



The Quarter Note

Volume 42 Issue 1 February 2012

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Articles, Reviews and Announcements for the Quarter Note are welcome.

Please send to editor, Barbara Long, at editor@nbrmta.com

Deadline for next edition is March 15

News from Council

NBRMTA Council would like to welcome new members Signa Love [Fredericton] and Ypie Shaver [Woodstock].

On-going projects

- a review of the By-Laws
- job descriptions for various positions
- new brochure
- guidelines for a scholarship for public schools

Resolution to CFMTA

NBRMTA is submitting a formal resolution to CFMTA requesting that their website and all public documents be in both French and English. This resolution will be voted on in June at the CFMTA Executive Meeting.

Mission Statement

Council is recommending to the membership that we adopt the following mission statement for NBRMTA, based on the new CFMTA Mission Statement.

We are a provincial organization that provides leadership in music education across New Brunswick. We promote and support high standards of teaching among our provincial members.

In everything we do we:

- 1. Foster the learning of music as an integral part of the lives of New Brunswickers.*
- 2. Provide opportunities for our members to enhance the musical experience for all New Brunswickers.*
- 3. Honour and support Canadian music and its contributions to our culture.*
- 4. Represent our membership with other music educational organizations locally, provincially and nationally.*

Members are asked to vote by sending an email to secretary, Doris Sabean dsabean@nb.aibn.ca Please send your "yes" or "no" to adopting this Mission Statement by Tuesday, March 7. As at a meeting, the motion will be passed with 50% +1 of votes cast.

News from Council cont.

Competitions

There are three wonderful opportunities for your students in 2012. All of these music competitions are open to ALL disciplines for students studying with registered music teachers.

The first is the **New Brunswick Registered Music Teachers' Association's biennial Music Competition (NBRMTA Music Competition)**. This competition is for ALL students in ALL disciplines starting at approximately a Grade 3 level and going up to the advanced level. It will be held on Saturday, February 18, 2012 at the Charlotte Street Arts Centre in Fredericton. Please see page 9 for tentative schedule.

The second is the **Atlantic Young Artist Competition**. This is also a biennial competition which is open to ALL students in ALL disciplines. This will be held in Sackville on April 21, 2012 at Mount Allison University. This competition is geared towards the advanced levels of performance. The Atlantic Young Artist Competition has consistently attracted very talented students from the four Atlantic Provinces. The winner of this competition receives a concert tour throughout the four provinces. This is an invaluable experience for someone interested in performance as a career choice. Recently, the winner has also been invited to perform at the Baie des Chaleurs International Chamber Music Festival in Dalhousie, New Brunswick. The entry form and further information is also included in this newsletter.

For online entry forms please visit <http://www.nbrmta.com>

The third opportunity is the **NBRMTA Student Composer Competition** with classes for all ages of students. Details are in this newsletter. Compositions should be sent to Irma Mulherin by April 13, 2012.



Mark these dates:

February 18: NBRMTA Music Competition in Fredericton - see page 9 for details

March 9: Deadline for the Atlantic Young Artist Competition - see page 20-22 for details

March 15: Deadline for submissions for the April issue of *The Quarter Note*.

April 13: Deadline for NBRMTA Student Composer Competition - see page 15-16 for details

April 21: Atlantic Young Artist Competition in Sackville

May 1: Deadline for the NBRMTA Community Volunteer Award Certificate

May 31 - June 2: NB Provincial Music Festival in Sackville

June 3 & 4: Music Care Conference in Fredericton www.room217.ca or 506.444.3337 for more information

June 15: Council Meeting in Sackville

June 16: NBRMTA Annual General Meeting in Sackville

NBRMTA Annual General Meeting

Saturday, June 16, 2012

Mount Allison University, Sackville NB

More details in the next issue



From Fredericton ...

In October, the Fredericton Music Teachers' Association, along with St. Thomas University had the honour of hosting Dr. Ana Maria Bottazzi. A native of Argentina, Ana Maria Bottazzi began playing the piano at age 2. At age 23, she had returned from her first world concert tour, had her New York debut scheduled, and was well on her way to a career as a performer when tragedy struck. Ana Maria was in a near-fatal car accident. She was told by doctors that she would



never be able to perform again. Ana Maria refused to accept the doctors' prognosis and began a 13-year journey to restoring her ability to play the piano. In 1974, Ana Maria played her New York debut and

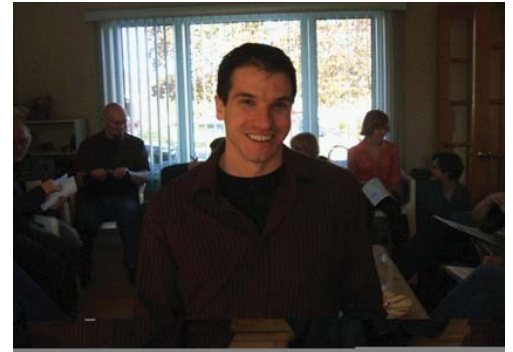
has since achieved a world-class performing career. She is currently the director of one of the finest private music schools in New York.

While in Fredericton, Ana Maria performed a recital at St. Thomas University, taught private lessons, taught



masterclasses, and held an informal talk with FMTA teachers. Having re-learned to play the piano as an adult, Ana Maria has a great understanding of piano technique and how

to teach technique. She has an ability to clearly articulate to students what she is asking and to obtain immediate results. Having overcome such great obstacles in her own life, Ana Maria refuses to believe anything is impossible. She encouraged each student to never give up and to do something with their lives. Ana Maria's love for performing, passion for teaching, and energy for life inspired all those who had the privilege of meeting her. We are grateful for her willingness to come to Fredericton and for the inspiration to both students and teachers.



At the November general meeting, we had Nicholas Larade talk to us on Sports Psychology as it pertains to preparing for musical performances. He discussed visualization, positive self-talk and relaxation techniques.



We also enjoyed a performance by one of our members, Chris Freeman, and the Barbershop Quartet, "Meadowlarks," who performed at the Ladies' International Barbershop Convention for Harmony, Inc. in Hersey, Pennsylvania in November! Many thanks to Jill Woodley, Deborah Smith, Chris Freeman and Janet Johnson for their lovely performance.

Respectfully Submitted by

Margaret MacDonald and Megan Woodworth

From Moncton ...

We held four meetings in the fall with several teachers attending,

For our October meeting, we met at Centennial park for a 40 minute walk and then held our meeting at Cafe codiac where we enjoyed coffee and muffins. This was in conjunction with the efforts of CFMTA who developed the program called "Branching Out" which is designed to help promote our area associations. We called our morning our "Fun and Fit Walk" and we all brought donations for the YMCA food bank. An area magazine called SNAP came to the coffee shop to take some pictures of our group and interviewed our president Doris Sabean.

Our other fall event was our Canada Music Week recital on Nov. 27th held at Mount Royal Church. This year one of our teachers, Line Rioux, organized a play by Frank Hovart, a Canadian Composer, using one of his books. The speaking parts were interspersed with piano solos played by the students of Jeannie MacCullum. We had many other students playing piano solos also. We enjoyed cake and punch after the recital.

From Saint John ...

The Saint John Music Teachers' Association held our 3rd Contemporary Showcase Music Festival to celebrate Canada Music Week. We had 33 performers in piano and voice, each performing 2 contrasting Canadian pieces. We were so honoured to have adjudicator, Jennifer Muir, who definitely made the master classes enjoyable for the students. They all learned something new, and left with smiles on their faces!

Plans for the winter and early spring are the Technique Olympics. Hopefully, some music studios and/or our association, as a collective, will hold one or more concerts commemorating the 100th anniversary of the sinking of the Titanic, using the 2 new collections by Nova Scotia composer Rebekah Maxner- Titanic, a Voyage in Piano Music.

Our organization also thought it would be a nice idea to host these concerts at some seniors' complexes, giving our students an opportunity to perform. Not only would the students bring joy to the seniors, they would offer new arrangements of old songs familiar to the seniors. The students could also include new pieces written by Rebekah Maxner.

We would also encourage private music studios to undertake such a venture.

Respectfully submitted

Rita Raymond Millett



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What would you advise?

During their weekly coffee visit, Sally complains to Betty and Kate that she can't seem to keep track of music scores from her personal library, which she loans students. She was sure she had a simplified version of Pachelbel's *Canon in D*, but she can't find it anywhere and can't remember who she might have lent it to. Betty empathizes, adding that she has several scores that have gone missing, with students declaring they either never had them, or had returned it weeks ago. Kate adds that she has a hard time even finding books on her shelves, when she's looking for them, let alone those she lends out.

Do you have any advice for these teachers on how to organize their libraries and keep track of the books they lend out?

Email your advice to editor@nbrmta.com. Responses will appear in the next issue of the Quarter Note. Responses will be anonymous. If you have questions you would like advice on, please submit those as well.



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**Concert Pianist & Professor Emeritus of Music
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Dr. Janet Hammock

to offer private piano coaching sessions

Beginning November 2011, Janet Hammock will be offering individual piano coaching to Intermediate and Senior piano students, as well as to piano teachers who wish to refresh their playing and/or teaching skills.

Coaching sessions for students will be arranged directly through personal consultation between Janet and the student's piano teacher. Teachers are encouraged to attend their students' coaching sessions.

Coaching will take place in Janet's Sackville, NB, Skyloft Studio on her beautiful Yamaha C7 (7'6") Concert Grand Piano.

For further information please call: 506-536-4245
or e-mail: jhammock@mta.ca

What would you advise?

Last issue we presented four scenarios' and asked, how you would respond. Here are the answers received:

Scenario # 1

Mom calls saying, "Susie made the soccer team and one of the practises are Wednesday during her music lesson time. The coach says they have to be at practise in order to play. What are our options?"

In this situation, I usually give two options for re-scheduling. If one of the options works, great! If not, then lessons will either have to be temporarily discontinued or, if they choose to continue lessons, missed weeks will not be refunded.

If I had an open slot, I would offer them that slot for the weeks that they would miss due to practice. If I didn't have anything open, or the slot wasn't at a time that they could come, I would re-iterate to them the studio policy that they signed off on at the start of the year of 1 make up lesson per term at a mutually agreeable time and offer them 1 make up at the end of their soccer season.

My response to all of those questions is, you need to have a policy sheet for your private studio that clearly states your regulations about missed lessons and other issues that can arise in your studio. I had one that used to say that all missed lessons for reasons other than death in the family or illness with a doctor's note would be forfeited. I look at it this way, I have reserved this specific time in my schedule to teach them and if they miss for any other reason than the ones I've mentioned, the student must pay for their missed lesson which in other words is my time. I also see it as if they are

on a hockey team or any other type of activity and miss a practice, the hockey team does not reimburse the parents for that missed practice or game no matter what the excuse is. As for storms, I used to have a few make up days in case this happened. I used to have both parent and student sign the policy sheet so both would clearly know and understand my position on missed lessons. It quickly solved my problem.

We figure out an alternate time for the lesson; if nothing fits, we take the term off, and start again after soccer is over. My studio is open year round, so many students take off the busy sports or school months, and we work on piano when their schedules are not so packed with activities. Children go to school 12 months a year in other countries and so now do many of my class.

I would give the mom a list of times I have open and offer to change her music lesson time. If none of my available times fit with their schedule, I would offer to call them each week with cancellations and try to squeeze them in where I could. After all, soccer season is only a few months.

I might be quite strict regarding that, but I have to say my students don't miss a lot of lessons. I DO NOT RESCHEDULE OR GIVE BACK MONEY unless I am the one who cancelled. It works fine with me and did for about 10 years now! Almost everywhere you bring your child for activities like ballet, swimming, hockey, they do the same. The only times I have seen myself want to give an extra lesson is if the child has missed more than 2 lessons in a row, I don't like 3 in a row... If you start rescheduling, you end up working very late and on weekends. I know... I did it. And lots of students miss. Your schedule gets out of wack, and you get very frustrated at being used, and not



taken seriously. We already have to deal with the frustration that comes with the students not having time to practice and not wanting to put the effort, and parents who do not want to push their children to practice (although they push them to take piano) and don't want them to feel pressured, they want it to be just fun. It gives us a lack of satisfaction in the job itself because it doesn't give a lot of good results...I think for our work and time kept for a certain student, we should be paid and respected.

Try to rearrange her regular lesson time. Be sure to clarify that this is a one-time occurrence

Scenario #2

Grammy calls at 1:30 pm saying, "Billy won't be at piano today. He fell during noon hour and we are at the hospital. They think he has a broken collar bone."

I would offer my condolence and ask them to give me a call later to let me know how he made out.

Call later when they return home from hospital and explain Billy can do one-handed repertoire, doctor allowing. If he cannot play he can do theory, ear training, etc

If he indeed does have a broken collar bone, then I would offer to either spend lessons working on theory and ear training, present the option of making up the time during the summer months, or give them the option to stop with a full refund. I am very flexible when it comes to situations which involve injury and sickness (more serious than just the common cold).



I would express my concern and ask them to keep me updated. If he indeed fell and broke something, I would offer to hold their spot without charge until he could return to lessons, if they choose to come back to lessons. If I hadn't been paid at that point, I would not charge them for the missed lesson due to broken limb. If I had been paid for the month, I would offer make ups at a later date or a refund.

Thank you for calling. Hope to see you next week. I would talk to the parent to find out which arm is compromised, and get going on one handed practicing for the next 6 weeks. Depending on the age of the student, we would get caught up on theory, maybe with me taking dictation from the student; lots of one handed technique and sight reading (if a student has to lose the use of a hand, I am hoping for right, so we can get a really strong left hand regime underway).

Scenario #3

It is snowing, with schools closed, for the third Tuesday in a row. Some of your students are from out of town [or you live out of town] and have already missed two lessons.

Skype lessons! :-)

I do not regularly teach or schedule lessons on Saturdays, so if the Tuesday people are not already busy, I would move the entire schedule from Tuesday to Saturday to not lose too much time! I would do that once as close to the cancellations as possible and then try to schedule in another make up lesson closer to an important event such as festival or exam when it would probably count more.

Be available for lessons even if there's a snow holiday - it's amazing how many will turn up in their SUVs

For those not able to attend - try to reschedule.

This has actually happened to me, except that it was a month of freezing rain, so the students had their homework, and they worked at home. I saw them again when the weather cleared. I checked in on the phone with my senior students, answering questions, and often listening to them play.

At this point I would offer make up lessons or reimbursement for that week. It's not my fault there is a snow storm for the 3rd week in a row, however, it's also not their fault and they shouldn't have to keep going without lessons (and have to pay for them all).

Scenario #4

Jane calls to say that she won't be at her lesson tomorrow because her brother has a basketball game in Moncton and she is going with her family.

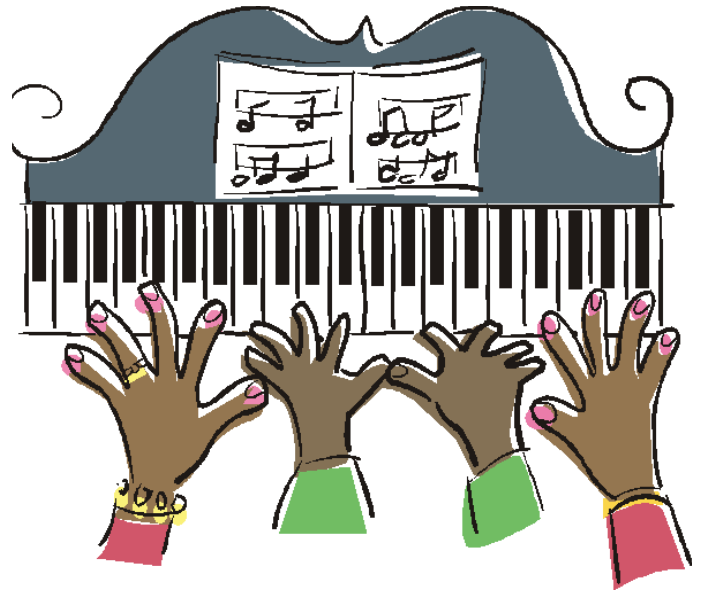
I would remind Jane of her upcoming performances, competitions, exam, etc, and stress how missing lessons will have an effect on her ability to successfully prepare for these events. I would also reiterate the same message to her parents. If this seemed like a very important family event, I would offer a make-up, giving two options for times. Students who are serious will take advantage of this chance to reschedule. If this same scenario happened more than once or twice in a year, I would stop offering to reschedule and would not refund for the missed lesson. I would also be more reluctant to register this student in competitions, festivals, and recitals.

I'd tell her to have fun, keep working on the assignments I gave her, and I'll see her next week!

Thanks for letting me know and have a safe trip! If there is a question about a make-up, and I had an empty time slot available, I would offer it to them. If it was not at a time that was convenient for them, I would remind them of the studio policy of no make-ups or refunds for social inconveniences and tell them I'll see them next week and to do an extra page of theory!

Thank you for calling. See you next week, and I would wish her brother's team good luck. I have few rules in my studio, but one is hard and fast: absolutely no one is here under duress. If they would rather be somewhere else, off they go. There is always another week to play Bach, there is only this week to support your brother and his team in Moncton.

Advise Jane she can go - but the lesson will be charged to her account. As per teaching agreement, only illness, compassion and school conflicts are reasons for rescheduling.



THESE ARE ACTUAL ANSWERS FROM STUDENTS ON MUSIC EXAMS

The principal singer of 19th century opera was called pre-Madonna.

It is easy to teach anyone to play the maracas. Just grip the neck and shake him in rhythm.

Gregorian chant has no music – just singers singing the same lines.

Sherbet composed the Unfinished Symphony.

All female parts were sung by castrati. We don't know exactly what they sounded like because there are no known descendants.

Young scholars have expressed their rapture for the Bronze Lullaby, the Taco Bell Cannon, Beethoven's Erotica, Tchaikowsky's Cracknutter Suite, and Gershwin's Rap City in Blue.

Music sung by two people at the same time is called a duel; if they sing without music, it is called Acapulco.

A virtuoso is a musician with really high morals.

Contralto is a very low sort of music that only ladies sing.

Diatonic is a low calorie Schweppes.



NBRMTA Music Competition

Saturday, February 18, 2012
Charlotte Street Arts Centre
732 Charlotte Street
Fredericton, NB

9:00 am – 12:30 pm

1:30 pm – 5:30 pm

6:30 pm – 9:30 pm

Schedule is tentative. A final schedule will be emailed to participants and NBRMTA members.

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On quick glance, this photo seems quite obviously to have been taken in a piano studio. There is a piano, a music bookshelf, a student....but wait...something is missing – or rather someone is missing. Where is the teacher? Actually the teacher is not missing at all. Thanks to technology, this lesson is taking place while the student and teacher are over 1000km apart!

After graduating from Mount Allison and being accepted into the Masters program at University of Ottawa, I struggled with what to do with my studio of seven students. Between grade 11 of High School and the fourth year of my

undergrad, I taught up to nine students in Moncton. Teaching has always been something that I enjoyed doing in the midst of my studies. As the school year came to an end, I began seeking options for my seven students before I relocated to Ottawa. Unfortunately, it is not quite as easy a task as it might seem. It is not often feasible to hand all your students over to one teacher. In June, I began pursuing the concept of a “virtual studio”. My idea was to be able to continue teaching through the use of Skype and a high tech webcam. I must admit that, at first, I was reluctant. When I think of piano lessons and technology, my mind often wanders to books, computer programs, DVD’s, and even TV shows that offer the magical formula that makes playing piano as easy as 1-2-3. We all know that there is no magic formula or well-kept secret that will create immediate success. If it were that simple, why have I been taking lessons for 16 years? I have always been the first to support the traditional lesson format, where the teacher and student are physically in the same room.

In late June, I decided that I was willing to give Skype lessons a try. Demica, one of my intermediate piano students who I have taught from the very beginning, was eager to join me on this technological journey. Demica is currently thirteen years old and working at the Grade 6 level. After doing much research, I purchased the Logitech HD Pro Webcam C910. This \$99 webcam provides high definition video and has dual, multi-directional microphones, giving optimal sound. Minimal set up is required. Demica begins set up about 5 minutes before her scheduled lesson. This consists of turning on the computer, plugging in the special webcam, and calling me on Skype. I arrange to be near a piano with my computer a few minutes before she calls. Upon answering her Skype call, I am able to proceed with a typical, intermediate piano lesson, consisting of technique, repertoire, ear training, and theory.

Skype lessons do have advantages and a few downfalls. One major advantage is the ability to teach a student who does not reside in the same city or town as the teacher. This could be especially beneficial in rural areas, where distance might be more of an issue. This can also be used when a student or teacher must relocate, as in my situation. A second major advantage, in my opinion, is something that is not necessarily realistic in a traditional teaching studio. Demica and I can very easily connect on Skype for a few minutes in the middle of the week (usually 5 minutes or less) to answer a quick question, solve a problem, or help get past a frustration. These quick fixes, usually no more than once every few weeks, can reduce practice frustration and increase progress. A third advantage that I would point out is the sense of independence and responsibility that a student develops from this type of instruction. Where I am not physically sitting in the room with Demica, I am

unable to write reminders in her music. Over the past 4 months, she has developed her own coding system so that she can mark in her own reminders. I am observing that when students mark in a reminder for themselves, they are far more likely to fix it. Demica has also learned how to deal with some physical issues of piano playing without the benefit of a "hands on" approach. If I point out excess tension that I see in the video or that I hear in her sound, she is able to work with me to fix this. Demica is learning many skills that aren't acquired until later in musical training.

As to be expected, there were some challenges at first. An early challenge that Demica and I encountered had to do with lesson notes. I now type Demica's lesson notes on my computer as we work and then email them to her at the end of the lesson. She prints my notes using a wireless printer and immediately adds them to her binder. Before we hang up, she reads over my notes to make sure that they are clear. Sight-reading in lessons was also a challenge at first. I solved this by making sure that both Demica and I had the same sight-reading book, so that I could ask her to play a certain exercise and I could follow along. One issue that has not been resolved is how to correct theory homework. She currently holds the page up to the webcam, but it is often hard to keep the page steady and at the correct distance.

Are Skype lessons right for every student? I tend to think not. I cannot imagine using Skype with a beginner, who would need more hands-on assistance. It could also be a challenge for young children. Does it serve a purpose? I now feel confident saying yes! Skype lessons are proving to work very well for Demica and I. She has been able to continue studying piano without the need to switch teachers. I have put a few things in place to ensure that long distance teaching does not hinder her musical development in anyway. On my trips home to Moncton during my school breaks, we make sure to schedule in-person lessons. I also asked Lynn Johnson to do some team teaching. Demica and Lynn meet for a lesson once a month. Lynn is able to work with Demica on some of the things that are more difficult to work through on Skype. This part of the Skype experience has taught me that team teaching can be very beneficial, not just in this situation, but for all students. For students, getting different ideas or even hearing the same ideas presented in a different way can certainly enhance their learning experience.

As technology becomes more and more present in our society, I believe that it is important to see how it can be integrated into our teaching studios. Skype has opened up a new dimension in my teaching studio – a dimension that I was admittedly skeptical of before. The four-month trial with Demica has proven to be very successful and neither of us have any reservations about continuing this form of teaching. The biggest lesson that I have learned from all this is not to underestimate or belittle technology's place in the teaching studio.

MORE ACTUAL MUSIC EXAM ANSWERS

Probably the most marvellous fugue was the one between the Hatfields and the McCoys.

A harp is a nude piano.

The main problem with the French Horn is that it is too tangled up.

An interval in music is the distance from one piano to the next.

The correct way to find the key to a piece of music is to use a pitch fork.

Agitato is a state of mind when one's finger slips in the middle of playing a piece.

Refrain means don't do it. A refrain in music is the part you'd better not try to sing.



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New Brunswick Canada Music Week Report

New Brunswick RMT's and their students celebrated Canada Music Week both collectively and individually. Special events were held in most areas of the province.

Saint John / Kennebecasis

The Saint John/Kennebecasis branch held their 3rd Contemporary Showcase. Thirty-three pianists/singers performed and received feedback from adjudicator, RMT Jennifer Muir. In addition to the adjudications, Jennifer also shared some neat facts about some of the Canadian composers whose music was performed.

Moncton

On Sunday, November 27th, students aged from 5 to 16 performed works by Canadian composers at the annual Canada Music Week recital in Moncton. A highlight of the day was the performance of a special musical "The Isle of Loobienox" – music by Frank Horvath and words by Karen Moonah. The students and audience explored the wonderful world of the Loobies and discovered music, just as the Loobies do, when a piano falls in the middle of their village. Voice students of Line Rioux provided the narration while piano students of Jeanie MacCallum performed the music. All performers received Canada Music Week pencils and were treated to cake and punch after the recital.

Sackville

The Sackville Branch celebrated Canada Music Week with a Student Recital on the evening of Thursday, November 24, in Brunton Auditorium on the Mount Allison University campus. Twenty-one students performed on violin, flute, clarinet or piano for an enthusiastic audience of about 50 parents, teachers, and friends. Several of the performances featured works by Canadian composers. Professor Kevin Morse, a composer and teacher from Mount Allison, spoke to the performers about the importance of Canada Music Week and the role of the music teacher in Canadian culture and in the lives of individual students.

[There were other noteworthy events at Mount Allison during Canada Music Week, although our branch members and their students were not always directly involved. These events included:

- a Canada Music Week Collegium on Wednesday, November 23, featuring performances by students from the Department of Music
- a concert by the renowned Canadian chamber group, the Gryphon Trio, presented by the Mount Allison Performing Arts Series on the evening of Friday, November 25, which included a performance of "Solstice Songs" - a new work by Canadian composer (and CMC Atlantic associate) Andrew Staniland. Gryphon Trio pianist James Parker also conducted a piano masterclass for Department of Music students on the afternoon of the 25th; participants included students of Sackville branch members.]

For several years RMT Janet Hammock's music appreciation course was taught through Tantramar Senior College to students over the age of 50. This fall she decided to offer the course "Music Brightens the Heart and Gladdens the Soul" in her beautiful Skyloft Studio which adjoins her home. Over 30 registered seniors split into two classes are keen and thrilled to be studying beautiful music together. Janet writes:

This week, being Canada Music Week, we'll study the music of two contemporary Canadian composers who set the same poem to music: We Move Homeward by Sackville poet Marilyn Lerch. We will begin with Alasdair MacLean, a well-known Maritime composer, who set the poem as a song for large choir and full orchestra in 1998 -- the final song of a cycle entitled We Move Homeward. We will study the entire work, and then focus on the poem and setting of We Move Homeward, noticing how Alasdair's interpretation of the poem inspired him to

write music which illuminates the meaning of the poem in a unique way. Then we will move to Lloyd Burritt, a fine west coast composer, who set this same poem for choir and piano in 2010. Like Alasdair, Lloyd chose to end his song cycle with We Move Homeward and to call the entire cycle by that name. His personal interpretation of the poem also gives rise to an insightful musical setting. The two compositions are very beautiful, both realizing quite wonderfully the essence of the poem in music, yet in many respects they are very different from one another. Both received beautiful premieres and I will play recordings of these performances in class.

Carleton-Victoria Counties

The students of RMT Sharon Dyer participated in a studio performance class. Each student performed a piece by a Canadian composer and did an oral presentation about the composer they had chosen to perform. They also watched a CBC interview with Jan Lisiecki and listened to him perform a Bach Prelude. This was followed by cake and ice cream.

Students of RMT Barbara Long also participated in a studio performance class. Each student played two pieces: a published piece by a Canadian composer and one of their own original compositions. The music was followed by games and maple leaf cookies. Students received Canada Music Week participation certificates and pencils.

Each October singing and piano students of Irma Mulherin at Broadway Productions can expect to learn a piece by Canadian composers. Early in the month students have come to expect the question “what can you tell me about the composer” from a new piece. They must then not only learn to play the piece but find out as much information as possible about the Canadian artist. While in 2011 personal reasons didn’t permit, most years an informal Canadian Music Recital is held for family and friends of students. Broadway Productions encourages all students to experiment with writing music of their own. This is especially true in our Music For Young Children classes where classes enter the international Composition Festival each year.

Canada Music Week remains alive and well in New Brunswick!



Canada Music Week is a project of the Canadian Federation of Music Teachers' Associations

Canada Music week was initiated in 1960 to commemorate the 25th Anniversary of the Canadian Federation of Music Teachers' Association (CFMTA). Canada Music Week is celebrated during the third week of November.

The aims of Canada Music Week® are to bring to the attention of the public, through various means, the importance of Canadian music; to support composers and performers of Canadian music; to introduce contemporary music to young Canadians and stimulate a keener appreciation and understanding of this music; and to encourage music educators to widen their knowledge and experience of Canadian works.



New Brunswick Registered Music Teachers' Association Student Composer Competition Regulations

DEADLINE: Friday, April 13, 2012

1. A student may enter more than one composition and more than one class but only one prize will be awarded to any individual. The composition must be a new composition, not previously entered in the NBRMTA Student Composer Competition.
2. The contestant must be eligible in his/her chosen age group as of June 1, 2012.
3. Each entry is assumed to be the original work of the individual whose name appears on the entry form attached to the manuscript. Any infraction of this regulation could result in the disqualification of the entry.
4. Winning compositions will not be returned to the contestants after judging.
5. All rights to his/her original work will be retained by the contestant, but winning compositions may be published, recorded and available to be downloaded for public use from the NBRMTA web-site or employed by the NBRMTA for publicity purposes after consultation with and agreement of the contestant.
6. First place winning manuscripts at the Provincial level will be forwarded by the Canada Music Week® coordinator to the CMFTA Student Composer Competition before June 1, 2012 for inclusion in the Canada-wide judging. NBRMTA will pay the CFMTA entry fees for these compositions.
7. The contestant must be a student of a current member of the New Brunswick Registered Music Teacher's Association.
8. Manuscripts printed by computers are encouraged. Handwritten manuscripts should be neat and legibly written in black ink, in regulation manuscript size, including all necessary details of dynamics, editing and tempo, with every 10th bar numbered. Please retain the original copy of your submitted work.
9. Only entries with complete contact information: (name, telephone number, email and mailing address) clearly printed will be accepted. The teacher's name must not appear on the composition.
10. The judge's decision is final and no correspondence will be entered into after final judging.
11. **NEW:** Please include a short 100 word biography with each entry.
12. An entry fee must accompany each composition submitted for Canada-wide judging.

PREPARATORY - \$5	CATEGORY B - \$10
CATEGORY A - \$10	CATEGORY C & D - \$15
13. Prizes will not be awarded if the adjudicator feels the standard has not been achieved.



Student Composer Competition (continued)

COMPOSERS MAY SUBMIT ENTRIES UNDER THE FOLLOWING CATEGORIES:

8 YEARS AND UNDER – PREPARATORY

- Class 1 To write an original composition for solo instrument or any combination of instruments
Class 2 To write an original composition for voice, with or without accompaniment

11 YEARS AND UNDER – CATEGORY A

- Class 1 To write an original composition for solo instrument or any combination of instruments
Class 2 To write an original composition for voice, with or without accompaniment

15 YEARS AND UNDER – CATEGORY B

- Class 1 To write an original composition for solo instrument or any combination of instruments
Class 2 To write an original composition for voice, with or without accompaniment

19 YEARS AND UNDER – CATEGORY C

- Class 1 To write an original composition for any instrument or any combination of instruments, or voice(s) or combination of voice(s) and instruments with accompaniment when accompaniment is necessary for the performance.

OPEN – CATEGORY D

- Class 1 Same as 19 YEARS AND UNDER

JANET HAMMOCK COMPOSITION AWARDS

**Janet Hammock is a Canadian composer and pianist, currently residing in Sackville, New Brunswick. She is a member of the NBRMTA and Professor Emeritus of Mount Allison University where she taught with the Department of Music for 31 years.*

- An award in the amount of \$25 is awarded annually to the best original composition, in the opinion of the adjudicator, written by a female student 15 years of age and under.
- An award in the amount of \$25 is awarded annually to the best original composition, in the opinion of the adjudicator, written by a male student 15 years of age and under.



NBRMTA Community Volunteer Award Certificate

In today's world volunteering is becoming a lost art. NBRMTA has adopted a recognition program developed by BCRMTA to encourage students to share their music in the wider community.

We expect that our NBRMTA Community Volunteer Award will be a valuable commodity. Students will be able to use this award certificate of volunteerism on applications for jobs and applications for university entrance.

Purpose: to encourage students to take their music out into the community

Students who are any age, any level and who are studying with a NB Registered Music Teacher can apply for this award.

Benefits:

- to give students recognition for sharing their music and to encourage a practical use of their musical education
- to give students a greater awareness of how their music can be used throughout their lives
- to give students a goal to strive for regardless of their musical capabilities

Volunteering Suggestions:

- play music at care homes, hospitals, or to shut-ins
- taking a senior citizen to a concert
- helping with musical programs in churches
- assisting a music therapist
- accompany a singer or instrumentalist
- help with various tasks at music festivals
- volunteering at concerts with programs, staging, lighting etc.
- provide music at a luncheon event

Recognition:

Bronze Level = 10 Hours

Silver Level - Bronze 10 + 25 = 35 Hours

Gold Level - Bronze & Silver 35 +25 = 60 Hours

Deadline:

May 1 and October 1 of each year

Please send all info to: Barbara Long, 11119 Route 130, Somerville, NB E7P 2S4 waybar@xplornet.com



NBRMTA Community Volunteer Award

Guidelines

A. School

If students are involved in a school choir or band they will receive credit for involvement/membership, with a signature from the director, as follows:

School Choir – 2 hours per semester

School Band – 2 hours per semester

School Musical – 4 hours per musical; rehearsal pianist 6 hours per musical

Studio choirs – students involved in a studio choir do not receive credit for membership as it is a lesson environment, but they would be eligible to submit the performance time when volunteering in nursing home or community event.

* Students asked to accompany a choir or class at a **different age level**, in order to assist a teacher with festival etc, would be eligible to submit the rehearsal and performance time.

* Students asked to help with sectionals/teaching a smaller group within a larger group of which they are a member, are eligible to submit an additional hour to membership.

* Students asked to help another group of which they are not a member, with stage set up, lighting, programs, ushering etc, for a musical event are eligible to submit the time spent.

**NB ... The above assumes that the student is not being paid, or receiving a course credit from a course such as Co-op or Leadership*

B. Church

* Students involved in a church service, in a musical way, are eligible to submit hours for their involvement as follows:

.5 hour per service for choir participation

.5 hour per service for accompanying/playing for a service – This applies to an individual pianist or organist, or a member of a worship band that plays any instrument or sings.

* Students accompanying or directing a choir that is **primarily a different age** are eligible to submit rehearsal and performance time.

* Students involved with music programs for younger children are eligible to submit time on a per hour basis.

If a musical group from the church does a nursing home service, student members are eligible to submit performance time.

** NB ... The above assumes that the student is not being paid for these services.*

C. Accumulation of hours

Certificates will be awarded in November and June of each year. Hours spent volunteering can be accumulated for as long as needed to earn the certificates. A certificate does not need to be earned within one 6-month period. Hours can be carried forward until the goal is reached. Once a student has earned a gold certificate, they can begin the process again to earn another.



NBRMTA Community Volunteer Award

Application

Name of Student _____

The student named above wishes to apply for a _____ Certificate.

NBRMTA teacher's name _____

Teacher's Signature _____

Hours required: **Bronze** 10 **Silver** 35 (10 from Bronze + 25) **Gold** 60 (35 from Silver + 25)

Record Sheet

Date	Recipient of Service	Description of Service	Hours	Verification
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Total Hours _____

If more space is required, please attach another sheet

Hours should be shown to the nearest .25 of an hour.
 Verification is to be a signature by someone representing the recipient.
 Certificates are issued twice per year.
 Deadlines: May 1 and October 1 of each year.

Send completed form to:
 Barbara Long, 11119 Route 130, Somerville, NB E7P 2S4
 waybar@xplomet.com

2012 ATLANTIC YOUNG ARTIST COMPETITION



— Saturday April 21, 2012 —

MOUNT ALLISON UNIVERSITY

**Marjorie Young Bell Conservatory of Music
Sackville, New Brunswick**

The Atlantic Young Artist Competition and Tour are projects of the Canadian Federation of Music Teacher's Associations and its provincial counterparts in New Brunswick, Newfoundland and Labrador, Nova Scotia and Prince Edward Island.

ELIGIBILITY:

1. Open to pianists, singers, and instrumentalists.
2. The minimum age will be 16 years; the maximum age for instrumentalists is 25 years and for vocalists, 27 years.
3. Competitors must be Canadian citizens or landed immigrants who are permanent residents of, or studying in, one of the Atlantic provinces.
4. Competitors must currently be studying with a Registered Music Teacher as of January 1, 2012. *A Registered Music Teacher is defined as a music educator who is a member in good standing of a provincial Registered Music Teachers' Association in affiliation with the Canadian Federation of Music Teachers' Associations.*

REPERTOIRE:

1. The program must be a minimum of 30 minutes to a maximum of 45 minutes in length.
2. The entire program must be at the Senior Concert level (that is, Associate/Diploma level) or higher.
3. The program must consist of two major solo works (no concertos), complete, or in part, and a variety of shorter solo works to form a well-balanced program.
4. Inclusion of Canadian works is strongly encouraged.
5. Memorization is strongly advised.
6. Original copies of the music with measure numbers must be provided for the adjudicators. Accompanists must have an original score on the piano.

ENTRY FEE:

1. A \$75 entry fee is to accompany the application form. If the entry is accepted, the entry fee becomes non-refundable. Rejected entries will be returned with the full fee.
2. The entry fee is payable by cheque or money order to "NBRMTA for AYA."
3. The application form and fee must be received by Lynn Johnson on or before **March 9, 2012**. Late entries will not be accepted.
4. Entrants are responsible for their own transportation, accommodation, and accompanist expenses, if applicable. Individual branches are encouraged to financially support students from their area.

DRESS CODE

1. Candidates are expected to be suitably attired (not necessarily in formal wear) for the competition.

WINNER:

1. Only one Atlantic Young Artist winner will be chosen. If deemed appropriate by the adjudicators, a runner-up will be selected.
2. The Atlantic Young Artist winner must be available for a short concert tour in September or October of 2012, and fulfill all requirements of the Terms and Conditions set down by CFMTA and the Atlantic Young Artist Series.

ATLANTIC YOUNG ARTIST COMPETITION 2012 APPLICATION FORM

APPLICATION DEADLINE: **March 9, 2012**

APPLICATION FEE: **\$75.00**

Competitor's Name _____ Instrument/Voice _____

Competitor's Mailing Address _____

Telephone () _____ Fax () _____ Email _____

Competitor's Age (as of January 1, 2012) _____ Date of birth (day/month/year) _____

Accompanist's Name (if applicable) _____

Name of Registered Music Teacher _____

Registered Music Teacher's Signature _____

RMT Branch and Provincial Affiliation _____

Teacher's Mailing Address _____

Telephone () _____ Fax () _____ Email _____

Program (in performance order) Repertoire cannot be changed after March 9, 2012.

List full titles (including movements, and Opus numbers), composers, and durations for each selection, as well as the total timing of the program.

<i>Title</i>	<i>Composer</i>	<i>Duration</i>
1. _____		
2. _____		
3. _____		
4. _____		
5. _____		
6. _____		

Résumé

Include a brief biography on an attached sheet. Include teachers, awards, activities and interests, musical and otherwise.

Please make cheque or money order payable to *NBRMTA for AYA* and send to:

Lynn Johnson
Box 25164
Moncton, NB E1C 9M9
(506) 756-2140 pianos@xplornet.ca

ATLANTIC YOUNG ARTIST SERIES

Terms and Conditions

1. The tour is organized for the sole purpose of providing aspiring artists with a tour experience.
2. The successful applicant must be available for the tour which takes place in the fall of the Competition year.
3. The CFMTA pays the Young Artist an honorarium of \$100.00 per concert with a minimum of \$300.00 and a maximum of \$1,000.00 per tour. The CFMTA pays a collaborative artist an honorarium of \$50.00 per concert.
4. The Canadian Federation of Music Teachers' Associations pays:
 - a) Tour transportation within the provinces of participation.
 - b) Minor incidental expenses, on presentation of receipts for the amount incurred. Personal expenses such as long distance calls, laundry, etc. are not reimbursed. CFMTA is not responsible for the incidental expenses of a collaborative artist.

The local branches will provide:

- a) reasonable accommodation and subsistence expenses while in the centre concerned.
5. Once the recital itinerary is finalized, no Artist changes will be permitted. If unavoidable alterations are necessary, the convenor must be notified immediately. The convenor may substitute recital locations provided that there is no increase in the number of performances originally planned. It may be necessary for the convenor to drop a concert from the tour at the request of a local centre.
6. Applicants are reminded that they must be in a good state of health *before making application for the competition*. Should unexpected illness occur during a tour, the doctor's certificate must be forthcoming.
7. All recital and travel arrangements must be made through the convenor unless the convenor authorizes otherwise.
8. The program must be in the hands of the convenor not later than six weeks prior to the tour. Major program changes cannot be made after this time.
9. Publicity materials, including photos, should be available two months before the start of the tour.
10. Attendance at receptions following recitals is mandatory.
11. Performers must check with the local branch convenor for rehearsal times and transportation arrangements to and from the recital hall.
12. School and University students will submit a letter of consent to be absent for touring, from Principal or Department head, and present it at least six weeks before the tour.
13. It is agreed in this contract, that the performer shall not sub-contract or otherwise engage in public performances during the interim between performances at the centres specified in the Young Artist Tour.
14. During the tour, the Artist is permitted to meet, or play for, school assemblies as a means to publicize a local concert.
15. All advertising and publicity are to be handled by the convenor and the local branches.

- I, the applicant, agree:
- 1) that I am a student of a Registered Music Teacher (RMT).
 - 2) to comply with and fulfill the obligations of the contract, if selected.
 - 3) that all information on the accompanying form is correct.
 - 4) that I have read the terms and conditions.
 - 5) that my health is good.
 - 6) that I understand and agree that CFMTA or The Atlantic Young Artist Series is in no way liable for any illness or injury incurred during the tour.

SIGNATURE OF APPLICANT: _____

FOR APPLICANTS UNDER THE AGE OF 18: I, the parent/guardian of the above-named applicant, acknowledge that I have read the above application and attached conditions.

SIGNATURE: _____



“THE CFMTA/FCAPM CERTIFICATE OF RECOGNITION FOR PROFESSIONAL ACHIEVEMENT”

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

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

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

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

BENEFITS

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

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



THE CFMTA /FCAPM DOCUMENTATION of PROFESSIONAL ACHIEVEMENTS FORM

Name: _____

Address: _____

Phone: _____

Email: _____

Member of: _____ (province and branch)

Section 1: Personal Renewal

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

Section 2: Professional contributions

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

Studio Participation

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

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

TOTAL POINTS EARNED

Section 1: _____ (minimum of three (3) points needed)

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

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

TOTAL POINTS: _____ (minimum of eight (8) points needed)

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

Signature: _____

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

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

New from the creator of Pattern Play®

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Forrest Kinney



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Pattern Play® 6 continues the musical journey that explores Patterns that are musically sophisticated; most can be played by inexperienced pianists as duets with their teachers. And so, this book, like all Pattern Play® books, can be enjoyed by both accomplished pianists and musical beginners. Each person improvises according to their own level. Unleash your imagination and inspire your creativity at the piano!

Download your **FREE**
Pattern Play® and Chord Play™ sampler at
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1-800-387-4013



Child Arts Tax Credit

Parents of music students will now be able to claim a tax credit on their 2011 income taxes. The following information was taken from the Canada Revenue Agency website regarding the new Arts Tax Credit for 2011. (It is summarized. View the site for full details.) It is directed to the parent. Music teachers will be asked to provide receipts for eligible expenses (lesson fees). There is some question as to whether books are included. More information is to come as the rules are clarified.

For 2011 and subsequent years, the budget proposes a new non-refundable tax credit based on eligible expenses paid for the cost of registration or membership of your or your spouse's or common-law partner's child in a prescribed program of artistic, cultural, recreational or developmental activity (eligible program).

The CATC will let you claim eligible expenses of up to \$500 per year for each of your children who are:

- *under 16 years of age at the beginning of the year in which the expenses are paid;*

The CATC is calculated by multiplying the lowest personal income tax rate (15% in 2011) by the eligible amount for each child.

Eligible expenses are fees paid for the cost of registration or membership, which includes the costs of administration, instruction, and the rental of facilities or equipment.

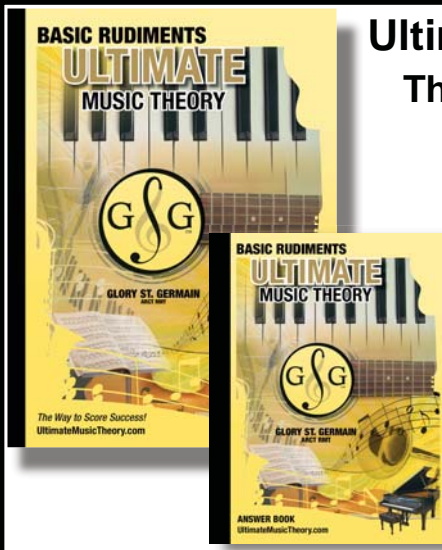
A receipt should contain the following information:

- *organization's (Teacher's) name and address;*
- *name of the eligible program;(piano, voice, flute lessons etc)*
- *amount received, date received, amount that is eligible for the CATC;*
- *full name of the payer;*
- *full name of the child, and the child's year of birth; and*
- *authorized signature.*

Note: An authorized signature is not required for electronically generated receipts.

The CRA is committed to providing taxpayers with up-to-date information. The CRA encourages taxpayers to check its Web pages often. All new forms, policies, and guidelines will be posted as they become available. www.cra-arc.gc.ca

Editor's Note: Thank you to Doris Sabeau for submitting this summary.



UltimateMusicTheory.com
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The finest instrument is the mind.

Preparatory A and B tunes it earlier.

Presenting an innovative approach to early piano study.

Recent neuroscience and behavioral research shows that the earlier children receive music instruction, the more they benefit in overall educational development. That is why top pedagogues in the US and Canada, in collaboration with The Royal Conservatory, created Preparatory A and B for piano.

Comprehensive and holistic in its approach to music, the program allows students to celebrate musical achievements earlier and receive meaningful national assessment. It also helps them develop skills that will serve them throughout their lives — in all aspects of their lives.

Get your copy of Getting Started with Preparatory A and B.
Email candidateservices@rcmexaminations.org.
rcmusic.ca



The Royal Conservatory[™]
The finest instrument is the mind.

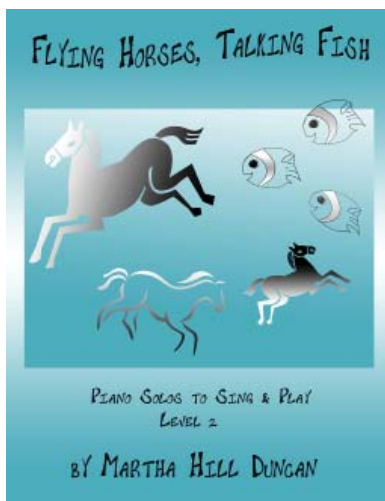
Music Reviews

***If Dogs Could Talk* (Piano Solos to Sing and Play, Level 1) and *Flying Horses, Talking Fish* (Piano Solos to Sing and Play, Level 2)**

by Martha Hill Duncan

These 2 volumes are listed as Early Elementary, Beginner, and Prep A/B. There are some really great pieces in these books. The titles definitely will appeal to young students, and the words make them really come alive. These pieces include a nice variety of keys, positions, rhythms and articulation. There are quite a few pieces written in 6/8 time, which could be challenging for some, but the words definitely help with the sometime tricky rhythms.

There are some beautiful lyrical pieces, such as *Little Bird* and *I Want to Fly*. Many are fun and silly, like *Sleepy Head*, one of my favourites, and *If Dogs Could Talk*. These compositions could be used by piano and voice students. Children will definitely want to try out all of the “pianosongs”, great for recitals and festivals.

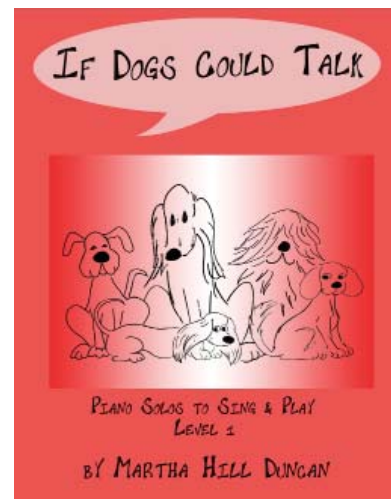


I would encourage all of you to go to marthahillduncan.com. All of her titles are listed with small excerpts and sound clips for each piece.

I love that Red Leaf Pianoworks composers have their websites linked together. When one has the option to see and hear excerpts of the pieces, it affords greater opportunities of selection for the students.

Reviewed by Rita Raymond-Millett

Saint John



Composer, **Martha Hill Duncan**, lives in Kingston Ontario with her husband where she teaches piano and conducts the women's choir She Sings! Martha is also a clinician, frequent festival adjudicator and a piano examiner for the Royal Conservatory of Music.

Many of her piano collections, including Cottage Days, Isla Vista Suite, Precipitations and The Sunken Garden are listed with the Royal Conservatory of Music syllabus as well as other conservatories. Her vocal and choral works have been award winners in both American and Canadian competitions and she is a founding member of [www.Red Leaf Pianoworks.com](http://www.RedLeafPianoworks.com), a composers' collective and webservice for new piano repertoire. Her current projects include a youth opera with librettist Janet Windeler Ryan and a Saskatchewan song cycle for the mezzo soprano, Bonnie Cutsforth-Huber.

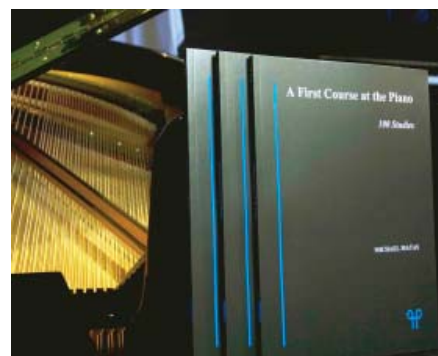
For more information, please visit www.marthahillduncan.com

Music Review

A First Course at the Piano: 100 Studies

by Michael Matas

A First Course at the Piano: 100 Studies by Michael Matas is a new piano course based on the Classical era approach. The author calls it a “Czerny-like” method book. It contains 100 numbered and progressive studies that are to be played at least ten times per day. If a student misses a day, they are to make it up on the next day. It is expected that a student can progress through the book in a year, moving from being an absolute beginner to being comfortable playing Grade 1 / 2 RCM pieces.



The studies start out as single line, single hand melodies using quarter and half notes in Middle C position. By study number 17, hands are alternating in the single line studies. It is recommended by the author that students say the note names out loud for five of the repetitions, and that they count out-loud for the other five.

I was impressed by how naturally the studies progressed in introducing various technical and artistic challenges. At number 25, the studies become two lines long; at number 33 staccato is introduced; then playing one hand legato while playing the other staccato; parallel, contrary and oblique movement; variety of time signatures; voicing melody in right or left hand; various articulations including tenuto, staccato, accents, short and longer slurs, fermata, grace notes; use of accidentals as well as key signatures for C, G, F, D and B flat major; various dynamic indications; different types of chordal accompaniments. Beginning at number 67, the studies become a whole page [four lines] and various types of pedaling are introduced. Rhythmic difficulty advances to including eighth notes and triplet eighths, dotted quarter – eighth note. Tempo markings and examples of different types of form are observed from number 91.



These pleasant and musical studies are offered in a clean format and written in a large primary font. The pages are free of any instructional wording or graphics, giving the album a classical and “grown-up” appearance. The cleanness of the pages would be ideal for students that are easily distracted by the busy pages common to most beginner methods, as well as for older or adult beginners. For students with an artistic flair, they could use the generous margins to personalize the studies by naming and illustrating them, or writing lyrics.

While this album can be used as a stand-alone beginner method, it would also be very valuable in your library as a supplement to any other method. The studies could be used as sight reading practice for more advanced students, or remedial exercises for students struggling with a specific physical or co-ordination difficulty.

The only instructional comments for *A First course at the Piano:100 Studies* appear at the beginning of the album in English, French and Simplified Chinese [read by Mandarin and Cantonese speaking people, making this course tri-lingual. The book is available on-line at www.pantomathpublishing.com

Reviewed by Barbara Long

Carleton-Victoria



A native of Calgary, Michael Matas has enjoyed teaching in the area for over a decade. He has a degree in Applied Mathematics and Economics, and holds an ARCT in Piano Performance. Mr. Matas is currently completing the Advanced Piano Pedagogy Certificate under the guidance of Mr. Derek Chiu. Keeping the mindset of a student, Mr. Matas enjoys ongoing learning from the experience of other teachers, and transferring that knowledge to his students, and regularly performs in his studio recitals.

Being active as a private teacher of both music and mathematics, Mr. Matas has been continuously fine-tuning his skill as a teacher, observing the learning styles of students of all ages, in different disciplines. His methodical approach to teaching has moved him to compose a Czerny-like beginner studies book, entitled *A First Course at the Piano: 100 Studies*, which is used by teachers in both Canada and the United States.

NBRMTA Yearly Deadline Calendar

Newsletter

Submission deadlines

October 15
January 15
March 15
June 15

Publication dates

November 1
February 1
April 1
July 1

Website update Deadlines

November 1
February 1
May 1
July 1

Community Volunteer Award for students

Dates to send in accumulated points for certificates: May 1 and October 1 of each year

Memorial Scholarship

Fredericton	2001	2005	2012
Moncton	2002	2006	2013
Sackville	2003	2007	
Saint John	2004	2008	
Victoria County		2009	
Carleton County		2010	
Festival of Musical Arts		2011	

The CFMTA/FCAPM Documentation of Professional Achievements form

January 1, 2012 for points accrued from January 1, 2011

CF Magazine submissions

Winter Edition: Submission deadline – December 1
Publication – January

Topic: Canada Music Week Report

Submitted by: Canada Music Week Coordinator

Spring Edition Submission deadline – April 1
Publication – May

Topic: Provincial Report

Submitted by: Provincial president (or 1st delegate)

Canada Music Week Edition: Submission deadline – August 15

Publication – September

Topic: Composer profiles

Submitted by: 1st Delegate

CF Piano Competitions (biennial)

Toronto (CF/MTNA Collaborative conference)	March 2007
Sackville	July 2009
Regina	July 2011
Halifax	July 2013

Young Artist Competitions – Concerts (biennial)

Sackville	2006	Sackville 2012
Dieppe	2008	
Sackville	2010	

NB Teacher's Competition (biennial)

Dieppe	2008
Woodstock	2010
Fredericton	2012

Annual General Meeting and Convention

June 16, 2012 in Sackville

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April 1, 2012	Application deadline
May 28–June 9, 2012	Examination period

For further details and the current piano syllabus, please visit

www.mta.ca/music/local_centre

email: localcentre@mta.ca

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