques, then brought in contact with the feared activity in gradual stages. Musicians can devise their own hierarchy, listing their least stressful to most stressful performance situations. It is important that students create their



own list, which will differ from other persons. As teachers we can provide students a variety of opportunities to explore the items on their lists. They can play for each other in group lessons or overlapping lessons or play duets with a friend.....how about performing in a studio/performance class?.... higher on the scale might be a recital or competition. For some students, playing into a tape recorder might be a first step. I encourage students to play in nursing homes where audiences are totally non-judgmental, thrilled to have someone visit, bringing the added bonus of knowing you are giving something special to the nursing home residents. Remember that before any major performance, students need at least four dry runs in a performance setting that is less stressful than the “real” thing. This is the only way that the “bugs” can be discovered and eliminated.

#### **MEDICAL ADVANCES:**

Historically, alcohol and tranquilizers have been used by anxious performers, often greatly impairing the quality of performance. Musicians should be aware of the existence of beta blockers, sometimes prescribed as an adjunct treatment for performance anxiety. This group of drugs, available by prescription, prevents adrenalin from combining with specialized beta receptors in the autonomic nervous system, eliminating or alleviating the anxiety responses that would ordinarily occur. A violinist auditioning for a position with a major orchestra, fearful that his bow will shake on the string, might find beta blockers the solution. This individual may be more nervous about the possibility of the bow shaking than the performance itself. For those individuals who are caught in a vicious cycle of being nervous because they are nervous, beta blockers can help. Beta blockers will not eliminate the negative thoughts that sometimes occur prior to or in the midst of performance.

The most commonly prescribed beta blocker for performance anxiety is propranolol or Inderal (brand name), otherwise prescribed for various heart conditions. In those instances, the medication is taken regularly in higher doses. For performance anxiety it is taken in a single, small dose (10-20 mg) 60-90 minutes prior to the performance. Entering and exiting the blood stream quickly, it is physically non-addictive, although some may find them psychologically addictive. There are major contraindications for taking beta blockers, so it is critical that teachers not give out “a magic pill to cure your performance anxiety”. If you think a student might benefit from this medication, refer them to a physician. Several articles that provide information on the types and uses of beta blockers can be found in the *March, 1990 issue of Medical Problems of Performing Artists, Vol. 5, No. 1, (Hanley & Belfus, Inc.; Philadelphia, PA), that has devoted an entire issue to “Psychological Issues in Performing Arts Medicine”.*

There is much controversy over the use of beta blockers. I believe that we can overcome anxiety-using combinations of the other strategies listed earlier. If someone performs often and feels it necessary to take medication prior to each performance, it would be advisable to seek out a medical professional to discover what is at the root of this anxiety. Under special circumstances, it might make good sense to take advantage of a medication to control the physical manifestations of performance anxiety. Because each individual approaches performance in his/her own unique fashion, the decision to take or not take medication must be made in consultation with a physician and, in the case of a student, with a physician, the teacher and the parents.

**PRACTICAL ADVICE:** Teachers play a major role in assisting their students deal with performance anxiety.

There are many simple, practical things we can do to provide students successful performance experiences.

#### **TEACHER DO’S:**

1. Select appropriate repertoire that is challenging, but within a student’s capabilities.
2. Encourage thorough preparation, beginning repertoire far enough in advance to allow for security and mastery of material.
3. Assist students in developing self-confidence. A positive self-image will transfer to performance situations.
4. Provide a variety of performance opportunities that build a foundation of positive experiences, including lots of early low-pressure opportunities.
5. Encourage, but never force performance. A teacher can also serve as a role model as one who enjoys performance.
6. Assist students in working on concentration and relaxation skills. Offer a bibliography of relevant books to those students who might find this information useful.
7. Practice stage presence and provide opportunities for dry runs. Try out concert clothing, especially shoes for women.
8. Focus on the naturalness of the music unfolding and conveying the meaning of the music--less emphasis on mistakes or wrong notes.
9. Encourage students to take good care of themselves, emphasizing healthy diet, exercise and adequate rest. Reduce caffeine and include more complex carbohydrates in the diet.
10. Emphasize the joy of performing - having fun!

## STRATEGIES FOR COPING WITH PERFORMANCE ANXIETY - cont.

### TEACHER DON'TS:

1. Don't force students to perform.
2. Don't tell them they shouldn't be nervous.
3. Don't criticize a student's performance just prior to the recital when adequate time is unavailable for the student to act on the feedback. Comment only about what can be comfortably corrected in the remaining time.
4. Immediately following a performance, don't offer negative feedback, even though constructive. Allow the student to bask in the glory of the performance.

Whatever the performance, the goal is enjoyment, not fear or dread. Numerous books, videotapes and workshops on the subject of performance anxiety are proliferating the marketplace, providing useful information. Many physicians and psychologists are also specializing in this area, offering many musicians significant help. Although there can be much joy derived from playing or singing for ourselves, there is something very special and exciting about sharing our music making with others. With so many opportunities available, we need only to reach out to select the performance experience that is right for us!

### POSITIVE THOUGHT GUIDED IMAGERY FOR THE DAY OF A PERFORMANCE

- I look up at the clock--time to get up. Then I remember what day it is--today is my recital! It seems only yesterday that it was a month away. I feel excited and yet, ready, as I start this special day.
- I move at a relaxed pace all day. After breakfast I spend some time warming up at the piano.
- As I begin to feel my muscles grow more supple, I start each composition and then slowly play through some of the more difficult spots. I will go through this process several times today. I will play just enough to feel comfortable since I want to save my energy for tonight, not wishing to wear myself out in rehearsal.
- As the day progresses, I feel more and more exhilarated. The day passes quickly, and soon I begin to dress for the performance.
- As I dress I feel a flutter of nervousness. It is OK for me to be a little nervous--it is heightening my self-awareness, and will allow me to present a more sensitive performance. I have learned to relax--I can control my nervousness and turn it into a positive factor.
- Warming up at the piano in the recital hall, all dressed up, I am very aware that my recital is merely minutes away. This is my night! Having practiced for those short periods spaced throughout the day, I already feel warmed up. Now I begin to feel even more flexible and comfortable as I try out the piano this last time. The sound of the piano in the empty hall resounds in my ears--a new sound, created by the excitement of this moment.
- The microphones have been put in place, the lights adjusted, the piano positioned. The stage manager has just told me that he is ready to open the house. This is it!
- I retire backstage and visit for a while with a few close friends until they leave to find their seats. Now, while I'm alone is a good time to take one last look at my music, and to rethink my first piece, focusing on what I want to express in this composition. All the little details and decisions I made in my practice have become an integral part of my conception of this piece. I have special feelings about this music that have grown since selecting it, and I want to share these feelings with my audience.
- Five minutes to go, and then---the door is opened for me, and I'm walking onto the stage. I feel a charge of excitement and anticipation. I move with ease and purpose toward the piano. All my practice and hard work has brought me to this moment where I can communicate my feelings about this music.
- As I acknowledge the applause of the audience, I am aware of their energy and support. The warmth of the lights and the sound of the applause make me feel welcomed to the stage.
- I feel comfortable as I sit down at the piano. I have spend so many hours at the piano, it now feels very much like "home". I look out at the expanse of the instrument---the bare strings, the open lid, and I feel a sense of power and mastery. The keys feel warm from the lights. The cone of light makes me feel as if I were ensconced in a cocoon---warm, safe and secure.

- I position my hands, take a deep breath and begin to play. Sinking deeply into the keys, I feel assured by the solidity of the bottom of the key bed. My arms feel relaxed, my hands steady. I know I am well prepared.
- Although I feel a rapport with the audience, my concentration is on my music---listening, allowing the piece to unfold by itself, through me. Memory will remain intact since I will allow one musical idea to naturally follow another. Ideas unfold like the telling of a musical story I know very well.
- My hearing is sharper now than it has been in my practice. The presence of an audience creates a heightened awareness and sensitivity toward my playing. As I respond to the sounds I am creating, I feel as if I am hearing the music in a new, fresh light, stimulating a more intense interpretation of the music. My hands feel very supple. I play with an ease and fluidity that makes me feel as if my hands are “dancing” on the keys.
- Each piece is over so soon! What took so long to prepare is going by so quickly---one piece, then another. I can hardly believe that

it's already intermission, with only half the program remaining. As I wait backstage, I am eager to get back on stage. My hands are tingling---I can feel the blood surging through my hands---I feel hot and flushed. Turn off the houselights! Let's start the second half!

- Back on stage, I realize that as I complete each piece, I grow nearer and nearer the end of the recital. I wish it could go on forever. And then, it's over! I hear a burst of applause, and it feels wonderful. The sound rolls toward me like a wave, enveloping me. It is as if the audience is reaching out to me.
- Very important to me is knowing that I have played as well as I can at this moment. This was a good performance! I greet my friends and relive the excitement of the performance with them. I know why I play recitals---it's because I love to perform! Another reason is because I love the celebration afterwards!



*Gail Berenson*

*is Professor Emeritus of Piano at Ohio University and was awarded the School of Music's "Distinguished Teacher of the Year" Award in 2000. As a result of her respected work as a piano pedagogue and her reputation as a noted expert on musician wellness issues, she is much in demand as a performer, clinician, master class artist, adjudicator, author and reviewer. She has performed and lectured in over thirty states and nine countries, and is a Past President of Music Teachers National Association, an association of over twenty-three thousand members. She is also actively involved in the National Conference on Keyboard Pedagogy, the International Society of Music Education, chairing its Musicians' Health and Wellness Special Interest Group, and the Performing Arts Medicine Association. An active performer and passionate chamber music collaborator, she performs with flutist, Alison Brown Sincoff, as a member of the Ohio University Lyric Duo. Ms. Berenson is one of the co-authors of A Symposium for Pianists and Teachers: Strategies to Develop Mind and Body for Optimal Performance and a contributor of three chapters to the fourth edition of the Lyke, Haydon, Rollin, book, Creative Piano Teaching.*



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# ABCs of Mobile Devices

Presented at the Canadian Federation of Music Teachers Association Conference

by Dr. Julia Brook & Dr. Joseph Ferretti

Hello Everyone,

Thank you to Julia and Joseph for letting me include this hand out in our magazine.

I ran out of room in the last issue and as promised here is the complete list.

Thanks, Dina

## SELECTED ANDROID APPS

	App	What it Does	Price
<b>Pre-loaded Devices on your Android device</b>	Music Player	Import and play your music.	n/a
	Camera	This feature lets you take photos or shoot videos.	n/a
	Internet Browser	Let's you surf the Internet.	n/a
<b>Composition/Improvisation</b>	EZ Beat Maker	Layer the sounds to create some beats.	\$1.02
	Musicnotes	Displays music and lets you annotate your music using pens and highlighters.	free
	Mobilesheet	Score reader with ability to annotate	\$8.99
<b>Theory</b>	Circle of 5 <sup>th</sup> /II V I	Quizzes on the circle of fifths.	\$1.02
	Red the Music Reader	Note reading skills game.	\$1.03
<b>Ear Training</b>	Ear Training 3	Identify intervals, chords, chord progressions.	free
	Aural book for ABRSM	Provides excerpts for every ABRSM grade level. Built-in metronome, measures gradually disappear.	free
<b>Metronome</b>	Metronome Beats	Set your tempi, or tap your tempo and let the metronome find the tempo.	free
<b>Sight Reading</b>	Music Sight Reading	Note reading flash cards and quizzes.	free
	Music Tutor Sight Read	Identify notes and key signatures.	\$2.39
	Music Tutor Fret Master	Identify notes on a fret.	\$1.98
<b>History</b>	Classical Music 2	Excerpts from pieces by famous composers.	free
<b>Tuner</b>	Pitch lab guitar tuner	Tuner.	free
<b>Recorder</b>	Digital Audio Recorder	Recorder: you can organize your recordings into folders.	\$3.99

## HAVE YOU MOVED???

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*Thank you!*



## SELECTED APPLE (iPAD, iPHONE, IPOD TOUCH) APPS

	<b>App</b>	<b>What it Does</b>	<b>Price</b>
<b>Pre-loaded devices on your iPad</b>	Memos	This feature lets you write notes.	n/a
	Camera	This feature lets you take photos or shoot videos.	n/a
	Internet Browser	This feature lets you go on the Internet to visit websites.	n/a
<b>Score Reader</b>	PiaScore	Reads scores; lets you write on the score, has a keyboard for reference, recorder, tuner, link to YouTube, gesture page turning.	\$2.99
	forScore	Reads scores, lets you write on the score, rearrange pages, metronome, hand-swipe page turning, pitch pipe, memo page.	\$6.99
	The Gig Easy	Reads scores, lets you write on the score, rearrange pages, metronome, hand-swipe page turning, pitch pipe.	\$3.99
<b>Composition/ Improvisation</b>	SoundMakers	Created by Soundstreams Canada: create using recorded excerpts from orchestral works by Canadian composers.	Free
	Singing Fingers	Run your finger over the screen to record the sounds that you are making. Colors are determined by pitch.	Free
	Musyc	Each shape has its own sound. Draw lines and place shapes on these lines to create a piece.	Free
	Notion	Create or import scores, edit scores, play scores.	\$14.99
	Garage Band	Create tracks of your music. Select from variety of instruments, play the song, create several tracks.	\$4.99
<b>Sight Reading</b>	SightRead4Piano by Wessar	Provides excerpts for every ABRSM grade level. Built-in metronome, measures gradually disappear.	Free lite version, upgrade \$
<b>Ear Training</b>	Karajan	Provides exercises asking you to identify intervals, chords, scales, pitches, tempi or key signatures. Score and instrument display. Piano, organ, nylon and acoustic guitar sounds available.	\$9.99
	Do Re Mi Ear Training	Identify notes and short melodies using sol-fa syllables. Guitar or piano sounds available, shows progress over various time frames.	\$6.99
	Aural (ABRSM)	An individual module is available for each of the ABRSM grades. Includes clap back, echo sing melodies, questions about dynamic and tempi changes for any of the excerpts. Record your own examples.	Free
<b>Theory</b>	Music Theory	Series of flash cards including music symbols, scale degrees, key signatures, chords.	\$2.99
	lharmony	Lists various scales, chords, and harmonies, providing note names and sounds.	\$0.99
	Mynotegame	Write short melodies, tap buttons to name notes, play notes on your instrument.	Free
<b>History</b>	Young Genius	Sound bites of instrument sounds and clips from pieces by famous composers. Information and game phases.	Free
<b>Metronome</b>	Super metronome	Adjust tempi.	Free
	Metronome light	Adjust tempi.	Free
<b>Tuner</b>	ProTuner	Allows tuning via a built-in mic and a note-wheel interface in an iPhone or iPad, etc.	Free
<b>Recorder</b>	Audio Rec	Audio recorder can not only record and edit recordings, but can export to sound cloud. Download and save tracks.	\$1.99



# JAZZIN' IT!

by Esther Bing M.Mus. ARCT. RMT

I remember being on a Jazz Band trip, in Toronto (Musicfest, I think), and seeing Oscar Peterson play. We were in a stadium in the standing room only section. One of my friends used the word “improvise” to describe what we were hearing. This was the first time I’d ever heard the word applied to music. Realizing its meaning – that Mr. Peterson was actually improvising, and hadn’t just memorized a score - BLEW MY MIND!!! It made me wonder, “how can anyone do that?”

Unfortunately, my efforts at the time to seek a teacher, or any kind of guidance to explore Improvisation in the Jazz realm, fell flat. I registered myself for Jazz piano lessons, however my teacher didn’t know how to teach what he did – I’d spend the lesson time sight reading written out scores in the Jazz style. All I knew to do, was to read theory books on the subject – I think I went through about three of them before I quit Jazz Band a couple years later, to focus on my Classical playing.

Fast forward to age 25... I graduated with a Masters in Piano Performance from The Boston Conservatory. I was teaching piano at the Steinway Dealer in Boston, overlooking Boston Common – a very small version of Central Park. For the first time in my life, I no longer had the weekly rigmarole of Piano Lessons. I was FREE!!! Free to be an artist, free to have my own opinions – if I dare! Free, is a very scary place to be! ; )

I began to think about Jazz again. Feeling annoyed that unless I was actively practicing, I would never have anything “ready” to play. It again started to appeal to me to learn how to

improvise at the keyboard. I just wanted to play the piano, it didn’t matter where or what. Being a poor ex-student on a very meager income, I began lesson swapping with my boss, who graduated from Berkeley College of Music with a Masters in Jazz. Unfortunately, our schedules only allowed for about 4 lessons in total to be swapped, however, I began to learn about the “guide tones” (the 3<sup>rd</sup> and 7<sup>th</sup> of a chord), which could be played in the right hand, while the left hand played the bass notes. This was interesting to me, but I still didn’t feel any closer to being able to play Jazz.

At 28, I moved to Calgary, where my parents were living at the time. I began teaching piano and decided to look for a Jazz Piano Teacher once again. One was recommended to me. Unfortunately, I had only a few lessons before I had to stop due to an injury. It seemed like I would never even get to start what I had set out to do! Although, I did learn about root-less voicings for jazz chords, and that I might want to start working on ii-V-I’s in all the keys, using these voicings.

About 5 years after that, I saw some flyers for a Jazz camp, and decided that because I was around that summer, I should register. I had sciatic pain in my hip/leg, which made it hard to sit. I thought, “Well, I’ll just stand and play the keyboard!” I was so glad I registered for the camp. We learned a lot about improvising and jazz in general, and were encouraged to compose for the Band we were placed in. I ended up writing a song called Bad Cat (after my cat, Ziggy), which the band played at the final performance. It was fun to get that feeling back of playing with a

I was in Grade 9 at Campbell Collegiate in Regina, when my friends were trying to get me to join Jazz Band... “It’s really fun! We get to go on trips! You’ll love it!” they told me. I said back, “I don’t even like Jazz music. It’s for old people!” Nevertheless, I joined.

I had already pledged my life to Classical piano study, dreaming of continuing my education at University, and whatever opportunities followed after that. Little did I know how much I would love playing in Jazz Band, and that it would spark a life-long urge to learn, I mean REALLY learn, how to play the piano...

Jazz Band! I was lucky enough to be asked to play it again, this time with a professional quartet, Verismo, for a fundraiser that year. There I was, living out my dream, but just for a second...

Now, without giving away my actual age, let's just say, fast-forward through a divorce, a new marriage, a successful piano studio, and recovery from a repetitive-strain injury. The time seemed right this last summer 2013, to pick up my dream of becoming a Jazz Pianist, and learning to improvise. I registered for a new Jazz Keyboard Workshop. The title of this Workshop appealed to me – Jazz **Keyboard** Workshop! Yah!

It was only a couple of days before the Workshop. I was so excited, I pulled out my old ii-V-I progression book by Jamie Aebersold, and began to re-familiarize myself with the chords. The workshop was held for 4 days in August. The first day, I met my classmates... a fellow piano teacher, a couple of school music teachers, a couple of teenage students, a Dad who played for his church and a composer from the U of C. All of us were there for different reasons, but we all wanted to learn the same thing.

The instructor introduced himself. I was surprised to learn that he had a degree in Composition, and I bet it surprised most to hear that his main instrument is actually the bass because he is also an extremely talented Jazz pianist! It just goes to show you that there is always more we can learn in music...

The assistant instructor introduced herself next. Her story really spoke to me... She, like many of us, had a Classical piano upbringing through her school-aged years. Afterwards, she studied theology, moving towards a non-music career, but took jazz piano lessons on the side. It took many years, but eventually, she came back to the piano, realizing that she wanted to do it as a career. Now she is a wonderful Jazz

pianist, and even has her own Album out!

On day one of the workshop, we learned the brief history of Jazz pianists. We got a list of suggested listening, and we watched significant performances on YouTube. We also got to improvise ourselves, which, with the guidance of the instructors, got better as it went on;

The next day, we got a crash course in Jazz theory. I knew a lot of it from before, but there are so many layers to music, and there were many things that I understood much better because of hearing it again. Our homework was to compose something!

On day three, everyone came with their 12-32 bar compositions. We were all asked to improvise (mostly using the Blues Scale) on the chord changes of our compositions (mostly the Blues!) We were divided into groups in order to have more one-on-one time with the instructors. I learned a lot about improvising through this process! Those who wanted could have someone else play their chord changes, while they focused on their right hand improvising. Because of my previous training, I wanted to try to do it all on my own. I composed a sequel to Bad Cat, this time writing Crazy Cat! Because I wasn't writing for horns, Crazy Cat was more idiomatic to the piano and really fun for me to play!

On the final day, a drummer came to practice with each of us, while our instructor played the bass. We had to perform our pieces in the afternoon! It was interesting to hear all the compositions. There was a Latin one with maracas, a lively country-type composition, and one with a sultry James Bond-like feel!

A small group of relatives joined us that afternoon. It was an easy-going crowd to mark the end of the workshop.

I was sad that it was over. I felt a fire had been lit in me, knowing that I had gotten closer to my dream of becoming a Jazz pianist and improvising! I knew I couldn't let it go this time. I walked up to the instructor, and asked him if he had room for another student. He said, "Sure, how are Tuesdays?" So now, I am taking my dream one week at a time, and enjoying every minute of it!

A couple of months later, I was asked to perform my Crazy Cat at the ARMTA General Meeting. It went really well, and it was more comfortable this time getting up in front of my colleagues and playing WAY outside my comfort zone. But I was glad to do it, because I know that every little step will bring me closer to my goal!



*Esther Bing comes from a musical/*

*artistic family, and has been teaching piano since she was 14yrs old. Her formal training was at the University of British Columbia (Henri-Paul Sicsic & Jane Coop), and The Boston Conservatory (Michael Lewin). She moved to Calgary in 2003, where she has maintained a private piano studio ever since. In February 2014, she will be a Branch Instructor for the Conservatory at Mount Royal University.*

*Ms. Bing is fluent in French, likes reading books, and watching reality TV. She also enjoys running, and cooking Vegan & Vegetarian foods. She and her husband, Matt, live with a large, white, dog-like cat, named Ziggy.*

# USING EVERNOTE TO TRACK STUDENT PROGRESS and SEND LESSON NOTES

by Dr. Christopher Foley

The traditional notebook has been a mainstay of piano lessons for decades. A teacher's scrawled instructions form the basis for a student's daily practice habits through the week - if they even bother to look at it. Compounding the problem is the hands-off approach of many parents these days, all too eager to leave Junior to his own musical devices. If he would be organized to actually find his lesson notebook, that is.

To make matters worse, a teacher's lesson planning using paper notebooks requires writing a second set of notes compiled away from the lesson in order to be prepared for the next week. In my early years of teaching I found this duplication of student's and teacher's notes inefficient and difficult to manage with a large studio.

Given the portability of laptops and tablets in the last few years as well as the ubiquity of internet connections in studio spaces, I've seized upon a quick and easy solution to this problem: emailing lesson notes every week.

If you're looking to make the big switch to emailed lesson notes, there are several things you need to have in place in order that your use of technology can be as smooth and transparent as possible:

- a fast and reliable wired or wireless internet connection
- an up-to-date laptop or tablet
- a thorough enough knowledge of the program you're using that you don't need to spend any time figuring it out during lesson time

Over the years, I've developed a quick and streamlined approach to providing lesson notes that is inseparable from my teaching process, my weekly preparation, and the experience of my students in the studio and in the practice room.

I use a program called **Evernote** ([www.evernote.com](http://www.evernote.com)) to collect, organize, and send my lesson notes. Evernote works on nearly every type of desktop, laptop, tablet, or mobile device whether it's on the Windows, OSX, iOS, or Android platforms. Within Evernote, I create a notebook exclusively for lesson notes, which I call "Progress Reports". Each student gets an individual note. Within each note is the following:

1. **At the top of the note, a list of email addresses that I send the individual note to each week.** With younger students, the email goes out to as many people as possible that need to be kept in the loop regarding a student's progress: both parents, the students themselves if they have an account, as well as older siblings or grandparents if they have practice monitor responsibilities.
2. **A listing of major goals or milestones for the student to achieve within a certain timeframe.** These can be general, ("this month we'll be working on rhythmic accuracy") or more specific ("memorize all repertoire by June 1"), as well as housekeeping items ("register for the Grade 5 exam by next Friday").

**M**any of us have heard the litany of complaints regarding forgotten practice assignments:

- *What do you mean I was supposed to learn this study?*
- *I didn't know you wanted me to play the second half of the Minuet hands together.*
- *My notebook? I lost it somewhere under a pile of stuff near my piano.*

3. **A weekly listing of lesson notes with the most recent lesson coming at the top.** This is the beauty of the system. It's easy to track development through the year because notes from multiple lessons are listed vertically on the same document. Since parent, student, and teachers are all referring to the same document, they can be on the same page regarding how things have been going and what to work towards next. When I'm planning lessons, the information is right at hand so it's much more efficient to plot the next step in a student's direction.

4. **With Evernote, multimedia files can be attached based on a student's requirements.** For example, young students whose parents don't play an instrument may need audio recordings of their pieces for the week. Evernote has the functionality to make an audio recording within the note. If we're working with a magnet board to review a theoretical concept, I can take a picture of the student's work and attach it to the note.

When I'm teaching, I have either my laptop or iPad close at hand so that I can type items as they arise in the lesson. At the conclusion of every lesson, it only takes a few minutes to send the note to all the emails listed at the top of the note.

Once the student and parent receive the emailed note, they can utilize it in several different ways, some of which were unintended but fortuitous:

- print out the email and refer to it in practice sessions
- refer to the lesson notes on a smartphone while practicing (teenaged students find this particularly useful)
- some parents copy and paste the current lesson's notes onto a separate document, formatting it for emphasis in order to make my weekly expectations as clear as possible.

I've found that using this system has helped me to retain students for longer time frames and is a major marketing point when I interview new families. The personal guidance

that students receive from emailed weekly lesson notes can make your studio considerably more attractive from a value and customer service point of view, and the commitment to pedagogical process evident from your work will help to increase the professionalism of your studio.



*Dr. Christopher Foley teaches at The Royal Conservatory and is a senior member of The Royal Conservatory's College of Examiners. He was educated at the Eastman School of Music, where he received a Doctor of Music Degree in Piano Accompanying and Chamber Music. Since 2005, his experience as creator of the Collaborative Piano Blog, collaborativepiano.com, has informed his current interests in technology, pedagogy, marketing, and community building.*



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## EXCERPT FROM WORKSHOP PRESENTED IN HALIFAX 2013

### THE MIDDLE YEARS: Rebooting Student Progress and Interest after 2 or 3 Years of Lessons

by Margaret Macpherson

In my experience, parents of music students come in three varieties, of which the first would be the tiger mom<sup>1</sup>. This fierce parent, who insists on hours of focused practice every week, is at one extreme. At the other extreme we have the “ho hum” parents who are relatively inexperienced as music mentors. They think their seven to nine year old should go alone to the piano willingly to play for half an hour a day, for years, consistently and because it is fun. In the middle are our parents with one foot in both camps, beleaguered, suffering their kid’s complaints about practicing, but still willing to help. Parents of music students have a rough time usually. After the initial year or two of beginner’s enthusiasm, they run up against resistance to practicing. Often there is a rocky transition between parent supervised practice and self-motivated practice. And it is tricky for parents to avoid the power struggles occasioned by this transition. Some interesting books published recently shed some light on the discussion. Here is what is to be read on this subject for each of the three categories of music parent.

#### a) Tiger Parents “the Super Mentors”

How important is practicing, and how important is parental input to this work? Recent studies and publications would lead us to believe that absolutely nothing counts more than time spent at our instrument if we are looking for success in the outcome of our music education. The studies and books talk about talent, about inspired teaching, about desire to learn, but nothing counts as much as hard work in the end. That means for musicians, practicing. Parents are our students’ mentors 7 days a week, and we as teachers, only once a week. A book which deals with the importance of mentoring at a crucial time is *The Outliers*, by Malcolm Gladwell<sup>2</sup>. He believes that any successful person needs committed mentors at crucial stages of their development. In his book he also addresses the question of hard work versus natural talent. (His conclusion is that work wins out.) His well-known opinion is that “ten thousand hours is the magic number of greatness.”(p.41)<sup>3</sup>. He is interested in what makes for success in human endeavors, and actually discusses the path to becoming a professional musician in this context. A second book that describes this very path is concert pianist Lang Lang’s fascinating, and sometimes horrifying, autobiographical novel *Journey of a Thousand Miles*<sup>4</sup>. Definitely an “outlier”, pianist Lang Lang went from being a student in China, to the top ranks of an international concert career. Lang Lang’s childhood resembled that of Mozart and Beethoven in his relationship with a father who insisted

on hours of focused practice from a young age. This dad was definitely a “TIGER DAD” (borrowing and altering that title from Amy Chua). Definitely, “tiger parenting” can provoke power struggles, and damage the relationship between parents and children when music practice becomes the focus of the power struggle. Nevertheless, sometimes, as a teacher, I love the tiger mom with all my heart. She can be a tough love version of a supportive parent, in the most positive light. She, or her male version the “tiger father” often singlehandedly forestall the mid -years slowdown in their children’s music education.

#### b) Ho-Hum Parents

Ho-hum parents are at the opposite extreme. More relaxed, they ask, “When will my 7 year old go to the piano to practice willingly for hours?” I recommend that they read two articles by the experts on the subject of when children will go to their instrument willingly to practice. This first is Cynthia V Richards, *How to get Your Child to Practice*<sup>5</sup>. Richards has this to say: “There seems to be a turning point in motivation for most music students who pursue their study to advanced levels. Some students have the proficiency but not the maturity to be self-motivated. Others have the maturity but not the proficiency to experience this turning point. I have observed that most successful musicians have discovered the magic of music enough to be willing to practice somewhere between the ages of twelve and eighteen.”<sup>6</sup> Another resource on this subject is available on Martha Beth Lewis’s online teaching

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question and answer blog. Holder of a PHD in piano pedagogy, Lewis writes, “Parents thinking a child can practice alone is the main reason children stop piano study.”<sup>7</sup> She identifies 10 years of age as the average age of transition to unsupervised practice. Her advice to parents is spot on when she writes: “Dealing with Rebellion about Piano Playing Time... Short answer: Stay the Course!” Personally, I recommend an ongoing parental interest and support from the sidelines, coupled with occasional pep talks, well into the teenage years.

### c) Beleaguered but Willing to Help Parents

For parents in the “beleaguered but willing to help” category, we turn to a different book, Tricia Tunstall’s *Note by Note*. This book is a valuable resource for these parents— whose style is neither the tiger nor the “student do-it yourself” variety. A chapter in Tunstall’s book is actually called “Emergence” and deals specifically with those crucial mid years where a lot of students are lost to burnout, lack of practice, waning

interest, and diminishing parental supervision. She describes our middle years’ period as “that protracted and tricky passage from novice to expert, where... Progress happens slowly here, often so slowly as to be undetectable for long stretches of time.” (p.90). Particularly perceptive is her description of a student whose progress is not spectacular, but whose experience of music is valuable personally. She writes of her student, who loves mostly popular music, but is currently playing a part of the Shostakovich piano concerto: “For her it is not a piece to master so much as a place to dwell.” This is only one example of her many insights into teaching in the mid years, and the book is definitely worth consulting on this score. In my experience, persistent, let’s say weekly scoldings from the music teacher about practicing have minimal effect on the average music student. We have to hook them with a carrot rather than a stick. And their parents have to support us with all their might.<sup>8</sup>



*Margaret Macpherson, (nee Turner), was born in Northwestern Ontario and grew up in Winnipeg. She*

*now works as a piano and music theory teacher, and as an accompanist in Ottawa, Ontario. She holds degrees in Music: ARCT, LMM, (performer and teacher), and holds a M.A. in English literature, (University of Manitoba.) Margaret studied piano with Dorothy Johnson, Alma Brock-Smith, and John McKay, and violin with Vic Pomer and John Gomez. From 2005 until 2010 she was on the faculty of the Bermuda School of Music, in Hamilton, Bermuda, teaching piano and music theory. She has performed with chamber groups in Canada and Bermuda, and works currently as a ballet accompanist for The School of Dance, Ottawa. As a violinist she is a member of the Strings of Saint John’s, Ottawa, and has played in their second violin section since the founding of the orchestra.*

1. The term has been recently coined by author Amy Chua (2011).
2. Gladwell, Malcolm (2008) *The Outliers*. Little, Brown and Company.
3. Also note Gladwell’s discussion of a study done in the early 1990’s by psychologist K. Anders Ericsson at Berlin’s elite Academy of Music. The study measured ability, natural talent and work hours of various music students. Gladwell concludes, “(musicians) at the very top don’t work just harder or even much harder than everyone else. They work much, much harder.” page 39.
4. Lang Lang (2008) *Journey of a Thousand Miles*, co-written with David Ritz, Spiegel & Grau, (Random House), New York.
5. Richards, Cynthia (1985) *How to Get Your Child To Practice...Without Resorting to Violence*, Advance publications.
6. Richards, quoted in: [www.kenfoster.com/articles/practicing.htm](http://www.kenfoster.com/articles/practicing.htm) page 3
7. Lewis, Martha Beth, *Piano Pedagogy*, <http://www.marthabeth.com/pedagogy.html>, 2006. See “How to help Your Child Practice at Home”
8. Occasionally parents can inadvertently sabotage what the teacher is trying to accomplish. I strongly believe for example that the sole focus on accuracy is deadly to making music. A student of mine played at her lesson with her mother present, an unusual occurrence, as the nanny usually attended lessons. The girl played with what I thought admirable dynamics, style, rhythm and tone, and personal commitment to the story in the music, and reasonably accurately. The mother remarked, “That was great, you only made one mistake! The look exchanged between mother and daughter after that told a story.”



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

## 4<sup>th</sup> North West International Piano Ensemble Competition November 14 and 15, 2014

Dear Teacher/Student/Administrator,

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, and asking you to circulate this information to all those the might be interested to compete.

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.

Thank you for making this material available to your members or students. We appreciate any communication or questions which you might have following your visit to our website: [www.nwpes.ca](http://www.nwpes.ca).

Rules and regulations and application forms can be found on the website.

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## GOODBYE TO A TEACHER, PERFORMER AND FRIEND - Andrew Markow

Andrew Michael Markow 1942 - 2013

After a lengthy battle with cancer, on Tuesday, July 2, 2013 Andrew passed away peacefully at home. Loving husband, friend and constant companion of Elena (Lena). Dear brother of Arlene and Adrienne, uncle of Nadya, great-uncle of Valya and her son Igor. He will be sadly missed by numerous students, friends and colleagues. Andrew will be remembered for his active participation as a leading contributor at the Royal Conservatory of Music and for his key role in designing the RCM piano curriculum used by thousands of students each year throughout Canada. He was also an Adjunct Professor at the Faculty of Music, University of Toronto.

With the support of Andrew's spouse, Elena Markow, family and friends are making gifts to The Royal Conservatory of Music in Andrew's memory.



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# WHAT'S NEW AT THE CONSERVATORIES?

## THE ROYAL CONSERVATORY

The work of independent music teachers and the role of private music study are more important than ever. This academic year offers tremendous opportunities and new responsibilities for music teachers across Canada.

Beginning in 2013-2014, The Royal Conservatory will introduce educational tools designed to strengthen the impact music teachers across the country have on the next generation of accomplished young Canadians, including:

- A **National Awareness Campaign** to publicize the scientific benefits and importance of private music education, through articles, social media, advertising, and lobbying with the provincial and federal governments.
- A searchable **Online Teacher Directory** to enable Canadians to find a private music teacher within their area.
- New **Digital Products and Support Tools** to enhance theory and history teaching, as well as a suite of other resources such as simulated examinations, parent brochures, presentations from conferences, and articles to support work with parents and students.
- More **Teacher Professional Development** opportunities, including webinars, summits, and teacher information sessions across Canada.
- Engaging in better **Dialogue and Research** through a research community of over 200 music teachers from across Canada to promote ongoing dialogue about the future of the profession, new programs, advancements to academic standards, and the evolving needs of music teachers.

The Royal Conservatory will continue to focus our effort on advancing the Canadian cultural tradition of private music study, expanding the number of Canadians involved, and increasing their years of study.

For more information, please visit [rcmusic.ca/LearnMore](http://rcmusic.ca/LearnMore).

## **Northern Lights Canadian National Conservatory of Music**

*Northern Lights* Canadian National Conservatory of Music is preparing for *Summer Sizzle: A Pedagogy Symposium and Keyboard Kamp* in Yorkton, Saskatchewan on August 18<sup>th</sup> and 19<sup>th</sup>. Visit [www.cncm.ca](http://www.cncm.ca) for updates and guest lists – space is limited – register early.

CNCM editorial committee is busy working on a second book of *Northern Lights Piano Duets* (elementary level) and the re-release of the *Making Tracks* series. Both series are filled with a wide range of works by Canadian composers - 'must-haves' for festivals, examinations and performance.

Coming soon to [www.cncm.ca](http://www.cncm.ca) are free downloads of all six CNCM Pedagogy Diploma Programs.

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

**Celebrating 2013 Convocation in style** - This November, students, parents and teachers joined us at London, Ontario's Best Western Lamplighter Inn for the celebration of our 2013 Convocation. "It was wonderful to bring everyone together in one place," says Conservatory Canada National Executive Director, Victoria Warwick. "The student master class recital was an inspiration, and everyone enjoyed the chance to socialize and make new friends over dinner."

We salute all our 2013 medal winners – and their teachers – for their achievement and dedication.

### **E-Sharp Club now has even more resources for teachers**

We take suggestions and requests from teachers seriously. That's why we've added new materials to our E-Sharp Club:

- Improvisation lessons & examples
- Lead sheet lessons & examples
- Technique lessons with info on modes
- Backing tracks for technique steadiness
- Work with idiomatic rhythms
- Best solutions for aural training & sight reading
- Christmas lead sheets

Membership to our online E-Sharp Club is available now for only \$50. New materials will be added throughout the year. To purchase, simply visit our website at [www.conservatorycanada.ca](http://www.conservatorycanada.ca) and follow the links.

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

## Christian Conservatory of Music - Setting the Standard in Christian Music Education

For more than a century, conservatories of music from Britain and Canada have offered music examinations based on carefully graded syllabus requirements. These examination systems, along with thousands of dedicated music teachers, have helped to raise the standard of classical music to the extremely high level which Canadians now enjoy. More recently, examinations in jazz, popular, rock, Celtic and South Asian music have been established. However, Christian music, both traditional and contemporary, has never been addressed in such a manner until now.

Many private Christian music teachers and Christian music schools do, in fact, teach Christian music but with no progressive curriculum to follow and no convenient list of suitable repertoire. After several years of extensive planning, the Christian Conservatory of Music, Canada (a federally incorporated, not for profit organization founded in 2011) has developed the first examination system and curriculum dedicated entirely to the study and performance of all aspects of Christian music. The mission statement of the CCMC is to enable students to develop performance skills, musical understanding and Biblical knowledge, which will equip students to contribute to musical life in the Christian church locally, nationally and internationally. Currently, the CCMC has examinations in voice, piano, guitar, bass guitar and drums. They have plans in the works for other instruments including strings, woodwind, brass, speech arts and drama.

Historically, the music of the Christian church (often referred to as "Sacred Music") has had a profound impact not only within the church but also

extending to society as a whole in the Arts, Culture and Education. Christian music has served to educate communities in musical appreciation and skill development while upholding a high standard of excellence in performance quality. Through Christian music, the church has provided a venue for music performance, employing music teachers, music directors, choristers, soloists, instrumentalists, etc., and providing opportunities for music composers and songwriters.

The CCMC examination system addresses areas which are relevant to the training and development of Christian musicians of all ages and abilities. Presently, the nature of music in the church includes both traditional and contemporary styles spanning a variety of genres. Musicians are required to read from both staff notation and chord charts/lead sheets. They often play in ensemble settings and are expected to develop improvisational skills. These components are integrated into the CCMC Syllabus from the earliest grade levels. The CCMC hosts workshops to provide strategies for teachers to implement these requirements. All members of the CCMC Board of Examiners are required to attend regular examiner workshops and their marks are closely monitored to ensure a consistent standard of assessment.

The CCMC Syllabus can be used as a stand-alone examination system for private students, teachers, community and church music schools, college programs, etc. as the grade levels progress from Primary to Fellowship (graduate). It can also serve as a complement to existing music programs and examination systems.

Its comprehensive nature includes study in areas of Applied Music (performance and repertoire), Materials of Music (theory), Survey of Christian Music (history), and, Bible Basics.

The CCMC offers three Diploma levels suitable for post-secondary and graduate level education. The Associate (A.Mus.Min) and Fellowship (F.Mus.Min) Diplomas require a public Music Ministry Performance which takes place in a congregational setting. The Licentiate Diploma in Christian Music Education (L.Ch.Mus.Ed) is a pedagogical diploma designed for the Christian Music teacher.

The CCMC offer publications to assist with teaching that are available on their website at [www.ccmce examinations.org](http://www.ccmce examinations.org) and for purchase through Faith Family Bookstores ([www.faithfamilybooks.ca](http://www.faithfamilybooks.ca)). These include the CCMC Syllabus, Workbooks and Lesson Planners. Copies of the syllabus are available free for download on their website.

With a comprehensive musical curriculum and examination system, the Christian Conservatory of Music, Canada aims to set the highest standard in Christian Music Education.

*Submitted by  
Dr. Gordon A. McKinnon  
ORMTA Scarborough Branch*



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- **Masterwork Etudes** to prepare students to play standard masterworks.

Technique 6

**Technique Tools Review**  
Use with Alfred's Premier Piano Course Level 6, pages 2-3

Demonstrate the following Technique Tools introduced in Technique 5.

**Sustained Notes**  
Moderato *mp*  
*mf*  
**Technique Tip:** Use more weight to play the sustained half notes louder than the other notes.

**Building Scale Velocity**  
Allegro  
*mf*  
**Technique Tip:** Begin with an arm drop, then play with one arm motion.

**Playing Grace Notes**  
Moderato  
*mp*  
**Technique Tip:** Play the grace notes quickly, lightly, and before the louder note on the beat.

**Over and Back**  
Andantino  
*f*  
**Technique Tip:** As you cross finger 2 over 1, listen for smooth, even sounds.

**Even Sixteenth Notes**  
Allegro  
*mf legato*  
**Technique Tip:** Silently say the words "keep it even" as you play each group of four sixteenth notes.





**PIANO SUPPLEMENTAL**

**NEXT STEP PRE-READING SERIES**

by Joan Blench

- International Christmas**
- Favorite Classical Composers**
- It's a Musical Day**
- Proud to be Canadian!**
- Published by Joan Blench**

“The Next Step Pre-Reading Series gives students the opportunity to play pieces in off-staff notation and then see the same piece written on the grand staff. The challenge of note-reading is made simpler when students play something they already know.”

These books are designed to provide supplementary material for the beginning pianists. Ms. Blench has set out to enable students to play more challenging music in the pre-reading format by exploring more of the keyboard and rhythms that normally aren't experienced until much later during the course of music study. On the top of each piece a small 2 octave keyboard is provided with the question: “Where do your fingers go?”

**International Christmas** has seven Christmas carols from around the world featuring Italian, French, German, and Spanish songs well known in their country. English lyrics provide rhythmic translation. Different hand positions and tonalities are encountered. The music incorporates the keys of C+, A+, F+, Bb+, Eb+, as well as the Dorian and Mixolydian modes. The rhythms are more demanding than the regular pre-reading because Ms. Blench includes eighth notes, dotted quarter plus eighth, and dotted eighth plus sixteenth rhythms. Some pieces have the hands alternating; others are written with harmony between the hands.

**Favorite Classical Composers** is a book with 2 themes from each of the classical masters: Haydn, Mozart, and Beethoven. Once again more complex rhythms are explored including groups of sixteenth notes. The time signatures include 4/4, 3/4, and 6/8 time. The themes are in the original key of the piece. Each theme has lyrics written by Ms. Blench providing historical

facts as well as supporting the rhythm making it easier for the student to be successful. Both Beethoven's *Ode to Joy* and Haydn's *Capriccio in G* are written with the student required to play hands together. A quote from Ms. Blench's website:

*“Sing the songs first. Feel the rhythms. Move to the beat. The challenge of note-reading, whether on staff or off staff, is made simpler when students play something they already know.”*

**It's a Musical Day** has a page of Ten Smart Practice Tips to assist the student in the journey of music making. All seven titles in this book are descriptive and written to represent various aspects of daily life from a child's perspective. Here the whole tone scale, B+, and the use of damper pedal are introduced. The piece *Waiting* is an exercise in counting because many rests are used to support the title. *Pet Store Cha Cha* teaches syncopation and *A Very Bad Day* encourages self expression with the black key clusters played with both arms.

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Janet Gleck	Beverly Porter	Martha Hill Duncan	Rebekah Maxner	John Burge	Teresa Richert	Joanne Bender	Susan Griesdale

**Proud to be Canadian!** is a book of six Canadian Folk songs. What a great idea to include *O Canada* for all students to be able to learn at a pre-reading level! Lyric sheets are presented at the end of the book to keep these songs “alive”. Minor hand positions are presented here. This book doesn’t have complex rhythms and the time signatures are 4/4, 3/4, and 6/8.

In conclusion, my recommendation is to visit Ms. Blench’s website: [www.primarychords.com](http://www.primarychords.com). You will find background information on all the pieces, some playing suggestions, and duet accompaniments for the Favorite Classical Composers and Proud to be Canadian books. I’ve never seen this kind of approach of extending the pre-reading experience before but definitely see the value in it! Interesting material!

*Jean Ritter – British Columbia*

## **FAVOURITE FESTIVAL AND ENSEMBLES**

### **Book 2**

**The Willis Company  
Hal•Leonard Publishing**

Favourite Festival and Ensembles is a collection of six duets and two trios for the later elementary to early intermediate students. The pieces are all rhythmically strong and feature dances and character pieces from various countries.

From Israel we have *Kibbutz Capers* by David Karp. From Spain we have *Petite Spanish Dance* by Carolyn Miller. From the Orient is the *Oriental Bazaar* by William Gillock. From the USA is *Polka* also by David Karp. From Spain and Cuba is *Western Bolero* by David Karp and William Gillock also gives us *Trepak*, which is taken from Tchaikovsky’s *The Nutcracker*. The duet *The Chase* by Carolyn Miller and David Engle and *Pinwheels* by Katherine Beard serve to round out the collection.

Performance notes provide interesting facts and performance hints for the performers. Key signatures include C+, G+ and F+, which make these pieces very approachable for the spirited players.

Because of their rousing styles, the pieces in this collection would make excellent year end recital selections.

*Laureen Kells - Saskatchewan*

## **RHYTHM PRACTICE**

**by Susan Griesdale  
RedLeaf Pianoworks**

Written by composer, teacher, adjudicator and clinician Susan Griesdale of Redleaf Pianoworks, this is a book of rhythm practice. Graded in eight lessons, the rhythms move from quarter notes and half notes to more challenging concepts such as ties, eighth notes, rests, dotted notes and sixteenth notes. Rather than a comprehensive method, this is a practice book. Each lesson contains two pages of basic rhythm practice in 4/4 time, two pages of rhythm practice in varying time signatures, a page for the student to draw barlines in time signatures, two pages of two hand rhythm practice and finally, a test to be done at three different tempi. Instructions are given on how to use the metronome with the rhythm practice. This alone will enhance a student’s ability to read and reproduce rhythm. In early lessons, the notes are large and easy to read, in later lessons, with many more notes, the print becomes much smaller. Students may find it necessary to place a blank page above and below the example they are reading to isolate the rhythm from other exercises. Coil bound, these seventy nine pages provide worthwhile practice for students and an invaluable resource for teachers.

*Joyce Janzen – British Columbia*

## **MUSICAL PLANETS**

**Carolyn Miller  
The Willis Music Company  
Hal•Leonard Publishing**

This delightful collection of 8 pieces properly ordered in sequence, one piece per planet (excluding Pluto, now not labelled as a planet), entices equally boy and girl pianists. From the attractive cover to the remarkably fun pieces to play, Miller successfully uses creativity and imagination to emphasize fundamental technical skills. The Performance Notes not only give detailed helpful hints on how to perform each piece but they also give fun facts about each planet, keeping the creative juices flowing. Miller cleverly introduces the blues scale along with a standard 12-bar blues chord progression in the piece *Mercury Blues*. The pianist confidently handles this challenge of new sounds, by incorporating ones imagination of how to sound ‘like you are on the blistering hot planet of Mercury’. So much imagery to draw upon makes you want to flip to the next piece with excitement and anticipation as you soar in space to the next planet. *Vivid Venus* has Miller instructing the pianist that this piece is easier than it looks: don’t let the key signature scare you (G<sup>b</sup> pentascale). The sound of this piece will have you wanting to master it. Taking advantage of the metaphor even further, there are even ‘shooting stars’ in this exceptional performance piece. Miller uses a great deal of repeated patterning in her compositions to aid in the memorization, but brilliantly incorporates unique rhythms and lots of dynamics through-out.

*Sarah Lawton - Ontario*

**FEDERATION FAVORITES****Book 2****FJH Music**

Many of the composers in this edition have been included in other publications and are quite popular with most teachers. The National Federation of Music Clubs has a long and distinguished history in the US.

The compositions share common “C major” signatures with two exceptions: *Ghost Waltz* by Edwin McLean in e minor and *Loco-Motive* by Melody Bober in c minor. Accidentals are common to many of the other renditions. Time signatures are in simple time; either three four or four four. *Rabbits in the Snow* by Mary Sallee is the only composition asking for any reach or triad playing. The art work on the cover will certainly appeal to your students and the copy is beautifully clean and easy to read. Labeled for Elementary/Late Elementary students, I believe most of our elementary Canadian students would find these very accessible and late elementary students could enjoy them as quick studies or sight reading challenges. The style is varied throughout and the titles descriptive and interesting. *First Light* by Mary Leaf depicting a Native American Flute and *Thundering Drums* by Anita Brandon illustrate the versatility of an acoustical piano. Our piano can be a “magic box”, which can transport our players to become story tellers.

*Bettijo Smith - Alberta*

**PIANO POEMS****Susan Griesdale****RedLeaf Pianoworks**

Piano Poems contains mildly contemporary pieces in which talented Canadian Composer Susan Griesdale invites the musician to “unwind and let the music soothe you”. These rich hallow calm pieces create a nostalgic, peaceful mood, beautifully enhanced with invaluable Program Notes. Each piece presents a variety of musical and technical challenges and Griesdale identifies strategies, to enhance the efficiency and accuracy of each piece. Griesdale says she modeled the book after the Romantic need for long lines, careful balance and dynamics to train the intermediate player for the Romantic repertoire to come. Griesdale shows a very sensitive style of composition as she presents specific scenes or moods in our minds. With pieces entitled *Remembering You* and *Forgotten*, Griesdale links sound with expression. The third piece *Lavender Dreams*, in the tricky key of f minor, has the pianist enjoying the use of a seamless line between the hands. The most challenging piece *Forgotten* has the pianist in g<sup>#</sup> minor with an inner melodic line to contend with. *After the Rain* is an improvisational opportunity with a given scale over a LH chordal accompaniment. There are sound clips available at the composer’s website: [www.susangriesdale.com](http://www.susangriesdale.com). The quiet pieces of this collection contain extra ritardandi, softer dynamics, and are full of upper register ledger lines, adding to the serenity of this musically rewarding and expressive style. This is an ideal book for someone who plays piano for pleasure and enjoys peaceful sensitive playing.

*Sarah Lawton - Ontario*

**Premier Piano Course****Masterworks Books 3 – 6****Gayle Kowalchyk & E.L. Lancaster  
Alfred Publishing**

Wow! What an awesome collection of music in their original form! As I played through the books I discovered not only standard repertoire we’re accustomed to in the Royal Conservatory repertoire books but some wonderful compositions from less well known composers. These books contain music from Baroque, Classical, Romantic, and 20th century eras. The pieces in the books correlate page by page with the materials in their corresponding Lesson books. I like the fact that terms or symbols students are not familiar with are defined in footnotes or parentheses. Of particular interest are the Premier Performer suggestions at the bottom of the pages to enhance performance skills and musical understanding. A great compliment to these books are the CDs that feature 2 tracks of each selection. One at performance tempo and the second at a slower practice tempo.

The creators of the Premier Piano Course have done such a superb job of covering every style of music and making the study of music interesting. Now with these Masterworks to support the program it makes it very well rounded. Because this is standard repertoire it would work well with any other piano method. These books could be used for review to add a little more depth to the level or alongside the Lesson book. These books were a pleasure to review!

*Jean Ritter - British Columbia*

## DUETS

### LULLABY FOR A BABY QUAIL

by Ernst Schneider

Alberta Keys Publishing

At first glance this duet looks simple, but its sounds and interplay between the players makes it more complex. Sounds or harmonies are not so discordant to be a problem for young students or to detract from the gentle theme. The interplay is excellent. Few of us choose ensemble play that does not include musicality in all parts, so this is a good choice. Imagery involving the plump, tiny baby quail and the problem the quail Mum has in getting it to settle down and sleep so she can forage will resonate with students.

It starts quietly in the secondo, the tempo picks up as the little one rustles in the primo. Tempo and conversation between the parts fluctuate until the *meno mosso* and double *pp* at the last assure us it's little head is tucked under its wing and the lullaby has been successful. Absolutely charming.

*Bettijo Smith - Alberta*

## HARMONY

### DISCOVERING HARMONY

by Donna Goodwin-Wilson

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

Donna Goodwin-Wilson, the author of a new basic harmony text and workbook, *Discovering Harmony*, is clearly a good and experienced teacher. Her wise and comforting voice comes through clearly in her detailed and lengthy explanations at the beginning of each of the twenty-five chapters, or "Goals". The material is presented in a logical and pedagogically sound, although not visually very interesting, fashion.

Unfortunately, students often don't read those chapters because their teachers are presenting the same information in their own way. Students are going to spend time in the assignment sections, and they may find them less friendly - pages of blank staves, with the instructions on a previous page, will confront them far too often.

They will have to wait far too long for harmonic analysis passages to give them something to listen to and to break the tedium of writing SATB. It is left to the teacher to find passages illustrating the use of the new chords being introduced.

When a full, and very good, chapter on harmonic analysis makes its appearance near the end, it incorporates too many concepts to make it useful earlier.

Minor keys and root-quality chord symbols, melody writing and structural analysis are also introduced near the end.

Each chapter, or goal, refers to the excellent reference pages, but because they are found at the end of a spiral bound book, they are hard to refer to. Other good features include lots of practice adding two or three voices to chorales, and extensive sections on structural analysis and writing the sixteen bar melody.

This book, with its "self checking" section at the end of each chapter, and instructions for making a "chord slide-rule", would be an excellent choice for an adult or self-directed learner, or for somebody taking up the study of harmony again after a long absence.

We've come a long way since Frederick J. Horwood's little green book, *The Basis of Harmony*.

*Sandy Havelaar - British Columbia*

## VIOLIN

### THE SCAMPERING SCARECROW AND OTHER PIECES

For Violin and Piano

by Garth M. Williams

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This is a lovely collection of violin pieces with piano accompaniment geared to the young student at the early intermediate playing level. With titles such as *The Scampering Scarecrow*, *Peek a Boo Ghost* and *The Rhino and the Chimp* this collection will be a favourite for all young people.

The pieces also serve to celebrate the seasons with three pieces for Halloween, two for Easter and one for Christmas.

These pieces will aid the learner in violin techniques such as right and left hand pizzicatos, *col legno*, double stopping, glissando, staccato and legato bowing. Some of the pieces also offer an introduction to minor scales.

For the teacher, on each page is the corresponding scale and a rhythm pattern to aid the student in learning the piece.

This repertoire would make lovely festival entries in the Canadian class or would be great for a Canada Music Week recital.

*Laureen Kells - Saskatchewan*

*Hello Everyone,*

*Thank you to Bettijo, Jean, Joyce, Laureen, Sandy, and Sarah, in volunteered their time in doing these reviews.*

*I know I enjoy reading them and it was so nice having most of the reviews in this issue from Canadian publishers and composers.*

*Dina*



**British Columbia**

**1<sup>st</sup> Delegate**  
**Carol Schlosar**  
 250.836.4934  
 carol@bcrmta.bc.ca

**2<sup>nd</sup> Delegate - President**  
**Cynthia Taylor**  
 250.923.3731  
 president@bcrmta.bc.ca

**Secretary**  
**Anita Perry**  
 250.494.0871  
 secretary@bcrmta.bc.ca

**Registrar**  
**Susan Olsen**  
 registrar@bcrmta.bc.ca

**Treasurer**  
**Lois Kerr**  
 604.274.1980  
 treasurer@bcrmta.bc.ca

**Editor - Progressions**  
**Dina Pollock**  
 604.614.3298  
 editor@bcrmta.bc.ca

**Alberta**

**1<sup>st</sup> Delegate**  
**Judith Ammann**  
 780.467.9529  
 pjammann@shaw.ca

**2<sup>nd</sup> Delegate - President**  
**Karen MacDonald**  
 403.553.3365  
 tashi1944@gmail.com

**Provincial Administrator**  
**Bev Moore**  
 780.554.7682  
 armtapvl@telus.net

**Editor - Tempo**  
 Melissa Lacroix  
 780.432.7754  
 morelacroix@gmail.com

**Saskatchewan**

**1<sup>st</sup> Delegate - President**  
**Laureen Kells**  
 306.272-4762  
 lkells@sasktel.net

**2<sup>nd</sup> Delegate**  
**Lynn Ewing**  
 306.652.2240  
 lewing@sasktel.net

**Registrar - Secretary**  
**Treasurer**  
**Sandra Kerr**  
 306.584.9547  
 skerr.srmta@gmail.com

**Editor - Opus**  
**Catherine Moore**  
 306.533.6551  
 catherinem@sasktel.net

**Manitoba**

**1<sup>st</sup> Delegate - President**  
**Tiffany Wilson**  
 204.488.3325  
 tiffanyawilson@hotmail.com

**2<sup>nd</sup> Delegate**  
**Eleanor Lwiwski**  
 204.255.3403  
 elwiwski@shaw.ca

**Executive Director**  
**Alanna Courtney**  
 204.339.6768 Cell  
 204.479.9597  
 excutivedirector@mrmta.org

**Editor - Take Note**  
**Dina Pollock**  
 604.614.3298  
 editor@mrmta.org

**Ontario**

**1<sup>st</sup> Delegate - President**  
**Sue Jones**  
 613.523.5317  
 L.Susan.Jones@gmail.com

**2<sup>nd</sup> Delegate**  
**Frank Horvat**  
 416.354.2633  
 contactme@frankhorvat.com

**Secretary - Registrar**  
**Ron Spadafore**  
 705.267.1224  
 ormta@ntl.sympatico.ca

**Treasurer**  
**Nancy Dale**  
 905.468.5639  
 nanjd@hotmail.com

**Editor - Notes**  
**Patrick McCormick**  
 416.554.3998  
 paddy@coppernoise.com

**Quebec**

**1<sup>st</sup> Delegate - President**  
**Lynne Gagné**  
 450.763.0262  
 lynne\_gagne@videotron.ca

**2<sup>nd</sup> Delegate**  
**Hélène Lord**  
 450.449.7580  
 hlord@sympatico.ca

**Secretary**  
**Melissa Faustin**  
 514.993.2460  
 melfaust92@hotmail.com

**Treasurer**  
**Thérèse Marcy**  
 450.655.8552  
 marcytherese@videotron.ca

**Registrar**  
**Editor - Musifax**  
**Danielle Langevin**  
 450.691.7800  
 info@studioadlib.com

**New Brunswick**

**1<sup>st</sup> Delegate - President**  
**Barbara Long**  
 506.375.6752  
 president@nbrmta.com

**2<sup>nd</sup> Delegate**  
**Kilby Hume**  
 506.847.3277  
 pastpresident@nbrmta.com

**Secretary**  
**Doris Sabean**  
 506.852.4980  
 secretary@nbrmta.com

**Treasurer, Registrar**  
**Megan Woodworth**  
 506.472.8707  
 registrar@nbrmta.com

**Editor -The Quarter Note**  
**Barbara Long**  
 506.375.6752  
 editor@nbrmta.com

**Nova Scotia**

**1<sup>st</sup> Delegate - President**  
**Secretary**  
**Rémi Lefebvre**  
 902.233.6422  
 nsrmta@gmail.com

**2<sup>nd</sup> Delegate**  
**Marilyn Harrison**  
 902.248.2226  
 griffanmh@yahoo.ca

**Registrar**  
**Kathryn Andrew**  
 902.435.5751  
 kathyandrew@eastlink.ca

**Treasurer**  
**Leyi Jiang, CGA**  
 nsrmta@gmail.com

**Newfoundland**

**Delegate**  
**Joan Woodrow**  
 709.722.9376  
 jwoodrow@nl.rogers.com

**President**  
**Barbara Clarke**  
 709.579.1758  
 peter.clark@nf.sympatic.ca

**Registrar, Treasurer**  
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**Cathy Cornick**  
 709.895.8141  
 ccornick@nl.rogers.com

**Prince Edward Island**

**1<sup>st</sup> Delegate - President**  
**Sue Irvine**  
 902.892.3311  
 sueirvine13@gmail.com

**2<sup>nd</sup> Delegate**  
**Stephanie Cole**  
 902.892.1189  
 cole\_sd@hotmail.com

**Secretary**  
**Katherine Murley**  
 902.892.9673  
 k.a.murley@gmail.com

**Registrar**  
**Dr. Frances Gray**  
 902.566.0680  
 fgray@upe.ca

**Treasurer**  
**D. Melanie Walsh-Fraser**  
 902.569.1604  
 dmwalshfraser@hotmail.com

**Yukon**

**1<sup>st</sup> Delegate - President**  
**Annie Avery**  
867.668.5102  
crowrec@northwestel.net

**2<sup>nd</sup> Delegate - Secretary**  
**Henry Klassen**  
867.667.7294  
hklassen@klondiker.com

**Treasurer**  
**Jillian Durham**  
367.335.0983  
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**President**

**Charline Farrell**  
519.354.4380  
president@cfmta.org

**Vice President**

**Cynthia Taylor**  
205.923.3731  
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**Lorna Wanzel**  
902.423.8908  
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**Secretary - Treasurer**

**Bernadette Bullock**  
302-550 Berkshire Dr  
London, ON N6J 3S2  
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YOUNG ARTIST  
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**National Co-ordinator**  
**Lorna Wanzel**  
902.423.8908  
lwanzel@eastlink.ca

**Alberta Tour**  
**Debbie Gallant**  
780.459.4590  
mdeccgall@telus.net

**British Columbia Tour**  
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250.756.0664  
kschleppe@telus.net

**Western Tour**  
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306.237.4790  
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705.264.0066  
audreyjwells@eastlink.ca

**Quebec Tour**  
TBA

**Atlantic Tour**  
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506.756.2140  
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CO-ORDINATORS & CHAIRS  
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**Archives**  
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306.249.3717  
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**By-Laws & Standing Rules**  
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bylaws@cfmta.org

**Canada Music Week®**  
**Po Yeh**  
403.246.3269  
canadamusicweek@cfmta.org

**The Canadian Music Teacher**  
**Editor - Advertising Manager**  
**Dina Pollock**  
604.859.6333  
Fax 604.859.9855  
32908 Bevan Ave  
Abbotsford, BC V2S 1T3  
editor@cfmta.org

**Finance Chair**  
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**Nominations & Elections**  
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**Public Relations & Marketing**  
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867.667.7294  
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**Translations Committee**  
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**Webmaster**  
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519.471.6051  
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**Provincial Co-ordinators**

**Alberta**  
Michael Matas  
403.837.8301  
info@northcalgarymusic.com

**British Columbia**  
Sonia Hauser  
sshhauser5@gmail.com  
250.923.2212

**Manitoba**  
Jane Duerksen  
204.326.4687  
janeduerksen@gmail.com

**New Brunswick**  
Irma Mulherin  
506.473.6119  
cmw@nbrmta.com

**Newfoundland**  
Barbara Clarke  
709.579.1758  
peter.clarke@nf.sympatico.ca

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*Student Composer Competition*  
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skippym@eastlink.ca  
902.477.4266  
*Canada Music Week®*  
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902.429.7075

**Ontario**  
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519.448.1291  
n.morrison@sympatico.ca

**Prince Edward Island**  
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902.894.7465  
vmack@eastlink.ca

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*Student Composer Competition*  
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450.963.0278  
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514.388.0411  
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**Saskatchewan**  
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Alberta Keys Music.....	35
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Alfred Publishing.....	10 / 43
<a href="http://www.alfred.com">www.alfred.com</a>	
Brandon University School of Music.....	17
<a href="http://www.brandonu.ca">www.brandonu.ca</a>	
Conservatory Canada.....	13
<a href="http://www.conservatorycanada.ca">www.conservatorycanada.ca</a>	
Kantata Studio.....	25
<a href="http://www.kantatastudio.com">www.kantatastudio.com</a>	
Long & McQuade Musical Instruments.....	29
<a href="http://www.long-mcquade.com">www.long-mcquade.com</a>	
Music for Young Children.....	9
<a href="http://www.myc.com">www.myc.com</a>	
Music Time.ca.....	21
<a href="http://www.musictime.ca">www.musictime.ca</a>	
Northwest International Piano Ensemble Competition.....	26
<a href="http://www.nwpes.ca">www.nwpes.ca</a>	
The Personal Ins.....	52
<a href="http://www.thepersonal.com/cfmta">www.thepersonal.com/cfmta</a>	
Red Leaf Piano Works.....	44
<a href="http://www.redleafpianoworks.com">www.redleafpianoworks.com</a>	
The Royal Conservatory.....	51
<a href="http://www.rcmusic.ca">www.rcmusic.ca</a>	
Yamaha Canada.....	2 / 37
<a href="http://www.yamaha.ca">www.yamaha.ca</a>	



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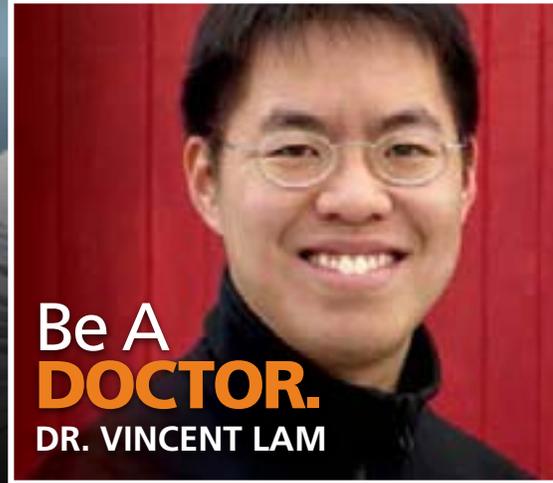
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