

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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 *Pathways to...*
Collaboration - Performance - Wellness
July 8 - 11, 2015 CFMTA/FCAPM Vancouver BC



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Pathways to . . . Collaboration - Performance - Wellness

July 8 - 11, 2015 Vancouver B.C. Canada

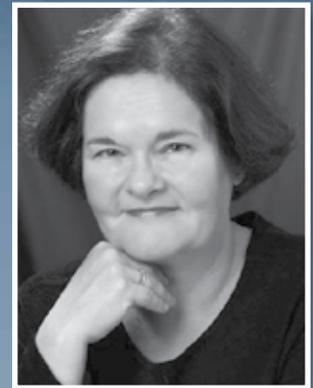
Welcoming all members to Vancouver



Sara Davis Buechner



James Parker



Janet Scott Hoyt



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PUBLICATION INFORMATION

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- Submission Deadline: August 15, 2015

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- Publication: January 2016
- Submission Deadline: December 1, 2015

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- Publication: May 2016
- Submission Deadline: April 1, 2016

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

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

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

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GREETINGS FROM CFMTA PRESIDENT SALUTATIONS DE LA PRÉSIDENTE DE LA FCAPM

Charline Farrell



The Countdown is on! Another fabulous CFMTA/FCAPM Conference will take place in July, in beautiful British Columbia.

The first National Conference that I attended was in Sackville, New Brunswick. The excellent workshops, lobster cruise, silent auction and fellowship still remain as wonderful memories. The notes taken from the keynote speech by Dr. Edmund Dawe still remain on my bookshelf. Many thanks to Barbara Long and her Committee for many wonderful musical experiences.

My next Conference was in Regina, Saskatchewan. Several days were filled with music-concerts, competitions, even outdoor music during a picnic-style supper. Time spent enjoying the work of respected Canadian Composers David L. McIntyre and Heather Schmidt, as well as the music of The Gryphon Trio, flew far too quickly. Congratulations to Lore Ruschensky and her Committee and our thanks for the memories.

Two years ago we spent several days in Halifax, Nova Scotia. The Conference began with a Gala Concert that will be a life-long memory for everyone who attended. A wide range of workshops and presentations covered every aspect of the teaching of music. The adjudicators, who also performed at the Gala Concert, were well-known examples of our Canadian music success stories: Andre LaPlante, Katherine Chi, Janina Fialkowska,

Mary Lou Fallis, Richard Margison and Isabel Bayrakdarian. Remi Lefebvre and his Committee deserve a collective Bravo!

Joanne Lougheed and her Committee have been working very hard for the last two years planning the Conference in Richmond, British Columbia, this July. We hope that many of you will come and enjoy the workshops, competitions, trade show, social events, and meeting with friends and colleagues. This committee has been working very hard on your behalf to present a great Convention. You will not be disappointed!

In March 2017, we will be joining MTNA at a Commemorative Conference in Baltimore, Maryland. The planning has begun for all of us to celebrate with our MTNA Colleagues.

In July 2019, we will be celebrating in Winnipeg, Manitoba. Let's mark our calendars with these upcoming events!

I would like to take this opportunity to thank the CFMTA/FCAPM Officers and Executive Committee for all of your hard work, and for your support, during my Presidency. I am grateful for this experience. The gavel will be passed in July and I wish everyone well as we continue to work in the interests of our Provinces/Territories.

I leave you with one of my favourite poems. It expresses my feeling that *music is for everyone.*

THE IVORY AND THE CHILD

The piano stood deaf - quiet
Sturdy;
Ivory keys silent,
In remembrance of old concerts.
Waiting for the touch of
The Pianist,
The Composer,
The Fool,
and the dreamer.

But all that came was a small barefoot child,
who could only play a simple five key rhyme.
But played with such feeling
and tenderness,
that the piano felt blessed,
and afterward both sat content.

The piano in its grandeur,
the child in his innocence.

Both pleased in their,
own separate way.

Graham D. Fandrich
<http://www.poemhunter.com/poem/the-ivory-and-the-child/>

Le compte à rebours est déjà commencé pour le formidable congrès de la CFMTA/FCAPM en Colombie-Britannique.

Le premier congrès national auquel j'ai participé était à Sackville au Nouveau-Brunswick. L'excellence des ateliers (dont mes notes prises lors de la conférence du Dr. Edmund Dawe qui sont toujours sur ma table de chevet), la croisière-repas aux homards, l'encan silencieux et les amitiés demeurent de merveilleux souvenirs. De grands mercis à Barbara Long et son équipe pour toutes ces expériences musicales enrichissantes.

Mon deuxième congrès était à Régina en Saskatchewan. Ces journées étaient occupées par des concerts, concours et même de la musique de plein air lors d'un souper BBQ. Le temps passé à découvrir et apprécier la musique du compositeur canadien David L. McIntyre et Heather Schmidt tout comme celle du trio Gryphon, sont encore des moments inoubliables. Félicitations à Lore Ruschinsky et à son comité. Nous les remercions sincèrement pour ces beaux souvenirs.

Il y a deux ans de cela, nous étions à Halifax en Nouvelle-Écosse. Le congrès s'est ouvert avec un Concert gala qui restera ancré longtemps dans nos mémoires. Un très large éventail d'ateliers et de conférences ont su exposer plusieurs aspects de l'enseignement de la musique. Les juges du concours national, qui ont aussi eu l'occasion de se produire lors du concert gala, sont des exemples de notre histoire musicale nationale : André Laplante, Katherine Chi, Janina Fialkowska,

Mary Lou Fallis, Richard Margison et Isabel Bayrakdarian. Rémi Lefebvre et son équipe méritent des « bravos » de tous !

Depuis deux ans, Joanne Loughheed et son comité travaille très fort à la préparation de notre prochain congrès en juillet prochain à Richmond en Colombie-Britannique. Nous espérons vous y retrouver en grand nombre pour participer aux ateliers, compétitions, foire commerciale, événements et rencontres avec nos collègues et amis. Cette équipe met tout en œuvre afin que tout soit prêt pour ce grand rendez-vous. Vous ne serez pas déçus !

En mars 2017, nous nous joindrons au MTNA à leur congrès à Baltimore au Maryland. Les planifications sont déjà commencées afin que nous puissions célébrer avec nos collègues du MTNA.

En juillet 2019, nous aurons rendez-vous à Winnipeg au Manitoba. N'oubliez pas de le placer à votre agenda !

J'aimerais remercier le comité exécutif ainsi que les membres du comité directeur de la CFMTA/FCAPM pour tout leur travail et leur support pendant ma présidence. Je leur suis reconnaissante de m'avoir permis de vivre cette expérience. Le « marteau » sera donc remis en juillet prochain et j'espère que nous continuerons tous à travailler dans l'intérêt de nos provinces et territoires.

Je termine en vous laissant un de mes poèmes préférés. Il exprime très bien ma pensée sur la **musique est pour tout le monde.**

L'IVOIRE ET L'ENFANT

Le piano reste sourd - silencieux
Robuste;
Notes d'ivoires en silence,
En souvenir des vieux concerts.
Attendant le toucher
d'un pianiste,
d'un compositeur,
d'un idiot,
et d'un rêveur.

Mais tout ce qui vient vers lui est un
enfant pieds nus,
qui peut seulement jouer qu'une série de
cinq notes qui rimes.
Mais il a joué avec tant d'émotion
et de tendresse,
que le piano s'est senti béni,
et après les deux furent satisfaits.

Le piano dans sa grandeur,
l'enfant dans son innocence.

Les deux étaient heureux
chacun à sa façon.

Graham D. Fandrigh
<http://www.poemhunter.com/poem/the-ivory-and-the-child/>

HELLO FROM THE EDITOR MOT DE L'ÉDITRICE

Dina Pollock



On front cover . . .

Hello Everyone,

As I sit behind my computer I realize there is only 92 days (less when you get the magazine) until the CFMTA/FCAPM Conference. I am enjoying being on the committee and being part of this event. From the opening Gala to the competition, the many sessions to choose from (a list is on page 15 and a complete description for each one can be found on the website) six master classes and the final banquet with entertainment. I hope to see you there.

www.cfmtavancouver2015.com

BOOK REVIEWS

Thank you to Jean, Joyce, Judith, Laurel, Lauren, and Sonia for your time and effort for the reviews included in this issue. I have been sent books from a new publisher *Promethean Editions* and I am looking for some members that would be interested in doing reviews on this material. The music is composed by:

Vincent Ho (Canadian)

Christos Hatzis (Canadian).

The editions includes arrangements for:

- Choir (SATB) with Digital Audio
- Percussion Quartet
- Piano
- String Quartet
- String Quartet with Digital Audio
- Vibraphone
- Violin
- Violin and Piano
- Violoncello and Piano.

If any of these interest you, send me an email and I will forward the books to you.

I am working with a new publisher from Germany - more about this in the next issue.

MEMBER ADDRESS UPDATES

I am still getting emails about address updates from members, please contact your provincial registrars with any changes, since we get the mailing list from them.

Thanks

Dina



Totem pole in Stanley Park



Session Room



Outside of Hotel



Lions Gate Bridge



Deep Cove (North Vancouver)



White Rock Beach

ANNOUNCEMENT OF ANNUAL MEETING 2015

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

Vancouver, British Columbia - July 8th & 9th, 2015

Sheraton Vancouver Airport Hotel - 7551 Westminster Highway, Richmond, BC

Business to be conducted includes:

Complete the business of the current year

Transact business as it is brought before the meeting

Appoint Auditors.

By order of Charline Farrell, President - Natasha Frid Finlay, Secretary/Treasurer

Dated at Toronto, Ontario, this 15th day of August, 2014



ANNOUNCEMENTS ANNONCES



Executive Committee changes in March, 2015



We welcome Cathleen Gingrich as our Secretary.

Cathleen has worked in various arts organizations in Vancouver including the Arts Club Theatre Company, UBC Opera Department and as the Administrator at the Canadian Music Centre. Currently she is the Artistic Coordinator for Turning Point Ensemble.

As well as a Master of Music: Opera Performance, Cathleen has completed courses in Human Resources, Workplace French Classes, Minute Taking Classes, and Grant Writing Seminars.



We welcome Lynda Baechler as our Treasurer.

Lynda has studied piano and flute, and studied Music at Lakehead University. Lynda played flute in the Fort William Community Band and in the Lakehead Symphony Orchestra. She was Secretary/Treasurer of Youth for Music, started by Boris Brott, and later Treasurer of Campbell River United Church.

Lynda is presently Treasurer of the Campbell River Friends of Music and until recently the Campbell River Skating Club. This skill set makes her an excellent fit for the Treasurer duties in CFMTA/FCAPM.



ANNONCE DE L'ASSEMBLÉE ANNUELLE DE 2015

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

Vancouver, British Columbia - 8 et 9 juillet 2015

Sheraton Vancouver Airport Hotel - 7551 Westminster Highway, Richmond, BC

Voici les points qui seront abordés :

Compléter les affaires de l'année en cours

Traiter des sujets qui seront soumis avant la rencontre

Procéder à la nomination d'un vérificateur.

Par ordre de la présidente, Charline Farrell - Natasha Frid Finlay, secrétaire-trésorière

En date du 15e jour du mois d'août 2014 à Toronto, en Ontario.



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

FOCUS ON RESEARCH welcomes stimulating and relevant accounts of contemporary research in music pedagogy that contribute to an increase of our understanding of music teaching and learning and should address the challenges and issues that are relevant to music education practitioners, particularly voice and instrumental teachers in private studios. Authors whose manuscripts are accepted will have their abstract published in *The Canadian Music Teacher/ Le Professeur de Musique Canadien* and will see their full work published on-line and disseminated through the CFMTA/FCAPM website.

The goals of *FOCUS ON RESEARCH* are to:

1. Provide a new venue for the dissemination of research,
2. Strengthen connection between research and practice
3. Contribute to the enhancement of professional development by encouraging practitioners to become familiar with a variety of research conducted in music pedagogy.

To view the current papers posted online, please refer to the CFMTA/FCAPM website www.cfmta.org and click on "Research".

The most recent abstract, submitted by Susan Mielke, is provided in this edition of the CMT.

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

FOCUS SUR LA RECHERCHE vous invite à soumettre des textes décrivant de façon stimulante et pertinente les avancées des récentes recherches en pédagogie musicale qui permettent de mieux comprendre l'enseignement et l'apprentissage de la musique. Ces textes doivent adresser des défis et problématiques réels auxquels les praticiens en éducation musicale sont confrontés, et plus particulièrement ceux qui concernent les professeurs qui enseignent le chant ou un instrument en studio privé. Un résumé des manuscrits des auteurs retenus sera publié dans le magazine *The Canadian Music Teacher/Le Professeur de Musique Canadien*, alors que le manuscrit sera publié en ligne et diffusé dans son intégralité sur le site Web de la FCAPM.

Les objectifs visés par FOCUS SUR LA RECHERCHE sont :

1. d'offrir une nouvelle tribune pour la diffusion de la recherche;
2. de consolider les liens entre chercheurs et praticiens;
3. de contribuer à l'avancement du perfectionnement professionnel en encourageant les praticiens à se familiariser avec diverses recherches traitant de pédagogie musicale.

Pour consulter les différents documents publiés en ligne, veuillez vous référer au site Web de la FCAPM : www.cfmta.org et cliquer sur « Recherche ».

Vous trouverez le plus récent résumé, soumis par Susan Mielke, dans cette édition du PMC.



AWAY FROM THE PIANO: LITERATURE REVIEW OF THE ROLE OF MENTAL PRACTICE

Piano Pedagogy Research Laboratory, University of Ottawa - Review of Literature Paper

Abstract

by Susan Mielke and Gilles Comeau



Music performance in general, and piano playing in particular, require an extended period of technical and artistic skill development. Both cognitive and motoric demands are involved in music performance and the use of mental practice can be an important tool in acquiring music performance skills. Mental practice is a form of practice that involves the use of mental imagery skills as opposed to the physical or motor skills used in physical practice. One of the most important mental imagery skills in music performance is auditory imagery. Auditory modeling can be used to help form auditory images. In reviewing the current scientific literature, the relevance of mental practice in music teaching

and learning became evident: mental practice is a valuable strategy in music practice and performance preparation. Although additional research is needed, especially in relation to novices learning to play the piano, the authors conclude that the current literature supports the use of mental practice as a beneficial practice strategy in playing piano.

Mental practice, especially the use of auditory models, can be helpful for increasing familiarity with the music to be learned. The recent evolution of digital audio technology has made the use of auditory models more accessible to teachers and students with options such as YouTube and music streaming services like Spotify adding to more traditional digital formats such as CDs and MP3s.

Using devices like smartphones, both teachers and students can also create auditory models by playing and recording the music themselves. Mental practice can be introduced early in music training using strategies such as observational and dyad practice. The use of mental practice in addition to physical practice can also help to avoid playing related injuries. Music teachers play an important part in the successful adoption of mental practice providing guidance to their students in its use from the beginning stages of listening to music rhythms to advanced interpretive aspects of score reading.

Keywords: mental practice, mental imagery, aural modeling, auditory imagery, music performance



GILLES COMEAU WINS MTNA E-JOURNAL AWARD

CFMTA/FCAPM offers its congratulations to Focus on Research committee member, Dr. Gilles Comeau, for winning the MTNA e-Journal Best Article of the Year Award!

The article entitled “*Colorful Illustrations in Piano Method Books: A Pilot Project Investigating Eye Focus*” appeared in the September, 2014 edition of the MTNA e-Journal and the Award presentation occurred at the Awards Brunch on March, 25th during the MTNA Las Vegas conference.

Dr. Comeau writes:

“Over the years, the presence of pictures in North American piano methods have

become very common: from the simple black and white sketches in the early 20th century to the modern graphic and high-quality colour printing, pictures appear on almost every page. There is no doubt that these pictures are very attractive and appealing to young students. However, we know nothing about the effects these decorative illustrations might have on children who are learning to read music. Using eye-tracking technology, this research pilot project investigates if the presence of colourful illustrations is attracting a learner’s attention while previewing a score or when playing a piece for the first time. Data analysis indicates that illustrations are drawing

the student’s eye away from the musical score, particularly during the preview period, but also during the performance of the piece.”

The article, which also includes several videos and numerous graphics can be viewed by MTNA members on line, in the September, 2014 Edition of the MTNA e-Journal.

Non members can purchase issues of e-Journal at:

<http://www.mtna.org/publications/mtna-e-journal/archives-2014-2015/>





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CFMFTA is presenting two awards of \$250 each to the two entries judged as the most worthy by a panel of judges from across Canada. All branches in Canada are eligible to submit an application.

These awards are made possible by the generous annual donation of William Andrews of Toronto, ON.

William Andrews is an excellent musician and is supportive of young musicians. In addition to his financial support for CFMFTA, he is our travel agent for delegate travel and special events.

Application guidelines

- Send a brief written proposal of the Canada Music Week® project or event that your branch is planning for 2015. Describe your goals, plan of action and proposed timeline. Include a budget and plans for promoting the event. (Maximum two pages)
- The focus should be on Canadian music and composers. The grant does not cover scholarships, or operating expenses for Contemporary Showcase Festivals.
- Proceeds from the event may not be donated to another charitable organization.
- Include the name of the branch and the contact information (address, phone and email) for the chairman of the project.
- Past grant recipients are eligible to apply again for a different project.
- All proposals must be received by September 30, 2015.
- The branches who receive the awards will be asked to submit a report that will be featured in the Canada Music Week® edition of the *Canadian Music Teacher* magazine.

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

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

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

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

Directives à suivre pour soumettre une demande

- Faire parvenir une brève proposition du projet ou de l'événement Semaine de la musique canadienne que votre division souhaite organiser en 2015. Décrivez vos objectifs, votre plan d'action et l'échéancier souhaité. Incluez le budget alloué et ce que vous planifiez faire pour promouvoir l'événement. (Maximum de deux pages)
- L'emphase doit être mise sur la musique et les compositeurs canadiens. La subvention ne couvre pas les bourses d'études ni les frais de fonctionnement des festivals de musique contemporaine.
- Les profits de l'événement ne peuvent être versés à une autre œuvre de bienfaisance.
- Précisez le nom de la division et les coordonnées (adresse, téléphone et courriel) du président du comité du projet.
- Les organismes ayant déjà bénéficié d'une subvention sont admissibles et peuvent soumettre une demande pour un nouveau projet.
- Toutes les propositions doivent être soumises au plus tard le 30 septembre 2015.
- Les divisions qui reçoivent les prix devront soumettre un rapport qui sera publié dans l'édition Canada Music Week® du magazine *Canadian Music Teacher*.

Pour de plus amples renseignements ou pour soumettre une proposition, veuillez contacter :
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- review the concept after they have studied it in the lesson.



Premier Online Assistant correlated with Lesson 1B, page 24 and Notespeller 1B, page 15

15
Lesson Book page 24

New Notes B and D

1. Draw a half note a 2nd up from Treble C. Then, draw a half note a 2nd down from Treble C. Name each note.

Up a 2nd Down a 2nd

2. Circle each D on the staff.

3. Circle each B on the staff.

4. Write the note names on the blank lines. Then, play on the keyboard.

5. Draw a line to connect each note to its matching name.

D

B

C

Premier Piano Course, Notespeller 1B, page 15



Scan the QR Code with your smart device to see this video or visit www.premierpianocourse.com/videos/poa to see all videos.



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CFMTA/FCAPM Vancouver 2015



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Gateway Theatre

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CONFERENCE PRICES

☼ *Registration rates will be the same for members of CFMTA/FCAPM and MTNA*

All full Conference packages include

3 breakfasts (Thursday, Friday, Saturday) - 1 lunch (Friday) and coffee breaks

Please note - Banquet ticket and CFMTA/FCAPM Lunch are not included with Conference package.

	CFMTA/FCAPM		
	MTNA Members	Non Members	Students
Register Apr 1 - May 31	\$ 409	\$ 459	\$ 359
Register after June 1	\$ 439	\$ 489	\$ 389
DAY PASSES	A ticket to the Opening Night Gala is included with each Day Pass		
Thursday only	\$ 159	All events including Breakfast	
Friday only	\$ 199	All events including Breakfast and Lunch	
Saturday (half day only)	\$ 89	All events including Breakfast	
SINGLE TICKETS	ADULTS	STUDENTS/SENIORS	
Opening Night Gala (Wed)	\$ 20	\$ 15	
Piano Competition Semi-Finals (Thur)	\$ 20	\$ 15	
CFMTA/FCAPM Lunch - Information Session (Thur)	\$ 25	\$ 25	
Piano Competition Finals (Fri)	\$ 25	\$ 20	
Gala Banquet & Entertainment (Sat)	\$ 69	\$ 69	

www.cfmtavancouver2015.com

SESSIONS

Rooms - Times for each sessions are all on the website

SHOWCASES

- Rena Sharon - *Learning collaborative citizenship through Chamber Music*
- Terry Small - *Engaging the Brain – Using Research to improve Student Learning*
- The Royal Conservatory - *Celebration Series 2015® Edition*

TECHNOLOGY

- Rhona-Mae Arca - *Collaborative Technology in the Studio*
- Jodie Campeau - *DREAM – Navigating and Maximizing Digital Music Resources*
- Yamaha - *Everyday Technology for Everyday Lessons*

WELLNESS

- Gail Berensen - *The Role of the Teacher in Keeping Students Healthy*
- Sharon Carne - *How to Turn Stress into Serene: create health & well-being with sound*
- Alan Fraser - *Biotensegrity, the Skeleton & Musicianship at the Piano*
- Norman King/Jane Riley - *Music, Meaning and Wellness: The Changing Role of Music Teachers*
- Joann Kirchner - *Befriending Musical Performance Anxiety*
- Terrie Manno - *Narrowing the Gap between the Practice Room and the Stage*
- Marjory Purdy - *Maintaining Our Boundaries, our Health and our Business*
- Dale Wheeler - *Teacher Know Thyself – Self-Evaluation Guidelines for the Studio Teacher*

PERFORMANCE & COLLABORATION

- M. Duncan & T. Richert - *Demystifying the Score – Composer’s Perspectives*
- Alice Enns - *Peddalling Debussy’s Preludes – creative & imaginative solutions*
- Thomas Green - *Prodigies in Paris-2 Legendary Pianists fr. Studio of Antoine Marmontel*
- Mark Laughlin - *Improvisation in the Music Curriculum*
- Janet Lopinski - *Fryderyk Chopin: Discovering the Dances*
- Jennifer Snow - *Meaningful Adjudication: Developing Effective Writing & Marking*
- Adrienne Wiley - *1 Hand is Better than 2: Piano Works for 1 hand by Women Composers*

And more . . .

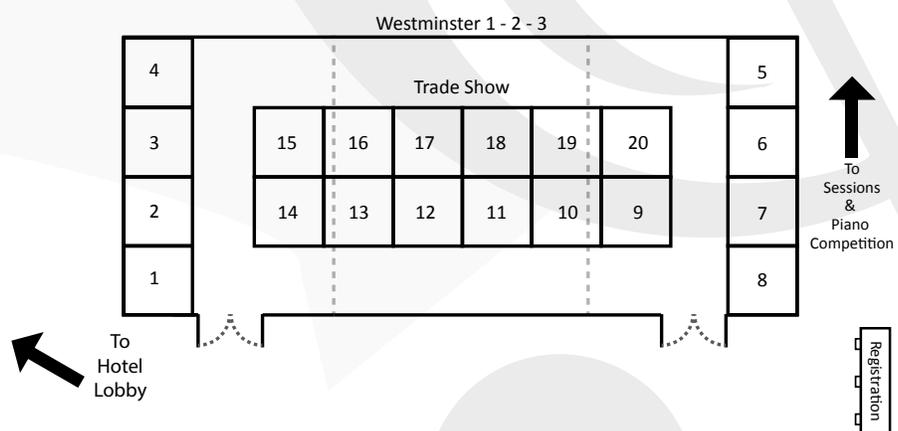
- Conservatory Canada - *Introducing Conservatory Canada’s new Piano Syllabus*
- Faber Piano Adventures - *Piano Adventures at the Intermediate Level*
- Hal Leonard - *Building Creativity into Every Lesson*
- Music Language Studio - *Dacey Key Signatures Game*
- Red Leaf Pianoworks - *The More the Merrier!*
- The Royal Conservatory - *Excellence in Teaching: An Integrated Approach to Learning*
- Sight Reading Drill Books - *The Missing Link: Sight Reading Drills to bridge the gap between Flashcards and Score Reading.*
- Ultimate Music Theory - *Discover 9 Mnemonic Secrets with Ultimate Music Theory*

PS: We have a few more sessions that have not been finalized - info coming . . .

TRADE SHOW

Our trade show vendors:

- BC Conservatory of Music - #19b
- Conservatory Canada - #13
- Duet Card - #18a
- Faber Piano Adventures - #10
- Donna Goodwin-Wilson - #18b
- Hal Leonard - #11-12
- Long & McQuade - #1-2-3-4
- Music Language Studios - #16b
- My Teaching Aide - #19a
- Red Leaf Pianoworks - #20
- Roland - #14-15
- The Royal Conservatory - #9
- Sight Reading Drill Books - #16a
- Tom Lee Music - #5
- Ultimate Music Theory - #17
- Yamaha Canada - #6-7-8



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 All complete packages include the following meals: THURSDAY - Breakfast • FRIDAY - Breakfast & Lunch • SATURDAY - Breakfast
Please note - NOT included in the complete package are the Banquet ticket (Saturday) and CFMTA/FCAPM Lunch (Thursday)

Registration Type: (please circle below) (Postmarked by when mailing in registrations)

COMPLETE PACKAGES	CFMTA/FCAPM - MTNA	Non	Students
	Members	Members	
Register Apr 1 - May 31	\$ 409	\$ 459	\$ 359
Register after May 31	\$ 439	\$ 489	\$ 389

DAY PASSES	A ticket to the Opening Night Gala is included with each Day Pass		
Thursday only	\$ 159	Breakfast, Piano Competition (Semi-Finals), Workshops, Trade Show	
Friday only	\$ 199	Breakfast, Lunch, Piano Competition (Finals), Workshops, Trade Show	
Saturday (half day only)	\$ 89	Breakfast, Master Classes, Workshops, Trade Show	

SINGLE TICKETS	ADULTS		STUDENTS/SENIORS	
Opening Night Gala (Wednesday)	\$ 20	_____x \$ 20	\$ 15	_____x \$ 15
Piano Competition Semi-Finals (Thursday)	\$ 20	_____x \$ 20	\$ 15	_____x \$ 15
CFMTA/FCAPM Lunch - Information Session (Thur)	\$ 25	_____x \$ 25	\$ 25	_____x \$ 25
Piano Competition Finals (Friday)	\$ 25	_____x \$ 20	\$ 20	_____x \$ 20
Gala Banquet & Entertainment (Saturday)	\$ 69	_____x \$ 69	\$ 69	_____x \$ 69

Allergies - Yes / No
 If yes - please detail _____

TERMS OF SALE - Please initial each box (if not initialed - registration cannot be processed.)

- Please note that in the event of your cancellation, there will be a non-refundable fee of \$75. No refunds will be issued after May 31st, 2015.
- Photographs and Video consent, waiver, indemnity and release for the Canadian Federation of Music Teachers' Associations (CFMTA). CFMTA/FCAPM is granted the right to publish and use any photographs and to exhibit audio or video in which I or my works appear for the purposes of CFMTA/FCAPM archives, marketing, publicity and public relations projects. I guarantee that any material recorded during this event will not be used in any commercial endeavor whatsoever without the written permission of CFMTA/FCAPM and all persons involved in the performance/recording. ▶

Music, at its essence, is what gives us memories, and the longer a song existed in our lives the more memories we have of it.....
- Stevie Wonder

Welcome from BCRMTA 2015, "Pathways to . . ."

NEW BRUNSWICK

Best wishes from NBRMTA to BCRMTA as you prepare to host Canada's music community for "Pathways to ...Collaboration-Performance-Wellness." Wishing you all the best in your planning and preparations for this exciting conference.

YUKON

To the Conference organizers and BCRMTA. Have a great, foot-stompin', hand-clappin', knee-thumpin' conference while maintaining good classical decorum and behaviour.

From the Yukon Registered Music Teachers' Association, where the above is always observed."

ONTARIO

ORMTA sends it's best wishes to the BCRMTA for the upcoming CFMTA conference.

We are looking forward to reconnecting with our colleagues from around the country in beautiful BC!

SASKATCHEWAN

The Saskatchewan Registered Music Teachers would like to congratulate all the organizers for all their work putting on the 2015 CFMTA Conference. Best wishes to all the attendees, organizers and presenters for a great conference.

NOVA SCOTIA

A special thank you BCRMTA Conference Committee, for all your hard work. We are looking forward to a great conference, it looks very exciting. Our best wishes to all.

ALBERTA

Many thanks to BCRMTA members who have worked to create our CFMTA conference Pathways to Collaboration-Performance – Wellness. Our best wishes for a successful and enjoyable conference.

MANITOBA

The Manitoba Registered Music Teachers' Association extends many well wishes to the BCRMTA for a triumphant convention in Vancouver this summer. Your prairie colleagues know how much hard work is put into this monumental endeavour and anticipate a standing ovation for all of the volunteers and their hours of endless work organizing this event. We look forward to having a wonderful time connecting and mingling amongst colleagues and peers.

Break-a-Leg! Merde! Toi Toi Toi! and In bocca al lupo!

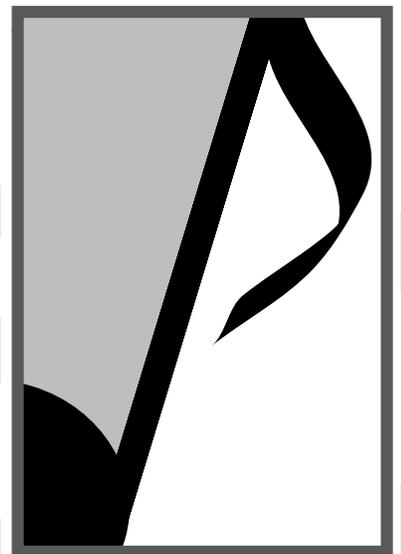
QUEBEC

L'APMQ est fier de participer à la prochaine conférence de la FCAPM. Bon succès à nos hôtes de la Colombie-Britannique et au plaisir de vous revoir tous!

The QMTA is proud to be participating at this summer's CFMTA conference. Hope to see you all there and all the best to our hosts from BC!

NEWFOUNDLAND AND LABRADOR

The Newfoundland and Labrador Registered Music Teachers Association sends warm greetings from the Atlantic Coast to our Pacific Coast colleagues . We wish you a successful conference with wonderful days of collaborative music-making.



BRANCHING OUT in 2014 - 2015

ON S'ASSEMBLE en 2014 - 2015

Reports from:

ALBERTA - Calgary

SASKATCHEWAN - Battleford

ONTARIO - Cambridge
 Central Toronto
 Kingston
 Kitchener - Waterloo

YUKON

YUKON

This year YRMTA members organized a day long workshop with David Wilson from Edmonton. David is recognized as a leading authority on Yoga and Breath Therapy, and we capitalized on his Voice Care for Teachers, Core Anatomy and Pedagogy, and Body, Breath and Voice sessions.

Professional development is so important for all, and YRMTA members and invited non members alike were excited to learn, develop ideas, and feel immediate results during the day. David was also available for private lessons, and was able to leave much deeper and lasting impressions with members who were able to partake. *

Henry Klassen

ALBERTA

In Celebration of Canada Music Week, ARMTA - Calgary Branch was very pleased to sponsor a workshop in association with Calgary Contemporary Showcase, Christine Donkin gave a presentation entitled: *Opening the Door to Creativity: Composition Activities for Music Students.*

Christine Donkin is a well-known Canadian Composer whose work spans many levels of student performance on many instruments. It was open to all members of the teaching community, and was geared toward those who wanted to encourage student composition in their studios, The workshop was informative and well-enjoyed by those in attendance. *

Barbara Robertson





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BRANCHING OUT in 2014 - 2015

ON S'ASSEMBLE en 2014 - 2015

ONTARIO

Central Toronto Branch “branched out” by hosting our first ever (we think!) Composition Master Class, on Saturday, November 22, 2014. The event was graciously hosted at the home of branch president Eric Shaw. Eight budding Canadian composers, from teens to adults, had their works critiqued by Dr. Roger Bergs. One participant, as well as one of the auditors, was from another branch. As well, one of the (Toronto-based) adult composers was in Hong Kong, and one of the teenage composers participated by Skype from Thunder Bay, so the event had a truly broad outreach! *

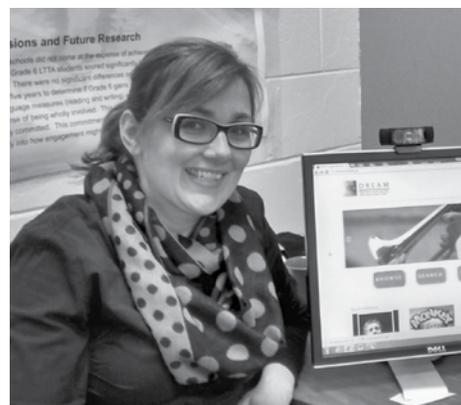
Alice Dearden



ONTARIO

The Kingston ORMTA branch held a workshop on January 16, 2015 facilitated by Dr. Julia Brook (Queen’s University), one of the researchers associated with the DREAM (Digital Resource Exchange About Music) project. DREAM is a virtual space for digital music resources; it keeps users informed about the best and latest websites, apps, and recordings of use to music teachers and students. Several non-ORMTA teachers joined the ORMTA group for the two-hour session, during which participants learned how to download resources directly onto their own laptops, tablets, or smartphones. New friends were made and a good time was had by all! *

Meg Freer



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SASKATCHEWAN

Workshop with Lynette Sawatsky.

On January 24th, 2015 the Battlefords Registered Music Teachers hosted a workshop with Lynette Sawatsky at the North Battleford Comprehensive High School. We were very pleased to have Lynette come from Saskatoon to give us some creative ideas and inspire our young students. Eight students ranging in age from six to eleven performed piano solos composed by Lynette from her collections: *Waddle & Quack* and *Crimson Maple*. Lynette had encouraging, helpful remarks for each performer. Following the performance part of the workshop the children were introduced to some of her more recent compositions and had lots of fun with the activities she had planned for them to make music together as a group. At the end everyone was treated with cookies and Juice. *

Cathy Swerid



ONTARIO

The Cambridge Branch of the ORMTA was pleased to present a workshop for music teachers in our community and surrounding area on February 21, 2015. Jazz musician Brent Rowan led us through a series of fascinating exercises during which we deepened our understanding of how jazz musicians improvise and collaborate during a performance. The second part of the workshop consisted of mock piano exams, conducted by RCM examiner Susan Robinson, followed by a lively discussion of the results and exam preparation. It was a most worthwhile workshop and we look forward to organizing another one next year! *

Ellen Berry



ONTARIO

Kitchener-Waterloo's Branching Out event was a Canada Music Week Master Class on Sat., Nov. 22, 2014 at Wilfrid Laurier University. Students from Preparatory to Diploma level played exclusively Canadian pieces all day for clinician Dr. Marnie Van Weelden, while teachers gained valuable teaching tips. Performances by Linda Niamath, Pierre Gallant, Larysa Kuzmenko and many other talented Canadian composers made this master class a real celebration of our national music. It was a good learning experience for students, parents and teachers. *

Joanne Bender



CFMTA/FCAPM JOURNAL INTERVIEW WITH MARVIN BLICKENSTAFF

by Lori Elder



What changes have you seen with students over the decades?

A good student in 2015 is much like his counterpart in 1975. He/she practices two-three hours per day, comes to lessons eager to learn and filled with questions that have arisen during the week. Progress is obvious because of the investment in practice and love of the repertoire.

Not everyone is a “good student,” not so much because of lack of talent or a lower level of investment, but rather because of a lack of practice time. We all have students who are over-extended with academic requirements and extra-curricular interests. I am grateful to those over-extended students for their continuing involvement in piano, and want them to have successful experiences with their repertoire. Progress with an assignment is predicated on one basic principle:

daily practice. It is my job to match the assignment with the student’s practice time so that the reduced assignment can be covered daily and the student will sense that progress is taking place. To overwhelm the student with a large assignment, most of which will be touched only one or two times a week, is self-defeating for the student and discouraging for both teacher and student.

You asked about changes. What has not changed is the student’s involvement and identification with the romantic repertoire. They love the harmonic colors and the contrasts of emotion. Overtly expressive repertoire speaks to the student today as much as it did three or four decades ago. In other words, expressive music will always touch the human heart.

How can music lessons stay relevant when there are so many devices that play music for us?

Your question implies a difference between a consumer and an active participant. It seems that our society gradually edges closer to a consumer society. We download music, we listen on YouTube, we are comfortable pressing a button and having a wide variety of sounds at our finger tips. But we shy from the investment of time and discipline to acquire the skill necessary to play music ourselves. Most of us who have achieved a certain level of performance skill would testify that playing a piece well is more satisfying than listening to the piece with earbuds. And if we teach our younger students to play with meaningful expression, they can create beautiful music in their first year or two. They do not have to wait for four or six years to play meaningful music.

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Your Schedule
December 2014

Expenses & Other Income
December 2014

New Student

The advertisement features the 'my music staff' logo at the top left. Below it is a testimonial in quotes from Darlene in Calgary, Alberta, praising the program. The pricing is listed as \$12.95 per month for unlimited students. The website URL is provided, along with a note that it includes HST/GST and that additional teachers cost \$3.95 per month. On the right side, there is a '30 DAYS FREE' badge. Below the badge are images of a tablet and a smartphone displaying the software interface. The tablet screen shows a 'Calendar' with 'Your Schedule' for December 2014 and an 'Expenses & Other Income' section for the same month. The smartphone screen shows a 'New Student' button.

What age group do you personally enjoy teaching the most?

My teaching days are a constant roller-coaster from one level to another. The enthusiasm of the younger students is inspiring. Intermediate level students are learning so much about interpretation and technical skills and are challenged by the increasing demands of their repertoire. And the older students are striving to play accurate and effective performances of advanced literature. Every level has its challenges ... and its rewards.

What age is the most impressionable?

The expected answer would be the youngest students, for everything is new and each lesson is filled with exciting musical discoveries. Learning is always an exciting process. Each lesson, regardless of age and level, presents numerous opportunities to learn. The more mature minds of older students are capable of perceiving advanced concepts and digging deeper into the fine points of interpretation. Just like the younger students, older students, too, are "impressionable."

How do you develop technique in your younger students? What do you emphasize?

We first start with large gestures which we call "fly swatters" (forearm stroke) and "knocks" (moving the hand in front of the wrist.) With those gestures we move about the keyboard "upward to the right" and "downward to the left." The hand is shaped in a "cluster" with the finger nails lined up in a row and the fingers touching side-by-side. This models the desired hand shape. The fingers contact the keys on their tips, and the knuckles of the hand form an arch.

Once that basic comfort and ease is established, the students play legato broken thirds (C-E-C-E-C-E-C) by "rocking the hand" (wrist rotation).

The student practices that rocking technique on fingers 1 and 3, 2 and 4, and 3 and 5. This rotation creates naturally a lovely legato, as the hand rocks back and forth from one finger tip to the next.

When the students learn to differentiate between whole steps and half steps, they form major pentascales (five-finger patterns). Those patterns can be played hands separately or hands together, and yet in the first year the students learn to play the pentascales twice as fast in one hand.

RH 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1
LH 5 4 3 2 1 2 3 4 5

There is constant emphasis on hand shape, playing on the tips of the fingers. Another point of emphasis in early lessons is the relaxed torso ("sit tall") and relaxed upper arm and shoulders.

Q. Many students now practice on a digital/electric keyboard. What is your opinion on this trend?

A. Our society is shifting from a value system that honors discipline and work to one that searches out easy solutions and quick gratification. Some digital keyboards can now produce an entire symphonic orchestral sound with rhythm background just by pressing one note. There are occasions where this is touchingly important, for instance with wounded veterans who do not have control over all ten fingers, or for seniors in a retirement center suffering from a variety of impediments. Their joy at making musical sound brings new meaning into their lives, and one can only encourage that musical experience for them.

For our students who come to us on a week-to-week basis, it is a different picture. We work with our students on skill acquisition. We work simultaneously on technical development and careful listening. Because of the ease in creating a sound on a digital keyboard, finger and ear development do not always take place because they are not a high priority for the student. *The sound is there. Why should I bother to listen?*

The focus may be the ease with which the student can add a rhythm track and with a flick of the finger create many different, contrasting sounds. That is an enjoyable musical diversion, but does not mean that the student is listening carefully and shaping the line.

I feel strongly that one of the most important elements we teach our students is that of musical shape – shaping the line dynamically to an expressive end. Our voices do that when we sing, our ears are intrigued with the shaped sound, and our emotions are touched. One can, indeed, shape a sound on a digital keyboard, but my impression is that dynamic shaping plays a lesser role.

What repertoire do you most enjoy teaching at the Intermediate level?

Educational composers both in Canada and the USA have written expressive, dramatic, and beautiful pieces for our intermediate students.

These sounds are compelling, and many of the pieces have evocative titles which invite creative interpretation. The secret is (basically) **dynamics**.

Intermediate level students experience that Baroque dances can be brought to life with proper articulation. When students grasp the delightful feeling of the dance, their faces light up and the musical result is magical. The secret is **articulation**. ▶



The Royal Conservatory of Music curriculum is widely used in Canada, and is gaining momentum in the U.S. What benefits do you see for American teachers who try this system?

I can speak from personal experience. It is the comprehensive aspect of the curriculum which benefits my students so very much. It is very easy for me to overlook some aspects of ear training and theory in the pressure of dealing with repertoire and etudes. The RCM curriculum is well-rounded and the student profits from having to present a complete package of repertoire and skills to the examiner. Some of our state associations have similar requirements for their student auditions, but there is no such national audition program. I am very grateful that the RCM exams have come to the States.

In your wonderful Power of One speech and article you talk about striving for beauty when teaching. How can teachers stay focussed on this with so much to cover in a lesson?

It is a matter of priorities. We deprive our students of a meaningful musical experience when we are satisfied with correct notes. We must constantly ask ourselves “How can this piece develop further and become a truly artistic experience?” That question is valid for teacher and student alike.

There is, indeed, so much to cover in a lesson. But we can take consolation in the fact that the student will be studying with us for years. Not all considerations need to be perfected in today’s lesson.

You also encourage teachers to get their students to compose. Many of us would like to do this but we aren’t sure how to get started. Do you have any suggestions?

1. Set strict limitations on what can be used in the piece. *(Make up a piece in which you use only black keys moving downward to the left.)*
2. Each piece must have a title, either suggested by the teacher or created by the student. *(Your piece is called “Falling Leaves.”)*
3. The teacher illustrates several different possible solutions for the student, to show that there is not just one correct result. *(Teacher plays a delicate, single finger piece in which one leaf gently falls to the ground. Or... the teacher illustrates a piece in which most of the fingers play loudly, illustrating a cluster of leaves tossed about by the wind.)*

Titles are the clue to a successful composition project, for they suggest an image, an event, and the sounds of the composition portray that picture. Without a title and the image that it creates in the student’s mind, the piece may deteriorate into a meaningless jumble of notes. For several years, these compositions do not need to be notated. The focus is on the expressive sound that expresses the title.

You also say that teachers should play for their students. What is the biggest value of this?

The teacher carries into every lesson the golden nugget of beautiful sound. Hearing beautiful sound is worth more than a thousand words talking about the sound. Students are frequently deprived of hearing beautiful sound.

Their pianos at home are usually inferior and out of tune, and many of the pieces they study cannot be found on recordings or YouTube. Furthermore, there is no substitute for hearing the piece performed live in your presence. If the teacher does not illustrate (beautifully, expressively) for the student, our talk about the sound is rendered somewhat meaningless.

I like your idea of making a “file of Beautiful Pieces” with each student. Please explain that for us.

Many of us are weak in our teaching of sensitive sound. We and our students alike are attracted to loud marches and dramatic thunderstorms. It is extremely important that we round out the student’s experience with the quiet, the sensitive, the delicate. To that end, I encourage teachers to keep in mind pieces which challenge the student to control soft playing, delicately shaped phrases—in other words, “beautiful” pieces.

Please tell me about your Pedagogy Course. What topics do you cover? What do you emphasize most?

I taught piano, keyboard literature, and piano pedagogy at Goshen College (Indiana) for twenty-one years before moving to my present home near Philadelphia. At the college we had a Piano Preparatory Department. I taught the beginning students in the Prep Department in a class format which my pedagogy students observed. Mid-week they would practice with one or two of those beginning students – we called that the student’s private lesson. So the young students came

to us twice a week, once for their class and once for their private lesson. The pedagogy students recorded each lesson they taught, and I would listen to those recordings and supply the students with feed-back.

We covered a wide gamut of topics. The most important for a young teacher, however, is the process that each new concept, indeed each piece, must be **prepared** before being **introduced**, and the new concept must be followed up with a wide variety of **reinforcement** activities.

There was also considerable stress on a correct technical beginning. A correct and relaxed hand shape was emphasized.

Reading was introduced in a gradual and effective way. The students learned to read skips and steps on a limited staff, and eventually applied that information to landmark C's.

In the pedagogy lecture classes we discussed a wide variety of elementary materials, comparing methods and supplementary materials. We maintained concept charts which documented the ways in which a concept was prepared, presented, and reinforced. The students were required to write out lesson plans for each of their private lessons. Their lesson plan was to be guided by the acronym TERRAC which cited different aspects to be covered in the lesson: Technique, Expression, Reading, Rhythm, Aural Skills, and Creativity. They also were to plan for an OTB activity in each lesson: *Off the Bench*.

What projects are you currently working on?

My teaching schedule and frequent out-of-town workshops keep me quite busy. I try to practice regularly and occasionally am asked to play recitals.

The big project for which I have too little time is to compile my workshops into a book with the working title "Readings in Piano Pedagogy." But each time I think I have a block of time reserved for that writing, something more urgent intervenes.

Thank you for this opportunity to "talk" with a favorite group of piano teachers: the members of the CFMTA/FCAPM.

Marvin Blickenstaff



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

National Conference on Keyboard Pedagogy.

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



*Lori Elder is well-known in BC as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. She has performed as a soloist and chamber player in many regions of Canada and the United States. Lori has adjudicated throughout BC and Alberta, and she has taught in Vancouver, Toronto and Edmonton. She currently teaches in Prince George, where she specializes in senior piano and pedagogy. She recently produced a Cookbook and CD called "Students' Favourites", with the proceeds to benefit charities in northern BC. Lori's newest CD is called "Piano Music for Earth Hour". Her articles have appeared in Clavier, Progressions, CFMTA national journal, Notations, BC Parent and Okanagan Child. **

ONE HANDED

by Joyce Janzen

When I first began to research one-handed piano performance, I was astounded at the amount of information available. To narrow the field somewhat, this article will focus on the phenomenon from a teacher's perspective.

Why play the piano with one hand? There are three reasons – necessity, novelty and new horizons.

Necessity – Many students and teachers begin to look for one-handed repertoire after an injury – a sprained or broken finger, tendonitis, focal dystonia or stroke. My interest in this area began after an interview with a parent whose question was, “Can my child play the piano?” The child had been born with a truncated left hand.

The answer was, of course “Yes!” Nicholas McCarthy, a 23 year old British man who was born without a right hand, graduated from the Royal College of Music in London this spring. Check out the fascinating interviews and clips of his virtuosic playing on the internet.

- <http://nicholasmccarthy.co.uk/>
- <https://www.youtube.com/user/nmccarthypiano>

Novelty – There is a long history of pianists, both one and two handed, who have performed concerts of music written for a single hand. Some, out of necessity, commissioned works to be written for them, others simply attempted to create a full and complete sound with a single hand. You have to admit, it is an intriguing challenge!

New horizons – Typical piano repertoire places different demands on each hand. The left usually has a larger reach due to octave and chord playing; strength, speed and melodic projection are usually the province of the right. What if, in playing a piece written for a single hand, one was able to strengthen a skill less developed? Concentrating on one hand can allow a greater focus on balance, clarity, phrasing and dynamics.

Repertoire – There is a surprising amount of repertoire to be played with one hand ranging from the very simple to the insanely complex. A great series of six books that moves from early elementary to late intermediate is *Grand One-Hand Solos for Piano* by Melody Bober. Each book contains six to eight

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 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.

pieces half of them written for the right hand and half of them written for the left hand. In spite of what hand they are written for, these can be played with either hand, you just have to rework the fingering. These books have a wide variety of styles from lyrical, dreamy and dramatic to ragtime, tango and boogie.

Anita Perry (2014 winner of the CFMTA/FCAPM Call for Compositions) has written an engaging piece titled *Skeleton Dance*. At a Grade 5 – 6 level, it has been fingered separately for right hand and for left hand.

The 1994 RCM Studies 7 & 8 has a LH study called *Shades of Colour* by Telfer. This features chromaticism and changing meter. The 2008 Perspectives Celebration Series Piano Studies 8 contains a LH study by Swinstead which is beautifully lyrical. This can be learned effectively with both hands and

then played with one. As one looks for intermediate to advanced repertoire, it becomes increasingly difficult to find material for the right hand alone. Two pieces worth checking out are *Three Preludes* by Brechmacher (Alfred) and *Journey* by Vandall (Alfred). At an advanced level it becomes difficult if not impossible to play left hand pieces with the right hand as the 'stretch' is in the wrong place with the opposite hand. Several books which address repertoire and one hand issues are *Piano Music for 1 Hand: Piano Solo* by Lewenthal, *One Handed: A Guide to Piano Music for One Hand* by Patterson, and *Piano Music for One Hand* by Edel. As well, there is a wealth of information, resource and material available on the internet.

I hope this article has whetted your appetite to learn more about this fascinating topic – one place to do this is at our upcoming CFMTA/FCAPM Convention in Vancouver this July.

Dr. Adrienne Wiley will present a session titled *One Hand is Better than Two: Piano Works for One Hand by Women Composers*. See you there!



*In addition to teaching piano, Joyce Janzen specializes in theoretical subjects. She enjoys sharing the connection between the two with her students. **



LA FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

*Nous sommes un organisme national chef de file en éducation musicale à travers le Canada.
Nous encourageons et appuyons des standards d'éducation élevés chez nos membres provinciaux et territoriaux.*

Que signifie devenir membre de la FCAPM?

- Une communication entre collègues et un réseau pédagogique à travers le pays.
- Une reconnaissance régionale et provinciale au niveau national grâce à une représentation provinciale.
- Un organe unifié qui soutient et conseille les professeurs de musique, et qui encourage et fait la promotion de l'enseignement musical aux niveaux provincial, national et international.
- Des congrès bisannuels qui offrent l'opportunité d'apprendre, d'être inspiré, de participer à des concours et d'échanger entre collègues.
- Un magazine national publié trois fois l'an qui comprend des articles, des critiques et les nouveaux développements qui prennent place dans notre paysage musical.
- Un accès aux bourses nationales pour les élèves dans les domaines de l'interprétation et de la composition.
- Un accès aux distinctions et prix nationaux pour les professeurs et les associations régionales.
- Une assurance responsabilité, et des assurances auto et habitation optionnelles.

En tant que professeurs de musique indépendants, nos membres ont accès à une association nationale qui leur offre la possibilité d'avoir un impact national et d'être influencé par le reste du pays.

HONENS 2015

HONENS PIANO FESTIVAL & COMPETITION 3 TO 12 SEPTEMBER 2015

Round out the summer festival season with ten days of extraordinary music-making, including the Semifinals and Finals of the Eighth Honens International Piano Competition. The Honens Piano Competition awards the largest prize of its kind—\$100,000 CAD and an artistic and career development program valued at a half million dollars.

SCHEDULE AT A GLANCE

THURSDAY 3 SEPTEMBER

Semifinals I

Semifinalist 1 solo recital
Semifinalist 6 collaborative recital
Jack Singer Concert Hall at Arts Commons
12:30 pm

Semifinals II

Semifinalist 2 solo recital
Semifinalist 7 collaborative recital
Jack Singer Concert Hall at Arts Commons
7:30 pm

FRIDAY 4 SEPTEMBER

Semifinals III

Semifinalist 3 solo recital
Semifinalist 8 collaborative recital
Jack Singer Concert Hall at Arts Commons
12:30 pm

Semifinals IV

Semifinalist 4 solo recital
Semifinalist 9 collaborative recital
Jack Singer Concert Hall at Arts Commons
7:30 pm

SATURDAY 5 SEPTEMBER

Semifinals V

Semifinalist 5 solo recital
Semifinalist 10 collaborative recital
Jack Singer Concert Hall at Arts Commons
12:30 pm

Semifinals VI

Semifinalist 6 solo recital
Semifinalist 1 collaborative recital
Jack Singer Concert Hall at Arts Commons
7:30 pm

SUNDAY 6 SEPTEMBER

Semifinals VII

Semifinalist 7 solo recital
Semifinalist 2 collaborative recital
Jack Singer Concert Hall at Arts Commons
12:30 pm

Semifinals VIII

Semifinalist 8 solo recital
Semifinalist 3 collaborative recital
Jack Singer Concert Hall at Arts Commons
7:30 pm

MONDAY 7 SEPTEMBER

Semifinals IX

Semifinalist 9 solo recital
Semifinalist 4 collaborative recital
Jack Singer Concert Hall at Arts Commons
12:30 pm

Semifinals X

Semifinalist 10 solo recital
Semifinalist 5 collaborative recital
Jack Singer Concert Hall at Arts Commons
7:30 pm

Semifinals Collaborating Artists

Isabel Bayrakdarian soprano
James Campbell clarinet
Hsin-Yun Huang viola

Semifinalists and their order of performance will be announced 30 June 2015.

TUESDAY 8 SEPTEMBER

Honens Honours

Dinner at The Fairmont Palliser
6 pm

Gershwin Piano Quartet

Jack Singer Concert Hall at Arts Commons
8 pm

WEDNESDAY 9 SEPTEMBER

Jean-Efflam Bavouzet

Jack Singer Concert Hall at Arts Commons
7:30 pm

THURSDAY 10 SEPTEMBER

Finals I

Finalist 1, 2 & 3
Jack Singer Concert Hall at Arts Commons
7:30 pm

FRIDAY 11 SEPTEMBER

Finals II & Awards Show

Finalist 1, 2 & 3
Jack Singer Concert Hall at Arts Commons
7:30 pm

Each Finalist performs twice with the Calgary Philharmonic Orchestra and conductor Yan Pascal Tortelier

Finalists will be announced 7 September 2015.

SATURDAY 12 SEPTEMBER

Honens Storytellers

Free concert at Central Memorial Park
1 pm

Honens Open Air

Free concert at Central Memorial Park
2 pm

MORE EVENTS TO BE ANNOUNCED



TICKETS 403 299 0140 | honens.com

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

THE ROYAL CONSERVATORY

Celebration Series® 2015 Edition



The new *Celebration Series*® is now available! New repertoire and etudes books feature an outstanding selection of pieces from

all style periods, including fresh and exciting compositions to motivate students, written by today's most popular composers. Each volume of repertoire includes a CD, as well as access to digital recordings performed by concert artists—they provide a model to which students can aspire.

The *Celebration Series*® includes:

- Twelve repertoire books (Preparatory A through Level 10)
- Ten etudes books (Levels 1 through 10)

Visit CelebrationSeries2015.com for more information and to download a free sampler.

Teacher Workshops

Complimentary teacher workshops introducing the new *Celebration Series*® will take place in communities across Canada starting in April. Presented in collaboration with local retailers, These

workshops will explore the diverse repertoire and etudes from all style periods included in the new *Celebration Series*® and *Piano Syllabus, 2015 Edition*, as well as the updated *Technical Requirements for Piano*, and *Four Star*® *Sight Reading and Ear Tests*.

Visit rcmusic.ca/tpd for more information about these workshops, as well as other professional development opportunities for teachers.

Keyboard Summer Summit (August 8 & 9, 2015)

Save the date for our 5th Annual Summer Summit! This year's theme is Excellence in Teaching: Celebrating Innovation, Integration, and Inspiration. During this two-day event, teachers will gain an in-depth overview of the new *Celebration Series*®, our innovative digital learning resources, the new RCM Teacher Certificate Program, and much more.

Visit rcmusic.ca/tpd to register.

Structured Music Education: *The Pathway to Success*

The second in our series of research articles, *Structured Music Education: The Pathway to Success*

The Pathway to Success, is now available! Visit rcmusic.ca/resources to download a copy of the article, as well as its accompanying infographic.

Digital Learning

We are continuing to develop our digital learning strategy, which focusses on three areas: online music education, teacher certification programs, and early childhood education. Designed to help teachers make the most effective use of The Royal Conservatory curriculum to maximize student engagement and success, the Teacher Certification program will include three levels of online certification for studio music teachers:

- Elementary Level Specialist
- Intermediate Level Specialist
- Advanced Level Specialist

Visit rcmusic.ca/digital-learning for more information.

Important Dates

Spring Session 2015

Theory Examinations: May 8 & 9, 2015

Practical Examinations: June 8–27, 2015 *

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

CHRISTIAN CONSERVATORY OF MUSIC, CANADA (CCMC)



Music History and Education

When a student learns about the history of a piece of music, it provides a context for the piece. This impacts how the student interprets the music as they interact with stylistic characteristics of the era and the intention of the composer. Music history is an invaluable part of the music student's education.

In the music of the Christian church, there is a context for the music that is set in the culture of when it was written. And this is framed within the backdrop of the story of the Christian faith. Being rooted in both of these is essential for the church musician and worship leader.

When Horatio Spafford composed "It Is Well" (c. 1873) he had just received news of the death of his four daughters in a tragic accident at sea. Pouring out his grief, yet buoyed by his faith, he wrote:

*When peace, like a river, attendeth my way,
When sorrows like sea billows roll,
Whatever my lot, Thou hast taught me to say
It is well, it is well with my soul.*

CCMC is committed to providing a foundation for musicians in both music history and biblical studies. The CCMC Examination Workbooks include sample examinations and questions for Materials of Music (Music Theory), Bible Basics, and Survey of Christian Music (Music History). The workbooks serve as final preparation for taking the written examinations.

Resources are listed in the CCMC Syllabus for students and teachers to access. This is available for free download from our website.

For more information, please visit www.ccmce examinations.org.

Advanced Credit toward CCMC Diplomas

Teachers interested in expanding their credentials - in performance and pedagogy - and who already hold a recognized degree or diploma may apply for advanced credit toward CCMC Diplomas. For further information, send correspondence to: contact@ccmce examinations.org. *

NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC



Summer Sizzle: A Pedagogy Symposium and Keyboard Kamp in Mount Forest, Ontario on July 19th, 20th and 21st, 2015 is developing

into another exciting event for teachers, students and composers. Guests include:

Wes Froese (SK)
Debra Wanless (ON)
Tyler Seidenberg (ON)
Randy Demmo (ON)
Jen Smith Lanthier (ON)
Dr. John Burge (ON)

and more registering daily.

Visit www.cncm.ca for updates and guest lists – space is limited – register early.

The new CNCM *Northern Lights Piano Duets* (late elementary level) will be premiered in July at *Summer Sizzle 2015*. The *Northern Lights* piano solo series is available through your local dealers or online. These collections are filled with Canadian repertoire for the Pre-reader to Level 8 – styles range from traditional to contemporary, pop and jazz. A must-have for any library!

CNCM Primary Elementary Pedagogy Diploma Syllabus, Associate Piano Pedagogy Diploma Syllabus and Licentiate in Piano Pedagogy Diploma Syllabus are now available for free download at www.cncm.ca

For more information regarding CNCM piano and pedagogy programs, Composer & Kids, Summer Sizzle or Coaching Classes visit www.cncm.ca *

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

CONSERVATORY CANADA



Delivering Exams with Flexibility

At Conservatory Canada, we are currently looking at new ways of making

our Exams more accessible for Teachers and Families, while continuing to provide fair and relevant assessments.

In addition to offering a progressive curriculum with evaluation spread over many elements, one of our priorities is to ensure that every student is honoured for their hard work. At Conservatory Canada students get to play entire pieces, without interruption and with repeats (up to Grade 4). We make every effort to ensure that students are never hurried through their exam by allotting ample scheduled time for each student, starting with a generous 20 minutes for Grades 1 through 3 and working up to 65 minutes for Grade 10. Exam candidates have the option of adding to their exam experience by scheduling a mini-lesson with the Examiner immediately following their exam. This extra session is open to parents and teachers and can be used to gain feedback from the Examiner on a wide variety of topics relating to the music presented and the exam experience in general.

Flex Exams

We continue to offer our practical exams, face to face with an Examiner in February and June at our many centres from coast to coast and at select centres in August. A more flexible option is our **eExams**, which are growing in popularity and are conducted online via Skype (video) and using Time Warp Technologies' Internet Midi software. Internet Midi enables a connection between two electronic keyboards so that an Examiner can hear exactly what the student is playing in real time on the keyboard in the Examiner's studio. A visual display also shows the Examiner which keys are being played and how the pedals are being used on a computer screen. This type of Flex Exam can be scheduled with our office at the student's convenience, whenever they are ready.

We also offer Flex Exams in centres where we have a live Examiner available who does not know the candidates, and a suitable venue can be arranged. All Flex Exams, which now include Theory, can be scheduled when the student is ready.

You can visit our website www.conservatorycanada.ca for more information, phone us toll free at 1 (800) 461-5367, or email officeadmin@conservatorycanada.ca *

New Repertoire

We are currently working to expand our contemporary repertoire lists, to make them more relevant for today's students. With our current promotion "Free Irregular List Approvals," you can add to our repertoire lists by submitting your choice of music to us for approval to use on an exam. These pieces must still meet the requirements for each List piece and candidates may now seek approval for their own choice of two Studies. This not only provides more flexibility in choice of music, but it is now possible for students to play more contemporary repertoire on our Classical exams. If students prefer to play only Contemporary repertoire, we have our Contemporary Idioms Syllabus which also focuses on building skills for Rock, Pop and Jazz styles.

More changes in store

Be sure to come and see us at the CFMTA conference in Vancouver this July. We will be on the tradeshow floor with our Publisher, Novus Via Music, and will be sharing more of the changes that we have in store during our showcase workshop.



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A REVIEW OF THEORY TEXTS USED IN CONSERVATORY MUSIC THEORY EDUCATION - Parts 1 & 2

by Jen Hinkkala

Each year music students across Canada prepare to write Conservatory theory examinations. There are many conservatories in Canada and abroad that use standardized examination systems which often include levels such as; introduction/preparatory rudiments, basic/grade 1 rudiments, intermediate/grade 2 rudiments, advanced/grade 3 rudiments, and harmony and counterpoint. Many students register to write Conservatory theory examinations. As a result, selecting the most effective text is crucial to a student's success. This article is the first in a five part series that reviews the most popular theory texts used for Conservatory theory examination preparation. This series attempts to highlight the strengths and weaknesses of each text. Reviewed texts include:

1. *Theory Preparatory Series (2nd Ed.) Book A.* by Vandendool
2. *Intermediate Rudiments* by Vandendool
3. *Intermediate Elementary Music Rudiments (2nd Ed.)* by Sarnecki
4. *Elementary Rudiments of Music (2nd Ed.)* by Wharram, edited by Wood
5. *Basic Harmony* by Sarnecki
6. *Keyboard theory (2nd Ed.)* by Sarnecki

In this Issue:

Vandendool, G. (2010). *Theory Preparatory Series, (2nd Ed.): Book A.* Toronto, Canada: The Frederick Harris Music Co.

Pedagogical Intent / Book Information

Book A - is the first book in a five-volume series. The pedagogical intent of the book is to introduce students to fundamentals of music notation through visual aids that strengthen the connection between theory and piano practice. The book is intended for piano students ages six to nine; however, this text can also be used to provide students with a foundational understanding of staff notation.

Topics and Chapter Summaries

Lesson 1	The Keyboard
Lesson 2	Line and Space Notes
Lesson 3	The Clefs
Lesson 4	Notes in the Treble Clef
Lesson 5	Notes in the Bass Clef
Lesson 6	Time: Notes and Rest Values
Lesson 7	Common Terms and Signs

Pedagogical Strengths and Weaknesses

This is an effective text for teaching students about the connection between the keyboard and staff notation. Each chapter concludes with review exercises that provide students with a chance to refresh their knowledge of concepts previously introduced. Throughout the book, students are given many opportunities to practice writing clefs, signs, and terms. This text is particularly effective if teachers encourage students to both play and write the exercises, as students may be able to experience a stronger connection between what they are writing and what they are learning in piano.

Staff notation is introduced effectively. For example, in both treble and bass clef notation (Lessons 4 and 5), the space notes are introduced first. This provides many opportunities for students to apply and solidify their knowledge before proceeding to line notation. In addition to writing notes on the staff, students are also required to identify the corresponding note on the keyboard. This enables students to make connections between written notation and the physical representation on the keyboard.

This text is, however, not without problems. For example, in Lesson 2 (line and space notes), the student is asked to write the numbers 1- 5 on the staff lines and spaces, and then write notes on the lines and spaces. These exercises are four pages long; many students grasp the concept after two to four exercises and then may become bored. In contrast, there are insufficient review exercises interspaced between these new concepts. This is particularly problematic in the bass clef chapter because some students begin to forget the treble clef notes. It is important to note the error in Lesson 6 (page 84) as it is stated that the half note receives four beats instead of two.

Criticisms aside, this is an effective text for introducing staff notation whether in a formal lesson or through self-study.

PART 2

In this Issue:

Vandendool, G. (2010) *Keyboard theory* (2nd ed.): Intermediate rudiments. Toronto Canada: The Frederick Harris Music Co., Limited.

Pedagogical Intent / Book Information

Vandendool (2010) states that the “*Keyboard theory series was written in response to the needs of music students in private and classroom instruction, and is intended for older students*” (p.2). The goal of the book is to address challenges students encounter “*When relating basic music theory to practical application of learning the instrument*” (p2). Intermediate Keyboard Theory builds on concepts introduced in Basic Rudiments. A visual approach is taken in order to ensure that students understand the concepts presented. Each chapter concludes with review exercises of concepts previously presented which allows students to continue to solidify their knowledge.

Topics and Chapter Summaries

Lesson 1	Major Scales Sharp key signatures Flat key signatures
Lesson 2	Accidentals Double Sharps Double Flat
Lesson 3	Minor Scales Natural minor Scales Harmonic minor Scales Melodic minor Scales Enharmonic notes and Scales
Lesson 4	Technical Degree Names for the Notes of the Scales
Lesson 5	Chromatic Scales Melodic Chromatic scales Harmonic Chromatic scales
Lesson 6	20th-century Music Whole-Tone Scales Pentatonic Scales Blues Scales Octatonic Scales
Lesson 7	Rewriting Melodies using a Key-Signature Major Key Melodies Minor Key Melodies

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Topics and Chapter Summaries - cont.

Lesson 8	Intervals Augmented Intervals Diminished Intervals Inversions of Intervals Intervals Written below a Given Note
Lesson 9	Rhythm Compound Time Thirty-Second Notes Thirty-Second Rests More on the Triplet in Simple Time More Irregular Note Groupings and Double Dots
Lesson 10	Inversions of Triads
Lesson 11	Cadences Perfect Cadence Plagal Cadence Imperfect Cadence
Lesson 12	Transposition from Major Key to Major Key
Lesson 13	Correcting Errors
Lesson 14	Common Terms and Signs
Lesson 15	Analysis

The Pentatonic Scale section on page 61 is well explained and musical examples of short pieces are included to illustrate how pentatonic scales are used in music. However the 20th-Century Music chapter introduces the student to Whole-Tone Scales, Pentatonic Scales, Blues Scales, and Octatonic Scales without providing an explanation about similarities and differences between each of the scale types. As a result students often struggle to understand the differences between these scales. Vandendool (2010) also fails to introduce the circle of 5ths in the scales chapter and as a result some students struggle to understand the relationships between the keys.

The Cadence chapter is also problematic. For example, cadences on page 145-150 are well explained with effective musical examples and the rules of voice-leading are clearly articulated, however, Vandendool (2010) only provides the student with an opportunity to identify the cadences and at no point is an opportunity given to write them. As a result, the student is left with an insufficient understanding of this concept

This is an effective text for students preparing for conservatory intermediate theory exams and those wishing to expand their knowledge of theory. The text is most effective when used in a classroom or private lesson situation, however for some students the text may also be effective for self-study.

Pedagogical Strengths and Weaknesses

Vandendool (2010) uses accessible language and simple musical examples that can easily be played by piano students at the Intermediate Theory level. Explanations are effectively interspersed with musical examples that allow the student to understand concepts presented. The book also provides the student with an effective amount of exercises and opportunities to review material. There is also enough space for the student to complete the exercises with the exception of the chromatic scale exercises on page 51, where more space is needed.



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



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Inscrivez à votre agenda

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	May 20	9:30
Edmonton -	May 21	10:00
Calgary -	May 22	9:30
Mississauga -	May 25	1:30
Burlington -	May 26	10:00
Richmond -	May 27	9:30
Brantford -	May 28	9:30
Nepean -	May 29	10:00
Saskatoon -	June 1	10:30
Regina -	June 2	10:00

For more information and locations please go to:

- <http://ultimatemusictheoryworkshops.eventbrite.com>

HUGHEEN FERGUSON DISTINGUISHED TEACHER AWARDS

- The CFMTA/FCAPM is pleased to offer the newly established Hugheen Ferguson Distinguished Teacher Awards as a method of honouring deserving members of Registered Music Teacher's Associations across Canada. These awards were created in memory of the late Hugheen Ferguson, whose estate gifted the CFMTA with \$5000.00. Hugheen, CFMTA president from 1997-1999, was an extraordinary teacher, administrator and supporter of the Association and the arts throughout her lifetime.
Awards to be presented at the CFMTA/FCAPM Vancouver conference July 9th.
- For more information please go to:
<http://cfmta.org/html/hugheenen.html>

TECH TEACHER OF THE YEAR

- deadline May 29, 2015
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CFMTA/FCAPM VANCOUVER 2015 CONFERENCE

- see page 14 for more details

CFMTA/FCAPM PIANO COMPETITION 2015

- Semi-finals Thursday July 9th
- Finals Friday July 10th

For more information please go to :
www.cfmtavancouver2015.com

MUSIC FOR YOUNG CHILDREN (MYC)

- International Teacher's conference in Halifax, NS
 July 11-14th, 2015
 The theme being *A Journey to Our Roots*
 As MYC was written and started in Dartmouth, NS in 1980. Over 200 MYC teachers(from across Canada, US and Asia) and music education experts will gather and experience an array of sessions and exhibits – while also celebrating MYC's 35th birthday and bringing together some of the original teachers. Highlights of the conference will include opening ceremony with keynote speaker, Terry Kelly, presentations designed specifically for MYC teachers by RCM, CC and Roland Canada. Some sessions will be open to non-MYC teachers. If interested in finding out more information, please contact: Olivia Riddell (olivia@myc.com).

CALGARY ART SUMMER SCHOOL - 2015 Dates

- Musical Theatre Showtime:
 July 7, 8, 9, 13, 14, 15
 Exploring the Arts Camp/PlayWriting Camp:
 July 20 - 24
 Piano Camp: July 27 - 31
 Piano Pedagogy Workshop: July 30 - 9 to 4
 Adult Piano Camp: July 27 - 29
 Jazz Keyboard Workshop: July 20 - 23
 for more information check the website or contact:
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TECH TEACHER OF THE YEAR AWARD PRIX DU PROFESSEUR TECHNO DE L'ANNÉE



Roland, Conservatory Canada and Music for Young Children announce their sponsorship of the TECH TEACHER OF THE YEAR AWARD at the 2015 CFMTA Conference in Vancouver.

Roland, Conservatory Canada et Music for Young Children annoncent qu'ils commanditeront le PRIX DU PROFESSEUR TECHNO DE L'ANNÉE lors du congrès 2015 de la FCAPM à Vancouver.

Roland, in partnership with **Music for Young Children** (www.myc.com) and **Conservatory Canada** (www.conservatorycanada.ca) are proud to announce that we will be launching the 2nd TECH TEACHER OF THE YEAR AWARD competition in January 2015.

After a successful first run in 2013, the Tech Teacher of the Year Award competition invites music teachers from all over Canada to submit short videos on how they use technology in their teaching to the benefit of their students.

A judging panel, including the 2013 winner from Calgary, AB, Rhona-Mae Arca, will select the winner and runner up from the submitted videos.

The winner will receive free transportation and accommodation for the CFMTA 2015 Conference in Vancouver BC.

Competition details will be posted to the Roland Canada website (www.roland.ca) in January 2015. In the meantime, have a look at last year's winning video from Rhona-Mae Arca.

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

Deadline: May 29, 2015

Roland, en partenariat avec **Music for Young Children** (www.myc.com) et **Conservatory Canada** (www.conservatorycanada.ca), est fier d'annoncer le lancement de la deuxième édition du concours PRIX DU PROFESSEUR TECHNO DE L'ANNÉE en janvier 2015. Fort de son succès en 2013, le concours Prix du professeur techno de l'année invite à nouveau les professeurs de musique partout au Canada à soumettre de brefs vidéos expliquant comment ils mettent la technologie à profit dans leur enseignement auprès de leurs élèves. Un jury, qui inclut la lauréate 2013 Rhona Mae Arca de Calgary, AB, sélectionnera le gagnant et le finaliste parmi les vidéos qui auront été soumises.

Les frais de déplacement et d'hébergement du gagnant lui seront offerts gracieusement afin de lui permettre de prendre part au congrès 2015 de la FCAPM à Vancouver, en Colombie-Britannique.

Les détails du concours seront annoncés sur le site Web de Roland Canada (www.roland.ca) en janvier 2015. D'ici là, nous vous invitons à visionner la vidéo gagnante de Rhona Mae Arca de l'an dernier.

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

date limite: mai 29, 2015



HOW MOBILE DEVICES CAN HELP STUDENTS PRACTICE EAR TRAINING

by Julia Brook

With exams around the corner many of us are focusing on helping our students prepare their repertoire, as well as the technical, ear and sight-reading requirements. It is no easy feat to fit all of these components within a lesson, and often we find that we don't have enough time to address the ear training requirements the way we'd like. Students may also find it difficult to practise ear-training exercises on their own. It's virtually impossible for a student to practice identifying intervals or identify chords on their own without someone playing the examples for them.

Digital applications can help students practise these skills. Many applications offer games or exercises that focus on identifying different pitches, chords, or intervals. Many of these resources are featured on DREAM <http://dreammusicool.ca/>

On DREAM you can learn about:

Blob Chorus



<http://www.lumpty.com/music/music.html>
Which features singing blobs that will help students work on their pitch matching skills. Students can identify pitches within a variety of triads and chords



Ice Cream app by Tonic Tutor
<http://www.tonictutor.com/>

Pitch Improver



<http://pitchimprover.com/>
Is an app that lets students practice identifying interval, chord, chord progressions and melodic dictation on their Android or iOS device.

The ABRSM has also created a series of ear training apps for iOS devices <http://us.abrsm.org/en/exam-support/practice-tools-and-applications/aural-trainer/>, which correspond to their exam syllabi. These apps can also be used to help students prepare for ABRSM or other exams.

They contain thousands of exercises where students can practise sight singing, singing back a melody, clapping a rhythm. Students receive feedback as the app displays a score of their performance against the provided example.

Complete Ear Trainer



<http://www.completeeartrainer.com/en.html>
Helps students to practise identifying intervals, and chords, and play back rhythms. It can be used on Android or iOS devices.

Even if your students aren't preparing for an exam, these apps have the potential to help students strengthen these skills in a fun and interactive way when they are away from their instruments. Apps such as *Blob Chorus* may be more suited to your younger students while the *Complete Ear Trainer* may meet the needs of your older and more advanced students. These apps are not intended to replace valuable time at the instrument; rather, they provide opportunities for students to work on aural skills that allow them to receive immediate feedback and change the level of difficulty. In this way, students are able to progress at their own rate and are receiving feedback that allows them to improve. When students turn to their devices to fight boredom in the car or while they're waiting for an appointment, rehearsal or lesson they now have the opportunity to increase their musical skills without cutting into their regular practice time.

These are just a few of the resources that you can find on DREAM <http://dreammusicool.ca/>.

If these apps don't suit your students needs or if you'd like to review the app, please login, you can find more on DREAM.

Happy playing!



REVIEW OF PUBLICATIONS

CRITIQUE DE PUBLICATIONS



EASY HANON

Edited by Christos Tsitsaros
Hal Leonard HL00117024

The first *Hanon* was published in 1873, and with its sixty exercises quickly became a staple of technical study for pianists ever since. *Easy Hanon* presents the first twenty exercises in a simplified and easy to read version for the early student. Also included are the major and minor scales, arpeggios, chromatic scales, repeated note and trill exercises complete with fingerings all transcribed into eighth notes to make it easily read for the younger student.

I appreciate that before each exercise, directions on correct playing technique are given. A student is helpfully guided on the mastery of what is needed to fully reap the benefits of each exercise and not just play mindlessly up and down the keys.

An additional section includes a Practice Plan of variations in articulation, rhythm, transposition, and doublings. I found this to be an invaluable resource as Dr. Tsitsaros gives an explanation of why the exercise is helpful in its practical application to actual performance. A deeper understanding is acquired of the benefit of mastering independence of each finger.

If practiced consistently, *Easy Hanon* will be a definite aid in any student's musical studies.

Laurel Teichroeb - Saskatchewan

ONCE UPON A TIME

by Lynette Sawatsky
Produced and distributed
by Debra Wanless Music

This is a new (2014) set of eleven elementary level pieces by Lynette Sawatsky who you may know from *Crimson Maple* or *Waddle and Quack* or the duet *Cookie Boogie*. A look at four chosen pieces might help to describe this delightful collection.

Cake and Candles: Two measures of simple chords and.... Surprise! - few notes of *Happy Birthday to You* played an 8ve higher... a few more chords.... next line of *Happy Birthday* etc.... Everyone will be listening for "what's next?"

Saturday Morning: an easy going syncopated piece in F major and G major. Mostly steps and skips so the student can concentrate on the great rhythms.

All Through the Night: This lovely Welsh Folk tune is arranged for the LH to cross over RH (always a thrill and opportunity to shine for students) and make a beautiful bell sound.

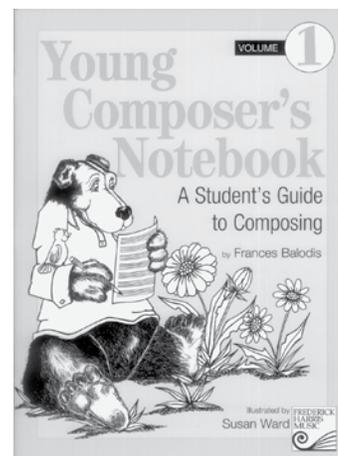
Discombobulated Pigeon: A choose-your- own- adventure song. There are words to encourage the student to enter the world of absurdity! Four measures can be omitted, replayed, or re-arranged. One such measure suggests "body percussion". Here is an opportunity to "swing eighths" and play triplets to the words "I wish I could fly" to start and "Just look at me fly" at the end. You will chuckle!

There are two more "Choose-your-own-adventure" pieces. Every piece in the book uses primary chords and their inversions in interesting ways and many opportunities to cross one hand over the other. A perfect book of elementary supplemental pieces or a great little gift/award book that will be so much fun.

Judith Ammann - Alberta

For Sale!

Young Composer's Notebook
A Student's Guide to Composing
by Frances Balodis



Introduce your students to the basics of composing! It's fun and easy to understand.

\$10 - Shipping included
Contact **Frances Balodis**
at **fbalodis@c-i-u.ca**





THE COMPLETE TRULY ASTOUNDING ANIMALS

by Peter Rudzik

Published by Lakeview Publishing

My introduction to this set of compositions was a charming illustration of a very focused 'Tuxedo-clad' hedgehog playing a grand piano. This '12 solo' volume of animal cameos was penned by Peter Rudzik, a Polish born composer residing in Calgary Alta. Mr. Rudzik won a scholarship from the Chopin Society in Warsaw which allowed him to appear on many national television and radio programmes. He continued his post-graduate studies at the Royal Danish Conservatory of Music in Copenhagen. He is now a faculty instructor at the Mount Royal University Conservatory in Calgary. His work, *Hot Springs*, was featured in the latest issue of the 'International Piano' magazine.

The twelve pieces featured in this publication are highly imaginative and truly evocative of the personality and antics of the animals they portray. They would be attainable by a good grade 5 or 6 piano student or as a quick-study for a more advanced student. Most of the compositions are one to three pages in length. A few of the charming titles in the volume are: *March of the Centipedes*, *Orange Striped Zebra*, *Thoughtful Rhino*, *Hedgehog at Night*,

and *Busy Woodpecker*. These pieces are good teaching tools as they present the student with a few technical as well as artistic hurdles to be dealt with.

Happy Grasshopper, for example demands a clear understanding of the differences between an eighth note versus a quarter note staccato, as well as a tenuto touch while maintaining a lively tempo and a cheerful mood. *The Boastful Kangaroo* requires leaps of a tenth in the left hand with right hand chords that move chromatically. The composer's view of boastfulness is well illustrated by the inclusion of a very disconcerting quarter note occurring "G#" several times in the melody. Mr. Rudzik introduces a very specific use of the pedal for the first time in the book with his piece *Hedgehog at Night*. A good imagination, competence at various articulations, as well as an ability to move from Treble clef to Bass clef melodies in the key of D^b major will be a must in successfully performing this piece. Many other good teaching tools can be found in most of the other compositions

Of the twelve pieces in this book, nine are in 4/4 time. All of the animal

vignettes are rendered with much use of chromatic movement of chords, runs, and melodies. Most of the pieces are in ternary form with section's often modulating to an unexpected key. (In several instances going to III, bVI, or bV, but not to the relative minor or the Dominant.)

Two of my favourite pieces are *Tarantula's Tarantella*, which is 5 pages long, in 6/8 time, the key of A major modulating to F Major and performed at a 'Presto' tempo. As with most of the other pieces, the composer makes generous use of chromatic movement in both melody and accompaniment. The composition will satisfy a student's need for speed as well as the teacher's desire for accuracy of touch and shaping of phrases.

Whale Song, is another that appealed to me as a resident of the West coast. It is a very haunting, four page composition written in 6/8 time and played at an Andante pace. The pedal bolsters the eerie chromaticisms found in both hands. One of the challenges is to subtly alter the repeated passages which are evocative of whale song without changing the intended character of the piece.

Overall, I found the compositions brought a smile to my lips. Students will find many pieces in the publication both enjoyable and edifying. The pieces will also demonstrate to the aspiring student composer how simple ideas can be used to create colourful and charming compositions!

Sonia Hauser – British Columbia

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FIRST LESSONS IN BACH

Edited by Christos Tsitsaros

Hal Leonard Piano Library

G. Schirmer, Inc.

Hal Leonard HL00297090

First Lessons in Bach edited by Dr. Tsitsaros is a wonderful new edition and combination of the original two books edited by Walter Carroll. It features twenty eight dances drawn from *The Notebook for Anna Magdalena Bach*, the French and English Suites and the Overtures. They provide an ideal link between the early Bach pieces to the Two Part Inventions.

A large section of Performance notes on style and interpretation of the dances is included. Tempo, articulation, dynamics and phrasing, pedal, fingering and a large section on ornamentation are thoughtfully discussed. Many quotations by C.P.E. Bach are included to give helpful insights into the correct stylings of this time period. In addition, each of the individual pieces are discussed directing the performer towards the character of each dance.

The score of each piece includes fingerings, phrasing and realizations of each ornament. Metronome markings give a range of tempo for each dance. Articulation is left to the discretion of the performer.

Companion recordings by Christos Tsitsaros are available for purchase from iTunes individually or in an edition with CD included (HL00296709).

Laurel Teichroeb - Saskatchewan

TWELVE PRELUDES

by Timothy Brown

FJH Music Company FJH2249

Notes from the composer:

"The universal love of the music of Frederic Chopin continues into the 21st century as a testament to his innovation and imagination. Chopin, in many respects, is responsible for modern piano technique. His Preludes, Op 28 are examples of small scale works that express the fundamental elements of what we know today as Romantic music for piano."

"My own Twelve Preludes are works which are pedagogically constructed so that the student may experience the lyrical qualities and stylistic aspects of music of the Romantic period."

With this collection Timothy Brown has put together a lovely collection of preludes for the intermediate/advanced student. Representing 12 different keys, 7 minor and 5 major, each prelude offers something different for the student. Truly, no two pieces are alike.

Each Romantic in nature and style, the student will have the chance to experience Romantic music with a 20th century composer.

This makes a lovely addition to the student's library.

Laureen Kells - Saskatchewan

PICTURES IN SOUND

Elvina Pearce

FJH Music Company FJH

Elvina Pierce is a long-time pedagogy student of Frances Clark. Her knowledge of pedagogical principles is evident in this collection of fifteen pieces for the Early-Intermediate level. Pictures in Sound is a great introduction to programmatic music as the title of each work is convincingly done through tonal patterns and visual notation. It is aimed to stimulate the imagination and just have fun making music.

The visual learning student will immediately connect with the descending, alternating hand pattern of Skydiving, the fluid undulating motion between RH and LH in *Tuscan Hills*, and sway of *Hawaiian Breeze*.

The aural learner will be inspired by the country flavour of *Do-Si-Do*, the syncopated rhythms of *Flowershop in Paris* and the dynamic exchanges of *Alpine Echo*.

Kinetic learners will enjoy the triple meter of *Clog Dance* and the lazy trot of *Walnut Canyon*.

Easily learned by rote is the pentatonic *Irish River Dance* and more challenging pieces include *Mountain Trail* for finger independence and *Washington Rain* with a staggered LH entry and two-note slurs.

The pieces provide additional supplemental material to any course of study or just good teaching material for the student to explore on their own.

Laurel Teichroeb - Saskatchewan



MUSEUM MASTERPIECES

Books 1 – 4

by Catherine Rollin

Alfred Publishing 42745 42746 42747 42748

The inspiration for the music in this series is paintings seen by Ms Rollin that moved her and led her to write compositions corresponding with them. The centre four pages of each book contain the paintings for the compositions. If the student looks at the painting and the caption beneath it and then moves to the music, the relationship of the visual arts and the music becomes very clear. Ms Rollin has creatively and imaginatively connected the two art forms.

Books 1 and 2 each contain ten piano solos. Some representative painters are Suzuki Kiitsu, Edouard Manet, Grant Wood, Leonardo da Vinci, Umberto Boccioni, and Henri Rousseau. The music contains register leaps, chromatic passages, alberti bass, polymeter, ledger lines, and LH melody. All the tools already acquired by the early-intermediate/intermediate student will equip them to manage these pieces well.

Book 3 has nine piano solos. In this book I particularly enjoyed *Evocation of Butterflies* inspired by the art of Odilon Redon. The gracefulness and lightness create a picturesque work and open up the imagination. *The Great Wave*

off Kanagawa includes clusters and crossing hands. The music for: *Water Lilies* by Claude Monet is delicate and interspersed with accidentals.

Book 4 contains eight solos that are definitely at the Intermediate/ Late Intermediate level and more demanding. The key signatures are more complex as are some of the rhythms. *States of Mind: The Farewells* by artist Umberto Boccioni inspired a work where the top staff has five sharps and the lower staff has none. Neither staff is affected by the other's key signature or accidentals.

If you have any students that are also great at visual arts, these books could be a great inspiration for them. Perhaps their creative juices would flow to create a piece of their own art with a supportive composition. Great appreciation of one art usually gathers another form to it and then the interaction between the two forms creates great beauty.

A fabulous series of Museum Masterpieces inspired by Great Works of Art!

Jean Ritter – British Columbia

CHOPIN PRELUDES

Edited by Brian Ganz

Hal Leonard Piano Library

Schirmer Performance Editions

Hal Leonard HL00297085

The Schirmer Performance Editions such valuable resources and this one is no exception. The score itself is a joy to read; there is space so that even the virtuosic sections look manageable.

As in the other Schirmer Performance Editions, there is a biography and general performance notes on the score, pedaling, fingering and ornamentation etc. Excellent and detailed “preview notes” are provided for individual preludes. Although Ganz offers his personal thoughts on how the score might be interpreted, he also lists several manuscripts that offer different options. He asks questions - clearing the way for the reader to find their own meaning in the Prelude. For example: Does the 5 - bar phrase (mm 21 - 25) at the end of this prelude (#4) affect you in the same way as the 5 bar phrase (see mm. 7 - 11) from Prelude No. 3? Why? Why not?

A keen student will love this edition; a teacher will find many ideas, options and tips. There is a companion recording by Brian Ganz available – sold separately.

Judith Ammann - Alberta

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CHECKMATE

Piano Duets

Intermediate Piano

by Irene Voros

Red Leaf Pianoworks

This duet book consists of eight intermediate level piano duets inspired by the strategic game of Chess. The contents and performance notes give a brief glimpse into the role of the chess pieces employed in each piece. *Capture and Escape* has driving rhythm and syncopation and both primo and secondo have the opportunity to advance the melodic line to achieve victory. *The Queen, The Elegant Empress*, is as the title indicates: elegant and is represented with a beautiful melody primarily in the primo part. The secondo has a more chordal approach to support the regal and stately position of the queen.

Each duet definitely portrays the description in the performance notes. If you incorporate ensemble playing in your studio, these duets would add fun and useful skills. I played through the book with my late intermediate students for sight reading in their lessons to add a different approach to that component of the lesson. Great fun!

Jean Ritter – British Columbia

FOUR-PART HARMONY

Volume Two

by David Powell

www.vancouvermusictheory.com

Available on Amazon

It is not often that one gets a chance to peruse a new harmony book so I approached this with real anticipation! The first thing which strikes one about this publication is its beautifully clear layout. The simple clean look draws one in to read the text and explore the examples given. 203 pages in paperback, the book is available on Amazon for less than \$20 and as a PDF download for less than \$10. The book is divided into five sections – Harmony and Voice Leading, Forms, Melody Writing, Appendix and Review Exercises. Harmony and Voice Leading is covered in twenty chapters dealing with keyboard style, diatonic 7th chords, secondary dominants, dominant discords, diminished and half diminished 7th chords, sequences, figured bass, neapolitan and augmented 6th chords, modal mix, and many ways to modulate. Forms deals briefly with minuet and trio, rondo and sonata, giving an example of each. Melody writing gives five techniques for extending a 4 bar melody to 8 bars, and some tips on creating 16 bar melodies. The appendix - a reference without exercises - has a summary of

triads in second inversion, doubling in minor keys, common progressions, techniques for remote modulation and some excerpts from Bach's minor key chorales. Lastly, there are thirty five pages of review exercises. The book does not contain any material for analysis but recommends piano sonatas of Mozart, Haydn and Beethoven. In the preface Mr. Powell mentions that material for Introductory and Basic Harmony exams is covered in Volume One. Volume Two covers material dealing with Intermediate and Advanced Harmony. As a teacher, I would like to see a basic review of Volume One concepts to start learning new material. In addition, I think it might be advantageous to have the appendix and review exercises incorporated into the book as a whole. Having said that, the material in the book is logical, consecutive and well explained. Examples are brief but adequate while much space is devoted to exercises practicing the concepts discussed. Students and teachers will find much to benefit from in this carefully thought out book.

Joyce Janzen - British Columbia



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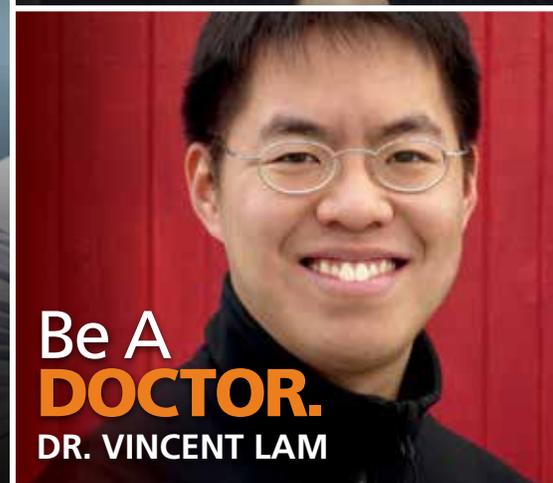
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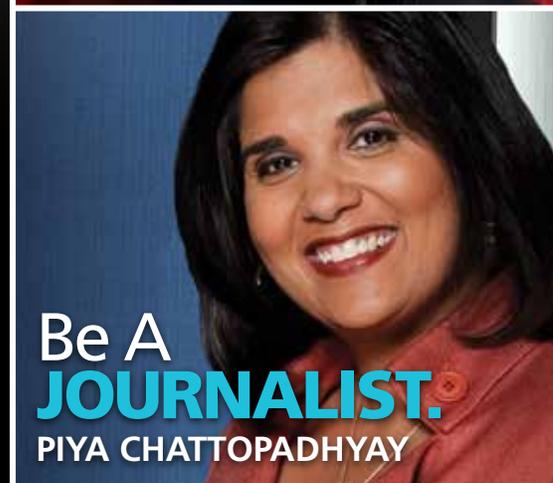
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