



The New Brunswick Registered Music Teachers' Association

The Quarter Note

Fall 2019

www.nbrmta.com

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Immediate Need: Newsletter Articles

We welcome submissions for articles, news, notes, quotes and more for the NBRMTA Quarter Note Newsletter. Please send anything you feel would be healthy to share with the NBRMTA Membership to: editor@nbrmta.com

Deadline for submissions for the next Quarter Note Newsletter is December 15th, 2019.

From the NBRMTA President

Greetings to one & all!

I am convinced the summers are getting shorter - not just the days, but the summers. This one, in particular, seems to have flown and as we prepare for the fall session, there is much to share.

On June 9th, we held our Annual General Meeting in Fredericton, following our council meeting. We heard and passed the officers reports on competitions and finances and planned ahead. We were pleased with the provincial members who joined us for a great time. We were thrilled to have the privilege of presenting an NBRMTA Life membership to Georgina Poulin. This was well deserved as she has been a faithful teacher for many, many years in the Fredericton area.

We are pleased to have Barbara Marks and Linda Sprague join us on council as representatives for the Fredericton area. We are always interested to hear from others who have an interest in the workings of council and might be willing to work alongside the executive.

Our vice-president, Rita, and I were very pleased to represent NBRMTA at the CFMTA conference in Winnipeg in July. It is always amazing to recognize representatives from across our vast country and reconnect with many friends and colleagues.

The opening night Gala showcased Manitoba talent, past and present.

The committee must have been very proud of their performers and the rich heritage of music in Manitoba!

The CFMTA National Piano Competition and the Manitoba Registered Music Teachers' Association Voice Competition were really a highlight as we were amazed at the calibre of the competitors. It was impossible to take in everything as sessions often ran at the same time.

Our former council member, Emily Logan, who is now a doctoral student at UBC in Vancouver, also attended the conference. Emily and I collaborated to share insights with a lecture-recital on Schumann's *FrauenLiebe und Leben* as part of the conference offerings.

The trade show always offers interesting new products and editions of resources for teachers and cutting edge ideas for discovery.

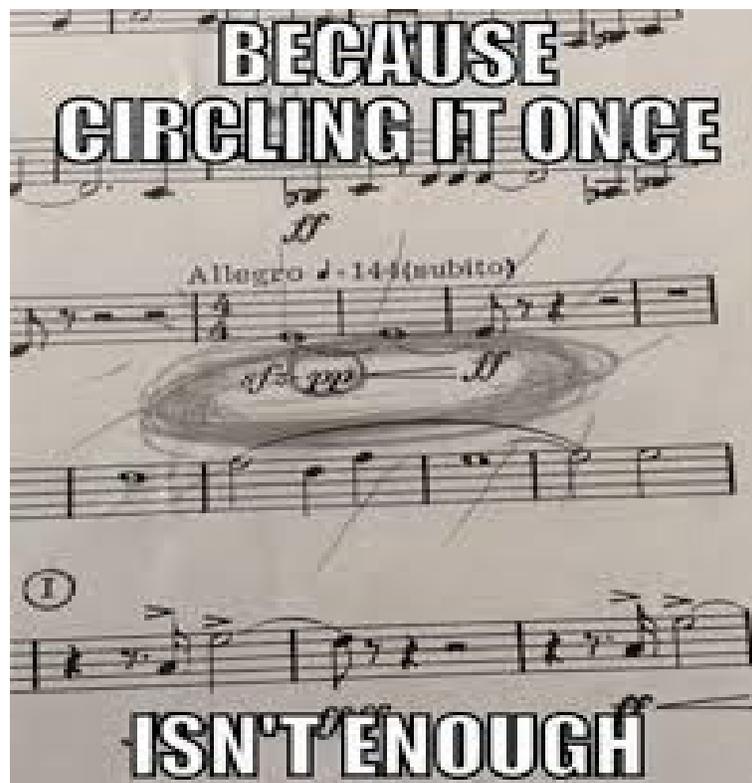
I am grateful for the opportunity to have made the trip to the conference to share in the work with the CFMTA executive looking ahead to new competitions and opportunities for students in the future.

As you prepare for the start of the schedule with your students, think of each one as a very special young person. I am sure many of you already do. Hopefully, they will be eager to begin working on new repertoire and get back to practicing on a regular basis to see how quickly they can improve and move ahead.

I attended a motivational talk today that encourages teachers to allow the students to use their "voice" and explore new ideas, creating and learning new things to help prepare them for the changing world in which we live. May you have the passion and joy of teaching and remember to care for yourselves in the process so you will be able to give the "best " to your students week after week.

Should you have any questions about council or upcoming events or competitions, please do not hesitate to be in touch with your executive or council members.

With all the best sincere wishes for a great fall,
Catherine Bartlett, President NBRMTA



Mark these dates:

If you have any dates for events to share with members, please send to webmaster@nbrmta.com

Saturday, September 21 - NBRMTA Council Meeting 1-4pm at the home of Barbara Marks in Fredericton

October 15, 2019 - Bill Andrews Canada Music Week® Awards - entry deadline

<https://www.cfmta.org/en/william-andrews-awards/>

November 1 - 22, 2019 - CFMTA Canada Music Week E-Festival Info and entry form

<http://www.cfmta.org/en/e-festival>

November 17-24, 2019 - Canada Music Week

March 1, 2020 - CFMTA Call for Composition entry deadline

<https://www.cfmta.org/en/call-for-compositions-appel-a-compositions/>

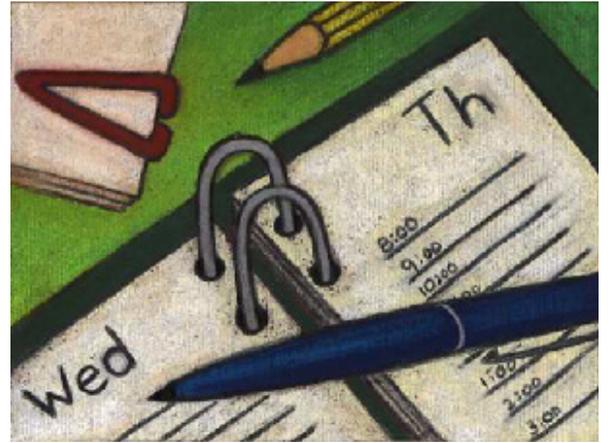
March 15, 2020 - CFMTA Branching Out deadline

April 15, 2020 - NBRMTA Student Composer Entry Deadline

<http://www.nbrmta.com/nbrmta-student-composer-competition/>

May 1, 2020 - CFMTA National Essay Competition entry deadline

<https://www.cfmta.org/en/cfmta-national-essay-competition/>



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NBRMTA Wellness Symposium Review

In Moncton, NB May 24 - 27, 2019 attending the Wellness Symposium was the place to be. Saint Andrews Presbyterian Church.

“Tackling Performance Anxiety with Heart and Wisdom” was the title of the Wellness Symposium held in Moncton, NB from May 23 – 26th. The guest clinician for this four-day symposium was Paula Wise from Vancouver, BC.

Paula Wise is a Registered Clinical Counselor with a Master of Arts Degree in Clinical psychology from the Adler School of Professional Psychology in Chicago. She has extensive knowledge and experience working with people who suffer from performance anxiety. She is also a professional violinist, working professionally for over 30 years.

The Saturday workshop offered a comprehensive set of tools, practices and information to explore a variety of psychological and physical aspects of performance practices. Elite athletes commonly work with a sport psychologist. Musicians are now beginning to recognize that their mental and physical health is as important as the hours put into practicing their instrument.

The symposium consisted of private coaching sessions with Ms. Wise, a piano recital presented by Emily Logan and a day-long workshop for teachers, students and community musicians. Private coaching sessions were held at First Baptist United Church and one day at the Logan’s residence. The Saturday workshop and masterclasses were held at St. Andrew’s Presbyterian Church.

Thank you to Doris Sabean for hosting and organizing the event at this location and to Catherine Bartlett for making space available at First Baptist for the private sessions.

Proceeds from two concerts were very generously contributed to the funding for this symposium. The first concert was with Catherine Bartlett and Emily Logan in August 2018; the second by Emily Logan on May 24, 2019 as part of the Wellness Symposium events. With these contributions and workshop registrations, there was a profit realized for the amount of \$584.78.

The symposium was received extremely well by all who attended the workshops, masterclasses and had private sessions with Paula Wise. Dealing with performance anxiety is such a pertinent part of our lives as musicians – both performers and teachers. This was a very valuable workshop for musicians in our area.

Respectfully submitted, Lynn Johnson

Tackling Performance Anxiety with Heart and Wisdom – May 25, 2019

A Wellness Symposium in Moncton, NB with guest clinician, Paula Wise – violinist and psychotherapist

Presented by:
New Brunswick Registered Music Teachers’ Association

Wellness Symposium
Saturday, May 25
8:30am – 5pm

Individual Coaching
May 23, 24 & 26

Follow us on facebook at
www.facebook.com/events/316938498939559/



Teaching with Heart and Wisdom: Tackling Performance Anxiety and Stress with Your Students.

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For additional information, contact - NBWellnessSymposium@gmail.com

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NBRMTA Life Membership Recipient: Georgina Poulin

It was with great pleasure the council of NBRMTA was able to recognize the rich contribution of Georgina Poulin to the NBRMTA and to musical life in Fredericton over many years of teaching and music making with the presentation of a Life Membership in the NBRMTA and all the privileges that go along with this honor.



Georgina began piano lessons with the sisters at age 8 then studied with Hilda Shorten for about 12 years. At age 13, she began accompanying Hilda's vocal students and later on, her choirs. Hilda obviously recognized Georgina's ability and sensitivity as a musician to put such trust in her. During 1970, she studied piano and theory with Margie King. Georgina has taught her students of piano with grace and care for over 58 years.

She attended workshops, clinics, and conferences in Fredericton, Moncton, Saint John, Sackville, Halifax, Ottawa, Toronto, and Las Vegas.

Several of her students have received gold and silver medals from the Royal Conservatory of Music in their exam work and Georgina's students were always well prepared for the music festival over the years. Numerous students have furthered their

careers in music after studying with Georgina Poulin and benefited from her encouragement and direction.

Here is a sampling of the words that were said to honor her in June at the time of the presentation:

"We would like to take this opportunity to day to honor a lady who in the opinion of the council and members deserves to be given Life Membership in the NBRMTA. I first met her during an Annual General Meeting back in 2012 and we discovered a connection as she taught my cousins years ago! She has been active in the membership of the Fredericton chapter for years and I believe she held just about every office in the Fredericton chapter! I am told she has been a member of NBRMTA for over 50 years. She served on Council for years and held the office of treasurer.

She has had an active studio of students in piano and voice for years and has seen these students present and perform very strongly in festival, exam work and competitions. Many have gone on to pursue music degrees and some are teaching at the university level presently. She has sought to instill in her students a positive attitude and good work ethic, encouraging them to strive to reach their goals, all the while showing a great deal of care and personal interest in each and every one.

Although she is an octogenarian, she presently has a few students and sings in three choirs here in Fredericton. Many of you who know her better than I do could add so much to this list of accomplishments but I am so pleased and happy to recognize Georgina Poulin for her service and contribution to the NBRMTA, and to the ongoing education of young musicians in the province of New Brunswick. Georgina, please accept this Life Membership in the NBRMTA with all the privileges and benefits that go with it. Our Congratulations! Well done!"

Catherine Bartlett, President, NBRMTA





The CFMTA National Conference “A Century of Sound Connections” took place in Winnipeg from July 3-6, 2019. Catherine Bartlett and I were fortunate to be the representatives from New Brunswick. The location was the Fort Garry Hotel, a national historic site, which served as a beautiful backdrop for this event.

The kick-off was a Gala Concert in celebration of the conference and the Manitoba Registered Music Teachers Association (MRMTA) 100th anniversary. Featured were the Meeks Duo, Adrienne Pieczonka, Russell Braun and John Greer, Douglas Finch and Christine Vanderkooy with a premiere performance of a new piece composed by David L. McIntyre to name a few. We also got to witness some incredible performances from up and coming musicians during the CFMTA National Piano Competition and MRMTA National Vocal Competition which ran throughout the conference.

The teachers in attendance (representing all of Canada and many from the states) had the chance to attend a variety of workshops. I valued the opportunity for professional development and attended as many as I could fit in. Some that I attended were The Art of Communication: Nurturing Resourceful and Spirited Students, The Young Beginner: Laying a sound foundation with students in the early years, Connecting with Students online, Healthy Relationships with Students: A Common Sense Guide. I also had the great pleasure to attend The Transformative Power of Sound Connections in art song performance and Schumann’s *Frauenliebe und Leben* presented by NBRMTA president Catherine Bartlett and former member (now BCRMTA member) Emily Logan. I was not familiar with this work prior to this workshop. It was amazing to see how their interpretation touched everyone in attendance in a different manner.

I hope that more members are able to take advantage of future opportunities to attend the CFMTA National Convention. I truly enjoyed my experience, and valued being surrounded by like minded professionals in this learning environment. Future conventions are set for Edmonton in 2021 and Montreal in 2023.

Submitted by: Rita Raymond-Millett, NBRMTA Vice-President

MUSIC TEACHER



What my friends think I do.



What my co-workers think I do.



What society thinks I do.



What my students think I do.



What I think I do.



What I actually do.



CFMTA Canada Music Week E-Festival

The Canadian Federation of Music Teachers' Associations is continuing their E-Festival initiative inspired by Canada Music Week. The CFMTA CMW E-Festival will be accepting online only entries from November 1 - 22, 2019. Students of all levels and disciplines may enter one or more entries with pieces by Canadian Composers.

- On-line entry and payment will take place through CFMTA website.
- Students will submit a link to a private *YouTube* channel where their performance is stored.
- Students will receive detailed comments on their performance and a certificate with gold/silver/bronze seal recognizing their achievement measured against a standard, rather than placement against other entries.

Registered Music Teachers from across the country will be invited to register on the CFMTA website to indicate their availability to serve as adjudicators.

Please visit <https://www.cfmta.org/en/e-festival> or <https://www.cfmta.org/fr/e-festival> for full details on how to enter students, or to register as a potential adjudicator for this 2019 CFMTA CMW E-Festival.

Plan now to have your students participate by assigning a Canadian Composer piece at their first lesson!

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April 1, 2020	Application deadline
May 25-June 6, 2020	Examination period

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Canada Music Week®

November 17-24, 2019

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.

Canada Music Week® is dedicated to music in its fullest sense but since 1967 particular focus has been on the Canadian cultural content. Thousands of Canadians experience Canada Music Week festivities each year in their communities.

Teachers are encouraged to celebrate Canada Music Week in their studios and branches. Send a report and photo on how you celebrate to webmaster@nbrmta.com



Semaine de la musique canadienne^{MD}

17 au 24 novembre 2019

Les objectifs de la Semaine de la musique canadienne^{MD} sont de faire connaître au public l'importance de la musique canadienne par différents moyens, d'appuyer les compositeurs et les interprètes de musique canadienne, de familiariser les jeunes Canadiens avec la musique contemporaine et les amener à apprécier et mieux comprendre ce style musical, et d'encourager les professeurs de musique à approfondir leurs connaissances et leur expérience avec les œuvres canadiennes.

La Semaine de la musique canadienne^{MD} est consacrée à la musique sous toutes ses facettes. Cependant, depuis 1967, une attention particulière est accordée au contenu culturel canadien. Chaque année, des milliers de Canadiens vivent l'expérience des festivités de la Semaine de la musique canadienne au sein de leur communauté.

Les professeurs sont encouragés à célébrer la semaine de la musique canadienne dans leurs studios et dans leurs branches. Envoyez-nous un compte-rendu et une photo de votre événement à: webmaster@nbrmta.com



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CFMTA – Branching Out 2019

CFMTA is pleased to announce the 2019 – 2020 Branching Out Initiative “Music on the Move”. Branches are encouraged to organize and present recitals in non-traditional venues. By doing this, we are branching out into our communities in non-traditional ways, as well as encouraging our students to present their music to audiences who may not otherwise have access.

Some suggestions for venues would be:

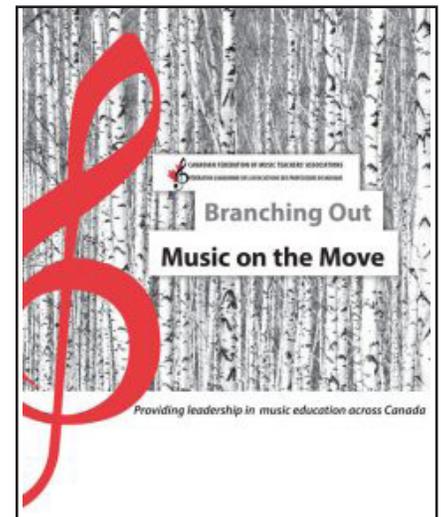
- Hosting a recital in a local park
- Hosting a recital in a local mall, restaurant, or small business
- Hosting a sidewalk recital in front of a small business
- Hosting a recital during intermission at a sporting event

By taking our music directly into the community we can continue to branch out in new and innovative ways.

CFMTA/FCAPM will donate \$100.00 to each branch that hosts an event by March 15, 2020.

Applications submitted online - www.cfmta.org Deadline for submission March 31, 2020.

For more information: <https://www.cfmta.org/en/branching-out/> or Anita Perry admin@cfmta.org



FCAPM – On s'assemble 2019

La FCAPM est heureuse de présenter l'édition 2019-2020 de On s'assemble, «Musique en mouvement».

On encourage les associations régionales à organiser et présenter des récitals dans des lieux non traditionnels. C'est ainsi que nous pouvons démontrer les bienfaits de l'éducation musicale tout en encourageant nos élèves à présenter leur musique à des auditoires qui n'auraient pu en bénéficier autrement.

Voici quelques suggestions d'endroits où présenter un récital :

- Un parc
- Un centre d'achats, un restaurant ou tout autre petit commerce
- Sur le trottoir devant une boutique ou petit commerce
- Durant l'entracte d'un événement sportif

En amenant notre musique au cœur même de nos communautés, nous nous assemblons de façons nouvelles et innovatrices.

La FCAPM/CFMTA donnera 100,00 \$ à chaque association régionale qui organisera un événement d'ici au 15 mars 2020.

Date limite : soumission en ligne avant le 31 mars 2020.

Pour de plus amples informations: <https://www.cfmta.org/fr/on-se-rassemble/> ou Anita Perry admin@cfmta.org



Editor's note:

Acknowledging that our NBRMTA Members often teach more than one instrument and are often involved in varying capacities with community endeavours such as choirs, I hope to include articles on other instruments, or include some kind of choral information, as transfer of knowledge can be easily done. Feel free to send along any articles you feel the membership would benefit from reading to: webmaster@nbrmta.com

CHORAL CORNER

Ten Commandments for the Children's Choir Director

by Henry Leck, Director, Indianapolis Children's Choir, Indianapolis, Indiana

Article Published in *ChorTeach* Volume 11, Issue 3

The following material was developed to convey, in a condensed form, some of the important elements of being a children's choir director. By seeing these ideas as "ten commandments," one should not construe that this writer has seen the burning bush. As we all know, teaching and conducting are a continuous process of learning and growth. Children make that process an exceptionally joyful one, for they have a tremendous intelligence and artistry within them waiting to be nurtured. If a choral director takes the time to understand the child's voice, its subtleties and capabilities, the results can be completely rewarding artistically and personally.

1. Create good mental focus. Rapid learning only occurs when the mind is focused. Excellent musicianship becomes apparent only when the mind is acutely sensitive to its physical and aural environment. With this level of mental intensity, the text can take on life and begin to link the singer aesthetically with the audience.



2. Teach breathing/posture techniques. The breath is the basis of all successful singing. To shortcut this technique is to shortcut your whole choral sound. Insist on good posture while singing. Through positive exercises promoting a relaxed but erect posture, children will soon learn that it indeed is the most comfortable way to sit or stand. In a healthy choral rehearsal environment, children will very quickly acquire a habit of sitting in a "singer's posture" automatically without being reminded.

3. Use correct vocal ranges. Introduce vocalises and exercises in descending patterns always starting with the head voice. Promote singing in the upper part of the treble staff. Children can remember a specific pitch if it is done consistently at the beginning of every rehearsal. A good choice is C4 (an octave above Middle C). By starting on this pitch, the children automatically begin singing in head voice and thus are given a tonal anchor which is immensely helpful to them as musicians. By developing the voice from the head voice down, the singer is given a wide tessitura with beauty and vocal consistency on both sides of the "break."

4. Teach correct use of the resonating chambers. Building consistent vowel shapes through accurate placement of the tongue, jaw, and soft palate is essential to good singing. One needs to listen to only a few children's choirs to know that there is tremendous variety in the color and texture of the sound. As a director, you must decide what sound is most pleasing to your ear. The timbre of a children's chorus will almost always be a direct reflection of the vowel shapes being taught by the director. Model each vowel consistently and accurately. The children will quickly assume those shapes in their singing with regularity.

5. Insist on accuracy of intonation. The director must know when certain pitches are out of tune and strive for accurate intonation through good teaching techniques. Often directors accept poor intonation. Children can sing in tune with amazing accuracy. Out of tune singing often results from improper breath support, incorrect vowel shapes, insufficient solfege training, undeveloped audiation skills, or just plain lack of focus. If you stress good intonation, the children will soon be keenly sensitive to vocal accuracy/intonation.

6. Promote buoyancy of the sound. When students do not learn correct vocal breathing and support, they often will begin to force the tone. Keep the tone spinning, buoyant, and relaxed.

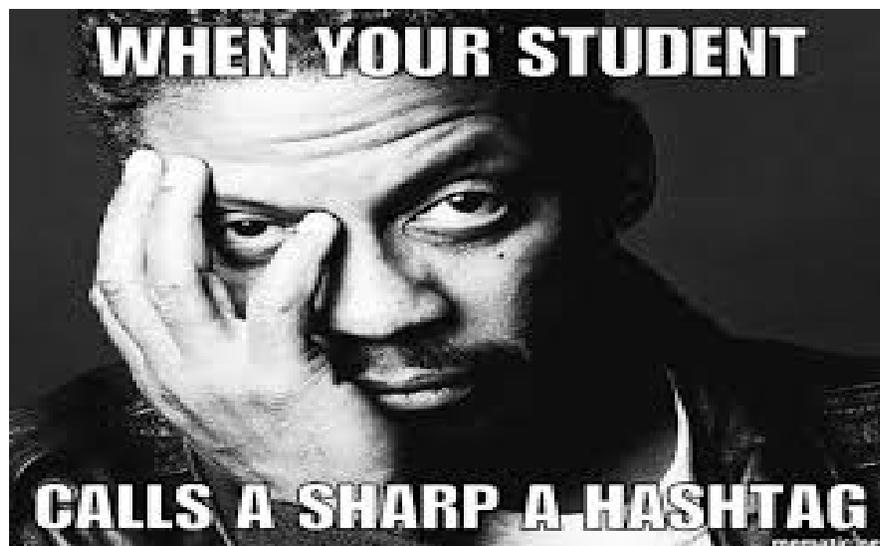
7. Teach reading skills. Using a system of solfege (preferably movable do) develops music literacy with some music in every rehearsal. Avoid teaching songs by rote. The goal for a children's choir director should not only be to teach songs but to develop musicianship. That certainly includes the reading of music.

8. Teach an understanding of the music. To perform music well, it must be internalized and understood comprehensively. Give your students the advantage of understanding the music harmonically and structurally. It is imperative that the director take the time to analyze the music formally and harmonically in order to share that important insight. Help the singers understand the context of their part in relationship to the rest of the music.

9. Communicate text meaning to your singers. Understand the subtleties of the language. Activate the articulators so consonants are heard clearly and the text is musically communicated. Take the time to learn the subtleties of the poetry, its meaning, etc. Artistic expression can only result from a deepened understanding of the text.

10. Choose quality literature. Children deserve the best. Find the highest quality literature available. Teach the music stylistically so the student has a full sense of the greatness of the text. The language should be appropriate for children. The melodic material should be well suited for their voices. But more important than anything else, the music should have aesthetic and artistic value, which is communicated to audiences.

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PIANO PLACE

Understanding Piano Parents: What Minor League Baseball Taught Me

by Rebekah Maxner <https://rebekah.masner.ca>

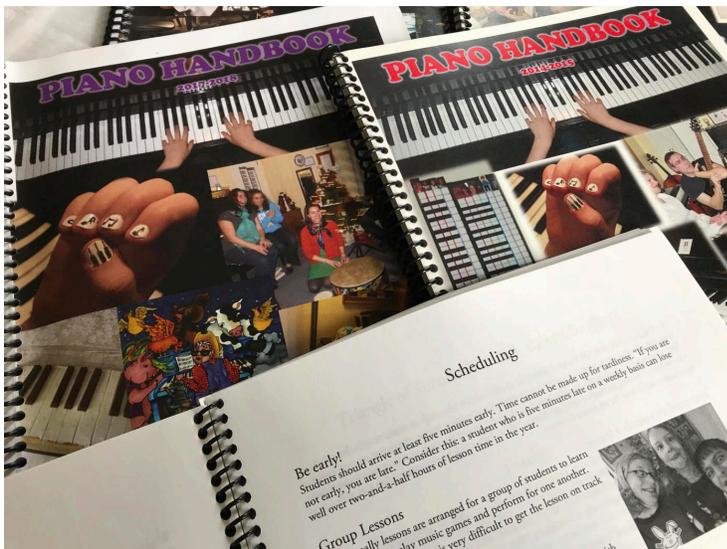
Baseball wasn't my life, not even close.

But my husband has always been a Red Sox fan and he wanted to sign up our son for baseball. T-ball, Rookie, Pee-wee, Mosquito, Bantam, Midget...I can't even remember how many levels there were (or their order), but summer after summer as my son grew, I sat on the bleachers of our home field or an away field swatting black flies, shading my eyes from the sun and squinting to see my boy at bat, on base or out on the field.

I'd socialize with the other parents, most of whom knew the rules (which kept changing to accommodate progressing levels). I knew none of the rules. I knew a bare minimum about baseball, period. Ball, bat, bases, hitting, running, tagging...hmmmm, outs, innings. Very basic knowledge.

As I sat through ball practices and games, barely catching the innings and outs, I finally understood how it felt to be a piano parent who didn't know the ins and outs of piano.

I realized that in the same way I knew very little about ball (and my care for it was marginally the same), some piano parents felt this exact same way about piano lessons. I remember with great clarity the moment it all sank in.



Some people's lives don't revolve around music (and/or piano). My life has always centred on music. I love music. I love the piano. I've studied, researched, learned about, composed for and contemplated the piano. So, if I know this much, doesn't everyone understand? In reading comments on the various online piano teacher Facebook groups, I can identify with teachers who think it's odd that a parent doesn't know how piano lessons work. I once expected others to know what I know, too. But now I can identify with the parents, too.

That's because some parents' and students' lives don't revolve around music. Strange though it may seem, they are limited to a very basic knowledge. Keys, little black notes, fingers, piano teacher, paying for it, driving there, picking up....ummmm, practicing...and their knowledge doesn't go very far beyond that.

What I learned from being a ball mom who felt almost completely in the dark, was a brand-new sense of compassion for the well-meaning yet uninformed piano parent. I exercised greater patience, willing patience, with parents who seemed equally in the dark about piano lessons. I developed a new respect for their willingness to get their kids involved in something they knew little about, themselves, and started to take greater care to explain things to them from a place of respect.

Equipment. I knew nothing about ball equipment. My husband did, but I didn't. I was a complete loss as to what my son needed to play ball. For the first time I understood something about parents who want to set up their child to play the piano but don't understand that their keyboard isn't complete without a pedal or that they need a proper bench, or that their acoustic piano should be tuned each year. In my next post I'm going to share how I help parents set up their children for piano. Stay tuned.

What? We haven't paid yet? One day as a ball mom I had the horrible realization that my better half had signed up our son for the season, but had let them know I would write the cheque. Between the two of us, we both thought the other had paid, and therefore it went a long time before either of us realized the other hadn't.

It was embarrassing, to say the least. What I learned from the experience is that well-meaning, good parents can get

caught in a situation they don't want to be in: missing a payment. I learned to check with piano parents from the beginning to confirm which is the better one for communication and things like payments. Sometimes as a failsafe, both parents want to be on my email list. It helps for you to be proactive as the professional in helping parents navigate your policies.

It is better for all involved if you can assume the best of the parents, that they mean well and want to pay you, rather than assuming that they are remiss or somehow deficient or that they don't care whether they've paid or not. When something is awkward with a parent, simply let them know what is amiss and help them through the process of fixing it so everyone can move forward feeling okay.



Participation alone can be enough. Normally I run in circles with other piano professionals and as a group, we encourage one another to teach to an excellent standard. We all know why. Piano can be an amazing experience for children who practice, stick with it and excel. But sitting on the bleachers, picking at the peeling forest green paint, I thought about my son playing ball. He was loyal to his team and tried very hard, but... He wasn't destined to be an athlete. He participated. At home when he was younger he would throw a ball around and practice batting on his own. But as he grew, he didn't. Some of the other kids did regularly. As he got older, my son went to practice and games, and that was it. He put in enough effort to be a teammate. And I was okay with it. I didn't push for him to invest more because I knew this was likely all he had to give to ball. All I truly wanted for my son in ball was to have a great experience with other community kids, to learn how to play with a team and to play well enough to feel good about himself.

Did I notice the kids who excelled at the game? Yes. Did I recognize that their extra work paid off? Yes. Do I believe more work in piano also reaps better rewards? Yes.

But as a ball mom who went into it with only casual expectations, I finally understood parents who just want their child to experience piano with casual expectations. And I came to understand that this is totally okay. Parents proud of small accomplishments

I've learned from my experience as a ball mom exactly why piano parents feel immense pride in their children even with small accomplishments.

Watching my son play in games against other teams, my heart was usually in my throat, hoping he would do okay. Each and every time he hit the ball or caught the ball or tagged an opponent I nearly burst with pride.

I've noticed in piano recitals and even when adjudicating in music festivals, how very proud parents are of their children, even when in my estimation there was only an average performance. But when a parent knows only a little about ball (or the piano), any accomplishment seems like a major achievement. And, actually, they're right. It is. It's not about ball or piano, it's about the child



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I've noticed in piano recitals and even when adjudicating in music festivals, how very proud parents are of their children, even when in my estimation there was only an average performance. But when a parent knows only a little about ball (or the piano), any accomplishment seems like a major achievement. And, actually, they're right. It is. It's not about ball or piano, it's about the child. Conversely, when my son struck out or dropped the ball or got tagged, my heart broke for him. Then, watching pro baseball, I noticed how many professional ball players make mistakes in games. That's when I realized that everyone drops the ball. Errors are part of the game, but as a parent, you support your kid no matter what.

One thing to be thankful for with activities like ball and piano is that they provide opportunities for our children that are wholesome and character-building, and keep them out of trouble as they grow up and learn to navigate this big, complicated world.

Ultimately, all we want our children to learn through any activity is to respect their own value. This is one of the main things your piano parents want for their children in piano.

Get outside your comfort zone sometimes. The best thing a lifetime musician or piano teacher can do is get out there and try something new, to be a beginner in something, or to watch or participate in another activity.

The best thing a lifetime musician or piano teacher can do is get out there and try something new, to be a beginner in something, or to watch or participate in another activity.

This is the life skills equivalent to cross training in sports. According to the google dictionary, cross training is "the action or practice of engaging in two or more sports or types of exercise in order to improve fitness or performance in one's main sport."

For us piano teachers, the main event is piano. If we get involved in activities other than piano, even if it's still music-related like choir or a community band, we can improve the way we teach piano. And just as important, it puts us in situations where we can learn valuable lessons about human relations in general, so we can constantly be improving how we interact with our clients, our piano parents.

For me, the summers I spent behind the dugout as a ball mom helped me appreciate a group of piano parents better, and helped me strive to meet them at their level and understand how to meet their specific needs.



STUDIO STUDY

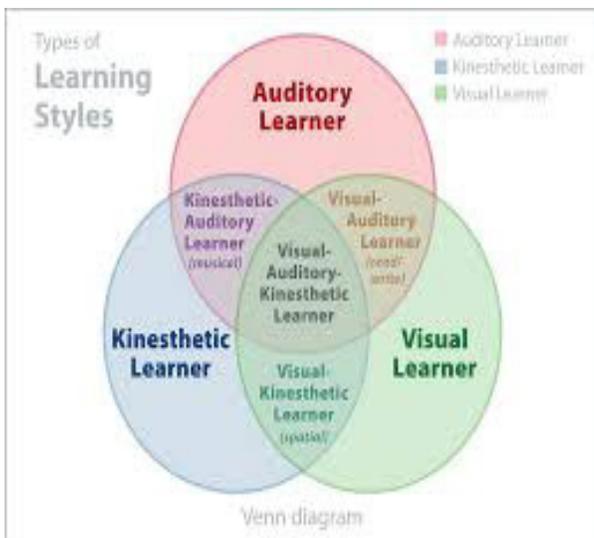
Why You Should Always Have 3 Different Ways To Teach Anything

By Private Music Studio Blog Post June 7, 2019

<https://www.privatemusicstudio.com/>

As most adults grow up through learning, we realize how we learn best..

Each individual is different and every person does have a preference. It's evident in how we study, and lay out large amounts of information that needs to be absorbed. Do you write flashcards? Perhaps record spoken notes into a recorder?



Children are no different. The only thing is, since they're new to learning, they don't know how they learn best. That's up to us teachers to figure out. When relaying a new concept during a lesson, are the student's eyes glazing over or are they quick and engaged? These cues tell you which approach is working best.

1. The Visual Learner – Flashcards, drawn pictures, and lots of book examples work best. Explain how to teach notes on a staff to a visual learner. Post its on the books. They can be saved and moved to other pages. Great reminders!!
2. The Kinesthetic – Learn by doing! Play examples, lots of singing, demonstrating pitches, and clapping rhythms. Explain how to teach notes on a staff and rhythm to a kinesthetic learner.
3. Reading/Writing Learner – Write plenty of examples, have them draw pictures, and do written exercises. Explain how to

teach notes and rhythm to a reading/writing learner.

You'll find some students fit very snugly into one category, and others need variety. Also, some concepts may work best with visual examples, and others translate best through a written worksheet. Play around and experiment with each student and learn their cues for what is working best.

To mark corrections on a score, I use sticky notes. When the correction is made, I remove the note. Not only does the score stay cleaner, but also I make a flower for the younger students out of the sticky notes. It makes them a bit more eager to complete their corrections!

—Sheila Vail, piano
Southwest Ohio District MTA



NBRMTA Yearly Deadline Calendar

Newsletter

Submission deadlines	Publication dates
August 15	September 15
December 15	January 15
April 15	May 15

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	2015
Moncton	2002	2006	2014	2016
Sackville	2003	2007	2013	
Saint John	2004	2008	2017	
Victoria County		2009		
Carleton County		2010		
Festival of Musical Arts		2011		

CFMTA Magazine submissions

Winter Edition: Submission deadline – December 1
Publication – January

Spring Edition: Submission deadline – April 1
Publication – May

Canada Music Week Edition: Submission deadline – August 15
Publication – September

Submitted by: 1st Delegate

CF Piano Competitions (biennial)

Regina	July 2011
Halifax (Piano and Voice)	July 2013
Vancouver	July 2015
Baltimore, Maryland (CFMTA/MTNA Commemorative Conference)	March 2017
Winnipeg	July 2019
Edmonton	2021

Young Artist Competitions – (biennial)

Sackville	2006	Sackville	2012	Sackville	2018
Dieppe	2008	Sackville	2014	Sackville	2020
Sackville	2010	Sackville	2016		

NBRMTA Music Competition (biennial)

Dieppe	2008	Moncton	2015
Woodstock	2010	Fredericton	2016
Fredericton	2012	Virtual	2018

Annual General Meeting and Convention

June 2018	Moncton	June 2019	Fredericton (AGM only)
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Choral Fest 2019

L'automne en Chœurs 2019

Come sing with us! | venez chanter avec nous!

Requiem

Wolfgang Amadeus Mozart



Conductor | Chef de choeur Dr. Rachel Rensink-Hoff

October 18-20, 2019 | le 18-20 octobre, 2019

Trinity Anglican Church, 115 Charlotte Street Saint John, NB

Early Bird Registration Deadline: Thursday, September 12
Date limite pour l'inscription hâtive : jeudi 12 septembre

For more details and to register | Pour obtenir plus d'informations ou pour vous inscrire:
Web: nbcfsite.wordpress.com/choral-fest Email | Courriel: nbchoralfed@gmail.com



Choral Fest | L'automne en chœurs 2019

Requiem in D minor by Wolfgang Amadeus Mozart

October 18-20, 2019 | Le 18-20 octobre, 2019

Trinity Anglican Church, Saint John New Brunswick
115 Charlotte Street, Saint John, NB E2L 2J2

Clinician|Chef de choeur: Dr. Rachel Rensink-Hoff

ChoralFest 2019 Early Bird Deadline: Thursday, September 12, 2019

Please visit <https://nbcfsite.wordpress.com/choral-fest/> for full information and online registration forms.

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