

Calgary Branch
ARMTA
Alberta Registered Music Teachers' Association

Impromptu

MUSIC & TECHNOLOGY: A LOOK AT ONLINE PEDAGOGY GROUPS

(Part 4 of 4) By Rhona-Mae Arca

Did you know that there are music pedagogy groups on Facebook? On LinkedIn? This issue, I am going to introduce you to some pedagogy groups on these social media networks.

The Benefits to Being Part of a Pedagogy Group in a Social Media Network

There are several benefits to being part of an online pedagogy group. First, it's an opportunity to network with a larger group. I find it fascinating to hear about some of the different philosophies and approaches that teachers from around the world take to memorizing music, teaching pedalling, and method books.

Another benefit is troubleshooting. Sometimes, you have a challenging student (or parent). Or perhaps, you are looking for fresh teaching approaches. You can draw upon the collective wisdom from colleagues around the world.

This article will focus on pedagogy groups on Facebook and LinkedIn, two major social media platforms. Google+, to my knowledge, doesn't have anything like this.

Music Pedagogy Groups on Facebook

There are several open, closed and secret music teaching groups on Facebook. At this point, most of the groups that exist cater to piano teaching. I am sure that eventually, other instruments will be covered.



Alberta Piano Teachers' Association

<https://www.facebook.com/groups/albertapianoteachersassociation/>

This is the smallest group of the bunch, with 84 members. All group members are members of APTA in good standing. Their group's mandate is essentially the same as APTA's: "to provide encouragement, inspiration, and educational opportunities for all piano teachers in an atmosphere of cooperation and mutual respect." Members pose questions, share stories, videos, and more.

(Continued on p.8)

Mount Royal Conservatory EARLY CHILDHOOD PROGRAMS

Music classes for every child, ages 0+

Giving music for life



**Music education. Let's do it together.
Encouraging music education early leads
students to a lifetime of learning.**

Music with Your Baby, ages 0-36 mos. Children's choirs, ages 5+
Early Childhood Strings, ages 3-9 Kodály Musicianship, ages 3+
Music & Movement, ages 3-4 Orff Music, ages 3-8
Suzuki Guitar and Suzuki Piano, ages 3+



**MOUNT ROYAL
UNIVERSITY**
1910

mtroyal.ca/conservatory

Inside

- 4 President's Message
- 5 AGM Report
- 10 Honours Recital Report
- 13 Listening Model
- 16 ARMTA Branch Workshop
- 17 Making Theory Fun
- 19 Book Review
- 21 Student Recitals
- 22 Events Review
- 23 Calendar of Events
- 24 Professional Development Opportunities
- 26 Executive List

CONTACT:

Editor:

Lisa Ng
impromptu.editor@gmail.com

Advertising inquiries:

Amy Essenburg
amy.essenburg@musicalmiles.ca
403-888-7122

Distributor:

Josée Robitaille
josee@essentialtalk.com

Web Coordinator:

Tanya Foster
tanyargates@hotmail.com

ARMTA IMPROMPTU

PUBLICATION INFORMATION

Advertising and Submission Deadlines:

FALL ISSUE

Deadline: August 10
Publication: September 10

WINTER ISSUE

Deadline: November 10
Publication: November 30

MID-WINTER ISSUE

Deadline: January 10
Publication: January 30

SPRING ISSUE

Deadline: April 10
Publication: April 30

Impromptu is the newsletter of the Calgary branch of ARMTA with the purpose of informing our members of events of interest; providing summaries of Calgary branch General and Executive meetings, and encouraging and supporting professional development through member-written articles.

President's Message

On behalf of all of the ARMTA Calgary members, I thank the executive members from last year. I look forward to working with those of you who are remaining on the executive committee and those who are new volunteers. We are all busy with our teaching, practicing, families, etc. I appreciate your commitment to ARMTA Calgary.

When the request came to me to be President again, my initial thought was a very simple—"no". Surely someone else could take over. I am much too busy with students But I realized that the "no" was very hypocritical, as I often wonder why other teachers are not more involved with ARMTA.

My "no" changed to "yes" because not only do I believe in the benefits and value of ARMTA Calgary, but I also believe that we can do more for our members.

As I look back at the diversity of my musical experiences over a recent 10-day period, from *Madama Butterfly* at the Calgary Opera to three very different musicals in New York: *The Fantasticks*, *Chicago*, and *Once*, two diverse performers at the Calgary Folk Club: *Steve Pineo and Riders in the Sky*, and four concerti with the C3 winners performing with the Civic Symphony: Beethoven, Brahms, Ravel, and Prokofiev, it reminds me of the diversity of teachers that we support, and the diversity of our students.

We have young, new teachers in our membership, and we have very experienced teachers. We teach beginners to very accomplished musicians. We are not all looking for the same support from ARMTA, but I hope that we can provide more opportunities that appeal to more of you.

In the past, attendance has been low at General Meetings, masterclasses and workshops. Is there something that we could do that would be of more interest and benefit to you? If you are not attending meetings, workshops, etc., why, and what can we do to support you? We are working on a few new initiatives for next year, but are always looking for new ideas. I hope members will take advantage of

opportunities to network, to learn, and to promote and enhance ARMTA Calgary. We are all busy, but we should never be too busy to network, to support, and to learn.

Please let us know what else we can do to help you—topics for workshops, masterclasses, promotion of member concerts, etc. If you have information to share, please let me know.

Congratulations to Colleen Athparia and Natalia Molochnikov for the success of their students in the C3 competition. Three of their students played in the final concert.

We hope you will plan to attend the General Meeting and luncheon, Monday, May 12. We will be honouring Audrey Poirier and long time members who did not previously receive their provincial certificate or gift. See you then.

Barbara Robertson

MAESTRO'S MUSIC TRICKS

Your companion on the road to music mastery.



Practise more efficiently, save time, and have fun doing it!

**Product Release:
May/June 2014**

25 Practise Drills
♪ Reference Guide
& Cards ♪ Bonus
Online Materials

Designed by:
Rhona-Mae Arca
B. A., B.Mgt., A.R.C.T., R.M.T.
2013 Tech Teacher of the Year

<http://musespeak.com/mmt>
<http://facebook.com/mmt>

Summary of AGM

The Annual General Meeting was held March 17, 2014 at the First Church of the Nazarene.

The main purpose of the AGM is to present and pass the budget that has been hammered out by the executive officers. The budget passed. We continue to have a decent balance in the bank, without cutting any programs. The largest expense remains the scholarships and related expenses for the Honours Recital. It remains our premiere event as an organization—recognizing students for stellar achievement and promoting excellence in teaching to the community at large.

At the AGM, officers are elected, re-elected, or acclaimed for service for the next term. Your new President is Barbara Robertson, Vice-Presidents are Nathene Arthur and Karen King, and taking over from long-serving Treasurer, Priscilla King, is Sharon Carne. Beth Olver moves to the role of Past President and LaDona Ahenda is continuing as Secretary.

Conveners are appointed; we are excited to have a few new faces taking on new roles, balanced by those with experience. The position of New Member Convener is still open, and is an excellent way to connect with the existing community as well as to welcome those interested in joining. Reports from all the conveners are collected and read; they will be available on the website under the Members' Area.

A new initiative of ARMTA Calgary is a scholarship available to members of the Piano Pedagogy Group. Criteria have been crafted by Katrina Thompson Fost and Amy Essenburg, and tweaked a bit by the Executive. This proposal was accepted by the membership. It will be offered on a biennial basis.

A motion to increase local fees from \$60 to \$65, effective in 2015, was passed by the membership. A motion to donate money to a CMC initiative honouring Roberta Stephen by organizing a concert of her music has been tabled, pending the collection of more information. Also up for consideration at the next Executive meeting is the suggestion that we give something to the students participating in the Outstanding Students Recital.

The meeting provided a snapshot of some of what ARMTA Calgary does for its members and the city of Calgary. Decisions can potentially affect you and your studio. We welcome participation and discussion at every level. Do come out to the next General Meeting, proposed for May 12, to give voice to your views.

The best part of the meetings is the socializing. Meetings offer an opportunity to meet new people—those with similar interests—and to reconnect with old acquaintances, and to make good, lasting friendships.

- LaDona Ahenda



Music for Young Children®

The High Note in Music Learning

We provide the best quality music education to young children by blending the pleasure and the joy of music making with sound instruction. Music for Young Children® is the only child-centered music-learning system that integrates keyboard, creative movement, rhythm, singing, ear training, sight reading, music theory and composition.

Inquire about teaching opportunities today!

Judy Causgrove 1.866.244.9008
j.causgrove@myc.com



Announcements

ARMTA Calgary Branch General Meeting

May 12, 2014

9:30 a.m. followed by luncheon at 11:30 a.m.

First Church of the Nazarene

Honouring Audrey Poirier & Priscilla King

RSVP Barb Robertson: barbrob@telus.net, or 403-241-1002

NEED A SUBSTITUTE TEACHER? MENTOR? TEACHER FOR MOCK EXAMS?

Teachers available for substitute work:

Josée Robitaille
Lisa Ammirati

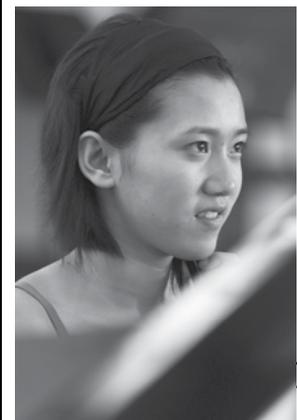
Teachers available for Mock Exams:

Josée Robitaille
Lisa Ammirati

Teachers available to mentor a fellow/student teacher:

Karen King
Lisa Ammirati

Please contact teachers directly to make arrangements



Become a Host Family

Mount Royal Conservatory Morningside Music Bridge is seeking families to provide accommodation, meals and transportation for young visiting classical music students for one month, July 2 to Aug. 1, 2014. We pay attractive rates for quality host homes.

For more details
403.440.6768 | mdeilva@mtroyal.ca
mtroyal.ca/musicbridge



Canada's best price and
selection for all your
print music needs.



Long & McQuade
MUSICAL INSTRUMENTS 

www.long-mcquade.com

CALGARY - 225 - 58th Avenue SE, 403.244.5555 **CALGARY EAST** - 3404 - 5th Avenue NE, 403.245.3725

CALGARY NORTH - 10 Royal Vista Drive NW, 587.794.3195 **EDMONTON** - 10204 - 107th Avenue, 780.423.4448

EDMONTON SOUTH - 9219 - 28th Avenue NW, 780.432.0102 **EDMONTON DOWNTOWN** - 10251 - 109th Street, 780.425.1400

EDMONTON WHYTE - 10832 Whyte Avenue, 780.439.0007 **GRANDE PRAIRIE** - 9826 - 100th Avenue, 780.532.8160

LETHBRIDGE - 323 - 8th Street South, 403.380.2130

MUSIC & TECHNOLOGY: A LOOK AT ONLINE PEDAGOGY GROUPS

(Continued from p.1)

The Art of Piano Pedagogy

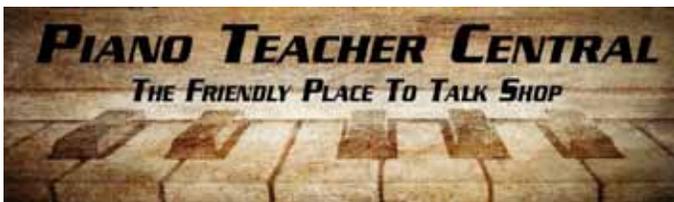
<https://www.facebook.com/groups/123963944408115/>

This is an international group with over 5,600 members. The group was established for music teachers to share and exchange ideas, performances, lessons, presentations, and publications. It is also a useful platform to ask for help. The administrator is a lovely woman by the name of Irina Gorin.

Music Teachers

<https://www.facebook.com/groups/musicpln/>

This is a fairly large group, with nearly 7,000 members worldwide. Membership of this group is limited to private, public, and studio teachers, 18-years-old and above. The group's mandate is to discuss music education and the natural evolution of a number of social media music teachers' initiatives.



Piano Teacher Central

<https://www.facebook.com/groups/pianoteachercentral/>

This is a fairly new group, which exploded to 1,800+ members worldwide in a short time. The group's mandate is "to learn from one another and support one another." The administrators are Jennifer Eklund (Piano Pronto.com) and Kristin Yost (author of *How I Made \$100,000 My First Year as a Piano Teacher*).

Piano Teacher Canada

<https://www.facebook.com/groups/pianoteacher-canada/>

This is a fairly young group as well, having been established in the past year. It contains over 300 members, primarily from Canada. However, there are some international teachers as well. Several of the threads are more "Canada-specific", such as questions on Canadian music conservatories, studio policies, and workshops. It is also a place where teachers share the highs and lows of the day, for support and encouragement.



Music Pedagogy Groups on LinkedIn

Skype Music Teachers

http://www.linkedin.com/groups?home=&gid=3227153&trk=anet_ug_hm

The group description reads like a marketing piece: "Learning to play guitar and piano has never been easier! Now you have the opportunity to get fun and professional one-to-one music lessons with world class musicians and experienced teachers right in your own home...." The group contains over 2,500 members, all music teachers who teach online.

At this point, I can't tell you what the discussions are like. I haven't delved into teaching Skype lessons yet.

Piano Teachers

http://www.linkedin.com/groups?home=&gid=134791&trk=anet_ug_hm

This group contains over 3,400 members. Like the pedagogy groups on Facebook, the group exists to share ideas and news, as well as to support each other. Sadly, the administrator, Debra Lewis, passed away last year. The group remains active, thankfully.

Nat'l Assoc of Teachers of Singing (NATS) - Voice Pedagogy Group

http://www.linkedin.com/groups?home=&gid=3763179&trk=anet_ug_hm

This group is open to anyone interested in the topic of singing instruction. Members discuss various aspects of singing and voice pedagogy, including vocal health and science. It currently contains over 3,800 members.

What if I'm Not in a Social Network?

For teachers who are not part of either Facebook or LinkedIn, there is the Canada Piano Pedagogy Group on Yahoo Groups: <https://groups.yahoo.com/neo/groups/can-pno-ped/info>. This group has been around since 2004 and contains 262 members.

The group discusses various aspects of piano pedagogy, from how to teach beginners to dealing with studio families. The group's description says: "A great opportunity to share and to get ideas to aid us in becoming better teachers."

About Group Types

Groups in social media networks are broken down into three types: open, closed (or "private"), and secret. The groups listed above are either "closed" or "private" groups.

Closed and private groups have membership restrictions. First, you have to ask to join the group. Your request is vetted by the group administrator. Posts remain private, and are not accessible by the general public.

I tend to stay away from the "open" groups. Those are the ones that anyone can see. I can't imagine discussing "I have a problem parent" or "I need new ideas to deal with an ADHD child" where anyone can see.

"Secret" groups exist only on Facebook. They are not visible on searches. You must be invited to join by a member.

Tips on Getting Started

Depending upon the privacy settings of your music colleagues, you may be able to see what music pedagogy groups they are part of. That gives you a bit of an "in" when requesting to join a closed group. You also can ask that colleague to add you to the group. That speeds up your membership question. Take the time to explore. Get to know the group a bit before making your first post.

Take the time to introduce yourself. Some of the groups have an introduction thread or a document in which members introduce themselves and post their websites, YouTube Channels and so on. With some of the groups being quite large, representing several countries, disagreements and misunderstandings happen. Members who have been extremely abrasive and insulting have been banned.

Finally, members have been banned for divulging group conversations publicly, either on their website, blog, or wall. Closed groups exist for a reason: so we teachers can share ideas, give and receive support openly, without fear of students, parents, or the general public being privy to our shop talk.

I am a member of most of the groups listed. My experience has been generally positive. I am grateful to receive some good feedback and suggestions from colleagues around the world. As well, I am happy to make new connections with some of these teachers. My main challenge is having the time to read and participate in all of the threads.

Rhona-Mae Arca teaches piano, music theory and music appreciation in her studio in SW Calgary. She is also an active blogger, freelance writer and amateur photographer. Rhona-Mae was named 2013 Tech Teacher of the Year by Roland Canada, Conservatory Canada and Music for Young Children.

HONOURS RECITAL 2013-2014

The Honours Recital on January 26, 2014 at River Park Church featured forty students of twelve ARMTA-Calgary teachers who earned the top three practical examination marks in their grade categories in 2013. Thirty-six clarinet, piano, string and voice students performed brilliantly at the event which was taped by SHAW TV.

In addition to the presentation of gold, silver, or bronze medals, over \$2000 of scholarship was awarded to the winners, including three special scholarships for senior piano & voice students: the Eileen & Elgar Higgin Scholarship, the Peter Turner Memorial Scholarship, and the Piano Diploma Association Scholarship.

The donors and sponsors for the 2014 Honours Recital are featured on the ARMTA-Calgary website. Dates and times for the ten SHAW TV broadcasts of the Honours Recital are listed on the UPCOMING EVENTS on the ARMTA-Calgary website.

Thank you to all of the Honours Recital Committee members and volunteers who were involved in the successful organization and team effort for this event.

- Marilyn Newbury

REPORT

83 applications were received. The whole application package was available on our website (www.ARMTA-Calgary.com). This was announced in *Impromptu*. For 2013-14, I will recommend the whole package still be published in *Impromptu* as well.

35 students received scholarships ranging from \$40 - \$125 (\$2255 came from ARMTA Endowment Fund). In addition, \$350 was given on behalf of Eileen & Elgar Higgin Scholarship, Peter Turner Memorial Scholarship, and Piano Diploma Association Scholarship.

16 donations (\$1270—includes the 3 special scholarships, plus music) towards scholarships were received: 10 from ARMTA members, 3 from Calgary businesses (Music Makers, VA Hill Fine Strings, St. John's Music). The funds received from the Calgary Foundation (interest on our investment) are in addition to these donations. Fundraising from the community grows more difficult each year. Over 50 letters were sent to music businesses in Calgary, and over 20 follow-up phone calls were made. It may be wise to review our practices for awarding scholarship money with a view to our branch's ability and willingness to subsidize the scholarships.

32 of the students performed at the recital on January 27 at River Park Church 3818 14A St SW. The performances were very strong and audience pleasing. 12 teachers were represented.

Marilyn Newbury arranged for Shaw Cable to record the recital. This required chasing down publishers for permission for Shaw to broadcast the individual performances. There was an additional cost to us for Shaw's set up time in the venue. It is hoped that the broadcasts will raise the profile of music study and of ARMTA within our community.

Silver collection bowl was set out with a note that donations over \$20 would be receipted. The response was low. Suggestion was made to charge each family \$5.

Thank you to committee members and volunteers: Marilyn Newbury, Rob Whitworth, Rita Thurn, Ethel Huber, Lai See Cheng, Joan Bell, Melodie Archer, Barb Robertson, Christine Ernst, Elaine Case

- Beth Olver

AWARDS: MEDALS & SCHOLARSHIPS

Piano Grades 1-3

Patricia He-Gao	Gold
Benjamin Nysetvold	Gold
Kimberly Song	Gold
Aria Appoo	Silver
Sarah Chen	Silver
Allie Graw	Silver
Tessa Nysetvold	Silver
Daniela Garcia	Bronze
Michelle Peng	Bronze

Piano Grades 4-6

Ellen Ren	Gold
Jennifer Jeon	Silver
Vanessa Lau	Silver
Madeleine Nysetvold	Silver
Stephanie Lee	Bronze
Matthew Wu	Bronze

Piano Grades 7-9

Anna Ciprick	Gold
Leila Lok	Gold
Celina Kim	Silver
Stephanie Siu	Bronze

Piano Grades 10/Diploma

Arielle Manzano	Gold
Weigu Dang	Silver
Josh Heeg	Silver
Jemma Poon	Bronze

Voice Grades 1-3

Isaac Cruz	Gold
Kennedy Durfy	Silver
Catelyn Lazorko	Silver
Julianne Smith	Silver
Chanel Leger	Bronze
Rhianna McDonald	Bronze

Voice Grades 4-6

Keelan McAuley	Gold
Holly Kletke	Silver
Katie McMillan	Bronze

Voice Grades 7-9

Caitlin Marshall	Gold
Kelsey Verzotti	Silver
Heidi Duncan	Bronze

Strings Grades 1-6

Daniel Kang	Gold
Onyou Kang	Silver
Sebastien Perez	Bronze

Strings Grades 7-9

Arianna Schouten	Gold
------------------	------

Woodwinds Grades 1 - 8

Helena Cherniak-	
Kennedy	Gold

EILEEN & ELGAR HIGGIN MEMORIAL SCHOLARSHIP

Senior Voice – Caitlin Marshall

PIANO DIPLOMA ASSOCIATION SCHOLARSHIP

Senior Piano – Arielle Manzano

PETER TURNER MEMORIAL SCHOLARSHIP

Associate Piano – Josh Heeg

HONOURS RECITAL 2013-2014

TEACHERS REPRESENTED

Patrice Barnes, Elaine Case, Jan Cherniak, Gloria Chu, Dale Jackson, Zoe Ko, Allen Reiser, Aino Robinson, Barbara Robertson, Peter Rudzik, Jacqueline Serpas, Elisabeth Szojka

DONORS & SPONSORS

Anonymous

ARMTA

Patrice Barnes

Bears paw School of Music & Art

The Calgary Foundation

Douglas Homes

Eileen and Elgar Higgin Memorial

Scholarship

Long & McQuade

Peter Turner Memorial Scholarship

Barbara Robertson

Rosalyn Martin

Hubers House of Harmony

Music Makers

Beth Olver

Piano Diploma Association

Scholarship

St. John's Music Piano Centre

V. A. Hill Fine Strings Ltd.

HONOURS RECITAL COMMITTEE & VOLUNTEERS

Melodie Archer, Joan Bell, Elaine Case, Lai-See Cheng, Lynne Dale, Ethel Huber, Dorothea Johanson, Priscilla King, Marilyn Newbury, Elizabeth Olver, Ron Proctor, Allen Reiser, Barbara Robertson, Jacqueline Serpas, Rita Thurn

THANK YOU

Christina Robertson

River Park Church

SHAW TV BROADCASTS

The Honours Recital is being broadcast ten times between February 15 and June 30, 2014. Thank you to the Scott and the SHAW TV Crew for making this possible.



A LISTENING MODEL

By Jean E. Auger-Crowe

Have you ever taken a cooking class? Can you imagine finding the motivation to go back to the same class for a second lesson if you didn't get to taste anything at the first class? Cooking lessons should be a tasting experience. Going to cooking class is about learning to taste, about learning to love flavors and to understand what is behind those flavors!

Music lessons should be a listening experience! In the ideal world, the study of music is about learning to listen acutely, about learning to love the sound events and to understand what is behind these events.

Listening is essential whether we are performing, listening or composing. Learning to listen more and more acutely over time is the only route to being a true musician. How do we listen? What are we listening to? Where do we start with our students? How much detail do we go into? I believe that we need a listening *model* as a constant reference. And we need a plan of approach for that model. The details of the plan will depend upon the student, their level and the actual subject (performance, theory or history).

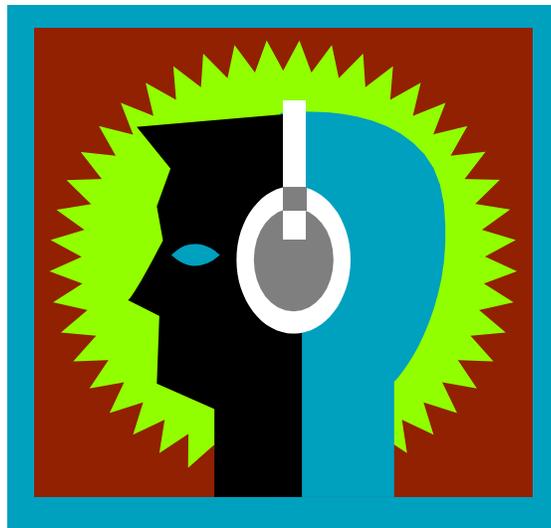
The model for me is the BUILDING PROCESS. Composers build sound dramas. We listen to these sound dramas. We perform these sound dramas. All styles encountered in the repertoire can be approached this way. Students have lots of

experience with building things, so building a sound drama is an easy and attractive concept for them. We “build” meals, dance routines, lovely garments, stunning architecture and brilliant musical compositions.

Let's think about the building process now. We begin by laying out our MATERIALS and learning their characteristics. That is, we “taste” the

ingredients. What is the scale type upon which the piece is based? Much goes on inside an apparently simple scale. Over and above the traditional note-to-note tones and semi-tones of the major and minor scales, consider exploring *all* the intervals in each scale type as those scales are encountered in the students' repertoire. What kinds of 3rds do you have? What kinds of

4ths do you have, and so on. Imagine the fun, for example, of discovering that *all* 3rds in the whole-tone scale are major and that *all* 4ths are augmented! Besides all the note-to-note relationships, we can also listen to each note of the scale against the tonic. Discovered intervals can be categorized in terms of consonance and dissonance and in terms of tension and resolution. This is the stuff of sound dramas! Each scale type will have a different set of intervals. Identify some vertical and some horizontal intervals in the composition now. This is a fun exercise and we are establishing an awareness of the building details as we set a certain model of listening into motion.



Different scale types produce different collections of triad types. It is so exciting for a student to discover that a scale such as the whole-tone scale has only augmented triads in it! That's a far cry from the major scale with its major and minor and diminished triads. Again this is the stuff of sound dramas. Triads can be listened to as a combination of types of stacked 3rds or as a combination of a type of 3rd and a type of 5th. Much post-tonal period music offers chords built by stacking 2nds and 4ths. Once the available triad or chord types have been identified for the scale upon which the piece is based, take some time to identify a few of these chords in the composition. With all aspects of listening, you can do as little or as much as you choose to. It depends on the situation. You know your students, you know what stage they are at and what each of them can handle. It's all about awareness. It's not necessary to analyze every triad or chord in the composition.

Once we have become familiar with the building materials, that is, the "ingredients" of a composition, we learn about the roles or FUNCTIONS of these materials. How does the composer use the materials, that is, the notes of the scale and the associated triads and chords to create dramatic effects? Which notes and chords create a feeling of tension? Which notes and chords create a feeling of resolution? Perhaps the chords are used purely for colour. Think about the vii^o triad or the vii^o7 chord. In a Mozart sonata, these will move to resolve on a tonic chord. In a Debussy composition, these chords may not "resolve" at all, but rather, they may slip into a series of parallel diminished triads or diminished 7th chords. The different contexts can be startling in terms of drama. Each context gives the vii^o7 chord a new meaning. Will the chef use the egg as the centerpiece of the meal or will it be blended into a

dough for bread? Most ingredients have more than one potential purpose. Students are typically working on at least 2 or 3 different styles of compositions at the same time. Pick one phrase in each composition and listen to the relationships of the triads and chords. Which types of chords are placed together with which other types?

We've tasted the ingredients and we know their potential role or purpose. Now, how does the composer actually BUILD the composition?

Anything we create or build has dimensions. A musical composition, that is, a sound drama, has both vertical and horizontal dimensions. Which dimension a composer chooses to begin with depends on the style of the composition. Is it a Baroque imitative invention or is it a Romantic nocturne featuring melody and accompaniment?

When we listen to the vertical dimension of a composition, we can observe the *number of voices* or parts in that composition. We can think about the number of parts as the density of a composition. Density is an aspect of the element of texture. Choose one or 2 points or "vertical events" in the composition and observe the number of parts at each point. Choose the same points or some new ones now and listen to the *vertical spacing* of the notes. Is the spacing open or closed? Spacing is another aspect of the element of texture. I like to think of vertical spacing as the "weave" of the texture. Is it loose or tight? Notice the *range* of each event. It is surprising how a change of range can dramatically impact our perception of a vertical chord. Range is an aspect of the element of timbre or tone colour. Think of the high squeaky range of a clarinet (used by Berlioz in his *Symphonie Fantastique* to characterize "the beloved" when she becomes a "witch" in the last movement) compared to its chalumeau register! The

doubling or *tripling* of a note strengthens its presence in a vertical chord. Why does the composer want a certain note to have a stronger presence? Different notes of a triad or chord feel more grounded than others. Placing roots in the *bottom voice* and/or the *top voice* can create a sense of stability. Alternatively, placing 3rds or 5ths or 7ths in either of these voices can contribute to a sense of varying amounts of energy. Choose even one chord per lesson and notice which note is in the lowest sounding voice and which is in the highest sounding voice. What is the impact relative to other inversions of the same chord?

When we listen horizontally, we can hear the music make shapes as it moves through aural time and space. Horizontal movement, or shape, is determined by direction, by interval size and by durations. Do the notes and chords move up or do they move down? How far up and how far down do they move?

When they move to a new position, how long do they stay there? Pick any one phrase in the composition being studied and listen to the movement. Listen to direction. Listen to the actual interval of movement. What is the interval? Is it dissonant or consonant? Which note of the phrase is the longest? Which note of the phrase is on the strongest beat? Listening to horizontal movement leads a student to understanding where the focal point of a phrase is and why we “shape” a phrase the way we do when we perform it.

Initially, students can observe and listen to each of these aspects of each dimension at just one or 2 points in the composition. Gradually, they can determine if the aspect under consideration is fairly uniform throughout the composition or if it

changes. An absolutely refreshing way to practise a composition is to play it through observing and listening to only one vertical aspect or one horizontal aspect at a time. That is, focus only on the number of parts and how that number changes. Then play the composition again and listen only to the spacing and how it changes. Play it again and hear how often the horizontal movement changes directions, and so on. This exercise can be done with any composition in any style.

Once students have the ability to listen to details of vertical events and then to details of horizontal events, we can challenge them to shift their focus quickly back and forth between dimensions so that they are effectively listening to both dimensions at once, that is, they are synthesizing the dimensions. Eventually, students will start to notice patterns—repetitions of patterns and variations of patterns leading them to hear how each element can contribute to the resulting form. This is the ultimate listening experience!

Jean E. Auger-Crowe has been teaching advanced theory subjects in Calgary since 1979. She is particularly interested in the integration of theory and performance through a structured approach to listening.

ARMTA Calgary Branch Workshop Featuring Linda Kunder-Stoll

A dozen Calgary branch members gathered at Lipnicki Fine Pianos on April 13 to hear Linda Kundert-Stoll share her favorite Canadian piano repertoire. Linda walked through the graded repertoire illustrating some of the techniques she has used with her students to achieve the musical requirements of the pieces. With some recordings of her students, she shared the music of some of her favorite composers including David McIntyre, Alexina Louie, Heather Laliberte, and Peter Jancewicz.

Many thanks to Michael Lipnicki and staff for opening the store and allowing us to use a lovely Fazioli piano.

Linda Kundert-Stoll is a Calgary teacher, an adjudicator, RCM examiner, and director of Calgary Arts Summer School. She involves her students in the act of composing as well as coaching many very successful students. Our thanks to Linda for opening our ears to hear the music in each piece.

Beth Olver



Flex eExams

Music without borders

CONSERVATORY CANADA™ has pushed the frontiers of innovation and is employing a unique technology that enables us to reach out to music students all over Canada. Not only can we connect with students across the country, but we are willing to connect with them ANYWHERE, ANYTIME!

At CONSERVATORY CANADA™ we will enable students to take exams whenever they are ready with our new Flex eExams. To find out more, contact our office.



Music for Life

1-800-461-5367 | www.conservatorycanada.ca
mail@conservatorycanada.ca

MAKING THEORY FUN — *ULTIMATE MUSIC THEORY*

By Lisa Ammirati

I don't like theory! This is what I used to say every second day when I had to learn theory back in the old days. Theory to me was like learning math, and I didn't get either of them. Yes, I failed Basic Rudiments, and I barely passed all the other courses. Who was to blame? The teacher? The old books that made no sense? Me? Life in general? Maybe. But I know that down the road, even though I struggle in life, something amazing will pop up. It wasn't until about three to four years ago that I discovered the Glory St. Germain's *Ultimate Music Theory* course. It has changed my life and my students' musical thought. Glory St. Germain has put a lot of thought into her course and has made the most amazing, complete and cohesive music theory course that one could ever ask for.

Each book is lined up with specific units and review tests, and the beginning of each new unit is detailed out with lots of examples, writing and tips. What I love the most is that every review test covers materials from the past units and there is a separate section on the new unit. This way you are always practising the new material but still reviewing the old concepts learned. Even better, at the end of the course, you can track all your marks and find out your average before even walking into the exam! Helpful flashcards are included in each book, and if you are really feeling keen, Glory St. Germain has practice exam books (and answer books) for every level as well.

Since all my students started this course, I have seen a dramatic change in their attitude towards theory. They love to sit at the desk and work on the books, no matter which level. Some adults also take home the theory books and teach themselves every unit; even parents who have never taken theory classes in their life are able to teach their kids the course without any issues. This is how amazing theory has become, and the marks of the students who really tried, listened and learned were very high in the final exams. Glory St. Germain assured us that if you follow closely her concepts, your students will always get 90% and above—this is 100% true! For teachers, Glory is always offering certification courses online or at seminars, and she sends out

blogs (thanks to the help of her amazing partner, Shelagh Mckibbon U'Ren) and videos weekly for professional development.

Thanks to this course, I am now absolutely in love with theory. What I used to hate most has now become the coolest thing in my musical life. I love teaching it and my students love learning it. As a result, their sight-reading skills have improved tenfold and the fun and excitement of theory has finally come back to their lives (and mine).

Speaking as a teacher of 18 years who had formal training in the Education program at U of C, I can vouch for this most comprehensive and educational theory program on the planet!

Lisa Ammirati is the owner of Skyline Music Studio in North Calgary. She is Yamaha certified, Basic theory and Rudiments certified. She has her Grade 10 diploma in piano from RCM, as well as a Bachelor in Music and a Bachelor in Education. She has been teaching piano and keyboards/organ for 18 years and counting!





WE ARE MUSIC

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



Yamaha Pianos,
first choice of:



The Royal Conservatory™
The finest instrument is the mind.

  FB: Yamaha Piano Canada
Twitter: @YamahaCanMusic

YAMAHA PLATINUM PIANO DEALER



105 58 Ave. SE Calgary
(403) 265-6300

BOOK REVIEW: *PIANO LESSONS BY ANNA GOLDSWORTHY*

By Josée Robitaille

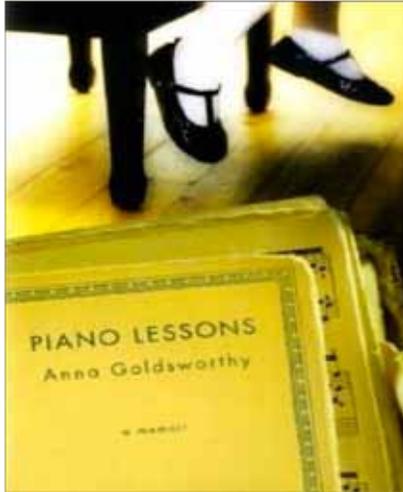
One of my students gave me this wonderful book, *Piano Lessons* by Anna Goldsworthy, as a Christmas gift. I really enjoyed it and found it difficult to put down.

It is the story of a little girl's journey to become a concert pianist with flair; it is refreshing in its honesty.

It provides the reader with a clear sense of the intimate and demanding relationship between a teacher and her student.

Anna, a young Australian girl loves piano and is motivated to practice. She also has a very supportive and musical family. At nine years of age she meets a wonderful teacher named Ms. Sivan who is a Russian immigrant and a world-class pianist.

In spite of, or perhaps due to her broken English, Ms. Sivan has a remarkable way of describing what each composer has contributed to the world. This is done with brilliant imagery and a profound understanding of music:



“Never beautify Mozart. He is beautiful enough already.”

“Beethoven had terrible—how do you say—people skills, and preferred instruments to human beings. Constantly feel his social insecurity and unacceptance. But at the same time had huge love for idea of humanity.... Beethoven enormous too honest man. This exactly in his sounds. [*sic*]”

“Schumann said: Make Bach your daily bread and you will surely become fine musician!”

I will definitely post many valuable quotes from this book in my studio for future reference.

Josée Robitaille holds a Baccalaureate in Primary Education from Laval University and an ARCT in Piano Performance. She teaches piano, flute and theory in both French and English. Since 1987, she has been teaching both privately and for different school board across Alberta. She also sings in the alto section of the Calgary Philharmonic Choir. She is an active member of CFMTA, Côtérie, APTA and is the newsletter distributor for ARMTA Calgary Branch.



Precision Movers Ltd.

Serving The Western Provinces
BC, Alberta, Saskatchewan, Manitoba

Richard Clouthier
General Manager

Residential Moving
Internal Moves
Office Relocations

Professional
Piano Moving
and Safe Moving



Office Address:

#8, 4040 Black Foot Trail SE

Mailing Address:

P.O. Box 4631 Station C

Calgary, AB

T2T 5P1

Tel: (403) 540-4393

Email: rprecisionmovers@gmail.com

Website: precisionmoversltd.ca

Congratulations!

Winners of the 2014 Calgary Concerto Competition

The four winners, who performed with the Calgary Civic Symphony on April 13, 2014, are as follows:

- **Alison Zhang (piano) playing Prokofiev Concerto no. 3 in C major**
- **Casey Wong (piano) playing Brahms Concerto No. 1 D minor**
- **Ming Tong (piano) playing Ravel Concerto in G major**
- **Isabella Perron (violin) playing Barber Concerto in G Major**

And congratulations as well to the following runners-up:

- **Roberta Yee (violin)**
- **Anastasia Kulikova (piano)**
- **Nikolai Nesterov (piano)**

Planning for the 2015 competition is already underway; we look forward to another year of hearing talented young Calgary musicians!

C3

Student recitals

- All students of Registered Music Teachers, any level, any instrument, are invited to a fun and professional community performance opportunity.
- Application forms can be found in the Member's Area under the documents tab of ARMTA site.
- Applications will be accepted on a first-come-first-served basis and successful students will be contacted minimum one week prior to recital.
- A \$10 donation is requested from each family participating in an ARMTA recital.

South Recitals

- will be held at the **NEW** Steinway Piano Gallery at **#10 - 6624 Centre St. SE**
- May 11, Sunday 2:30 p.m.
- South Student Recital Application Form to be sent to Karen King karenashleyking@gmail.com.
- (Deadline for application is May 2)



North Recitals

- will be held at St David's United Church at 3303 Capitol Hill Crescent NW.
- May 24, Saturdays 2:00 p.m.
- North Student Recital Application Form to be sent to Ron Proctor ronaldproctor@shaw.ca
- (Deadline for application is May 9)

Joint Recitals

- Organized by 2 or more teachers for their own students
- Branch provides up to \$75 towards costs, see application form for details.
- Apply to Katrina Thompson Fost kthompson11@hotmail.com

Application forms and additional information & deadlines for all recitals are available in the members area of our website www.ARM-TA-Calgary.com

Events Review

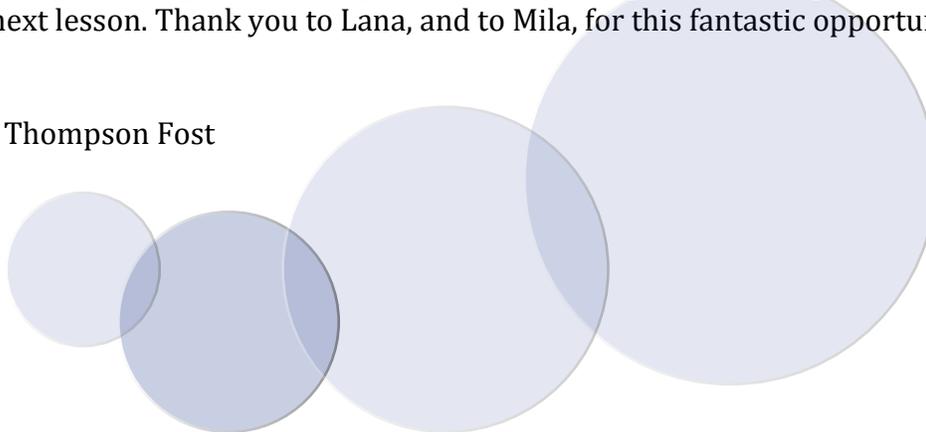
Dear ARMTA Executive,

I want to thank and congratulate the executive of the Calgary Branch for the wonderful events you sponsored in February. I was able to attend the South Student Recital and the Romantic Era masterclass.

The Student Recitals are a great initiative and an important opportunity for our students. I find them so helpful for beginner students who have limited performance opportunities. As well, I entered students who may not be ready for an event like the Kiwanis festival, but I'd still like them to have an opportunity to play for an audience. I entered 2 students in the South recital, and both were so pleased to be asked by their teacher to play for a "special event." My only regret is that I told them they would get to hear some singers and maybe some string students, but the only students in the recital were pianists! I'm hoping for more variety next time!

The masterclass clinician was Dr. Lana Henschell. She was so kind to all of the performers. They received wonderful practise suggestions and learned a great deal about this musical era. The students learned during their own time with Dr. Henschell, and easily picked up more ideas by watching her work with the other students. My student played a Chopin Waltz, which improved by leaps and bounds by her next lesson. Thank you to Lana, and to Mila, for this fantastic opportunity.

Katrina Thompson Fost



Calendar of Events April – August 2014

April 13	Calgary Concerto Competition Winner Performances
April 13	NATS World Voice Day workshop
April 13	Branch workshop: Canadian Music with Linda Kundert-Stoll
April 23	Royal Conservatory Workshop 9:00 a.m. – 12:00 p.m. Southwood United Church
April 26	APTA Potluck Supper
April 26 - May 10	APTA Piano Festival
April 28	NATS Monday Morning Mocha, Latte & Chai Chat 10:00 - 11:30 a.m.
May 5	Calgary Pro Musica's Dick Matthew's Young Artists Development Program (YADP) Concert 8:00 p.m. Rozsa Centre
May 7-10	NATS Songfest
May 11	South Student Recital 2:30 p.m. Steinway Pianos of Calgary
May 11	Kensington Sinfonia concerto competition winner performance
May 12	Branch General Meeting 9:30 a.m. NAT Awards Concert Southwood United Church
May 24	North Student Recital 2:00 p.m. St David's United Church
May 26	NATS Monday Morning Mocha, Latte & Chai Chat 10:00 - 11:30 a.m.
May 30	Calgary Arts Summer School registration early bird deadline
June 9	NATS AGM 10:00 a.m.
June 23	Executive Meeting 9:30 a.m.—13 Hawkdale Gate NW Pot Luck Lunch
July 2-August 1	Calgary Arts Summer School camps, workshops, recitals
July 5-9	NATS National Conference — Boston Copley Place, Boston, Mass.
July 20-25	ISME 31st World Conference in Porto Alegre, Brazil

NATS Upcoming Events

Monday Morning Mocha, Latte and Chai Chats

Come and join us for invigorating pedagogical conversation! 10:00–11:30 at the Good Earth Cafe at Aspen Landing. 116-332 Aspen Glen Landing, SW. April 28

Songfest 2014

May 7, 8, 9 and 10

Awards Concert on Monday, May 12, 2014

Southwood United Church

Monday Morning Mocha, Latte and Chai Chats

Come and join us for invigorating pedagogical conversation! 10:00–11:30 a.m. at the Good Earth Cafe at Aspen Landing. 116-332 Aspen Glen Landing, SW. May 26.

NATS Calgary and CATSES Annual General Meetings: Monday, June 9 at 10 a.m.

Contact: Melanie Cherniwchan calgarynats@gmail.com

Calgary Art Summer School 2014 Dates

Musical Theatre Showtime – July 2, 3, 4, 7, 8, & 9 (9:30 a.m. to 3:30 p.m.) at Lord Beaverbrook High School

Exploring the Arts Camp/PlayWriting Camp – July 14 – 18 (am, pm or both)

Piano Camp – July 21–25 (9:00 a.m. to 5:00 p.m.)

Piano Pedagogy Workshop – July 28 (9:00 a.m. to 4:00 p.m.) (Clinicians: Edwin Gndt & Willard Schultz)

Adult Piano Camp – July 29–31 (9:00 a.m. to 5:00 p.m.)

Jazz Keyboard Workshop – July 28–August 1 (9:30 a.m. to 3:00 p.m.)

CASS Recital – July 28 (Erika Gundesen, piano) 7:00 p.m.

All camps and workshops other than MTS are at St. Vladimir's Cultural Centre at Memorial Drive and Edmonton Trail

Conference Opportunities

CFMTA national conference: Pathways to Collaboration – Performance – Wellness. July 8–11, 2015 in Vancouver

Music Conference Alberta will be October 24–25, 2014 in Edmonton at the Westin Hotel. ARMTA (music teachers), NATS (voice teachers), and ASA (string teachers) are collaborating with AMEF (Alberta Music Education Foundation) to bring these terrific clinicians to MCA this fall.

Ben Heppner is the keynote speaker and will have a voice master class on Saturday.

Bruce Vogt's lecture on Friday is "Our Schubert: the special intimacy of the music of Franz Schubert". Several intermediate students will be accepted into his masterclass; and Professor Vogt will be available for individual piano lessons.

Clementi Sonatinas as "Little Concerti": Michael Massey has arranged Clementi opus 36 Sonatinas for piano solo and small ensemble. Students will rehearse performing single movements with Edmonton Youth Orchestra.

Sessions for string teachers will be presented by Edmond Agopian.

Music Conference Alberta has a brand new website. Check www.musicconferenceab.ca for conference information as it becomes available. Early Bird Registration closes September 26.

Details on Masterclass Opportunities at Music Conference Alberta:

The masterclass is for intermediate and advanced piano students:

Friday, October 24 with Bruce Vogt (Professor at University of Victoria). Professor Vogt will also be available for private lessons.

Saturday, October 25 with Michael Massey: one movement from Clementi Opus 36 to be played with Edmonton Youth Orchestra.

Please see ARMTA.ca for application forms and further details.

For senior voice students:

Saturday, October 25 with Ben Heppner.

Please see NATS Calgary website for application and further details.

Also check APTA, NATS, ASA for other opportunities.

Calgary Branch Executive Committee 2014 - 2015

Executive Officers:			
President	Barb Robertson	403.241.1002	barbrob@telus.net
Past President	Beth Olver	403.254.6008	soundsofmusic@shaw.ca
1st Vice-President	Arthur, Nathene	403.851.9912	rnarthur@telus.net
2nd Vice-President	Karen King	587.284.1217	karenashleyking@gmail.com
Secretary	LaDona Ahenda	403.815.0725	aahenda@shaw.ca
Treasurer	Sharon Carne	403.239.3784	scarne@telus.net
Internal Communication: (Treasurer)			
Branch Administrator	Tanya Foster	403.686.2398	tanyargates@hotmail.com
Web maintenance	Tanya Foster	403.686.2398	tanyargates@hotmail.com
E-mail & Telephone	Barb Robertson	403.241.1002	barbrob@telus.net
Newsletter Editor	Lisa Ng	403.256.8714	Impromptu.editor@gmail.com
Newsletter Distribution	Josee Robitaille	403.547.6541	josee@essentialtalk.com
Newsletter Advertising	Amy Essenburg	403.888.7122	amy.essenburg@musicalmiles.ca
External Communication: (2nd VP)			
Publicity	Zoe Ko	403.397.9910	zk_violin@hotmail.com
New Member Convener			
Archives	Karen Gloge	403.254.4842	rgloge@shaw.ca
Education, Students, Social: (1st VP)			
Workshops/Events	Madeline Hubbard	587.223.6583	hubbard.madeline@gmail.com
Coffee and Food	Rita Thurn	403.202.0429	rita_thurn@telus.net
Joint Recital	Katrina Thompson Fost	403.454.8859	ktompson11@hotmail.com
Honours Recital	Marilyn Newbury	403.619.3093	marnewbury88@gmail.com
Outstanding Student Recital	Natalie Brodsky	403.720.4785	bleocam@telus.net
Student Recitals	Ron Proctor	403.922.9917	ronaldproctor@shaw.ca
Student Recitals	Maury Michie	403.999.7454	premieremusic1@gmail.com
Delegates & Representatives (President)			
PPG (Piano Pedagogy Group)	Alicia Romero	403.208.1739	info@calgarypianopedagogy-group.ca
	Gillian Siddall, President		
Liaison Convener	Dorothea Johanson	403.255.7906	dgjohanson@nucleus.com
ARMTA Board 1	Melodie Archer	403.251.3805	mel.lynn.archer@gmail.com
ARMTA Board 2	Barb Robertson	403.241.1002	barbrob@telus.net
CFMTA delegate	Beth Olver	403.254.6008	soundsofmusic@shaw.ca



STEINWAY PIANO GALLERY CALGARY

GRAND OPENING

Spectacular Grand Opening Savings on
the World's Finest Acoustic and Digital Pianos with
0% Financing o.a.c.*



STEINWAY & SONS

Boston
PIANO
DESIGNED BY STEINWAY & SONS*

Essex PIANO
DESIGNED BY STEINWAY & SONS*

 Roland®

(403) 460-7888

#10 – 6624 Centre Street SE, Calgary, AB (Glenmore & Centre)

New Address (Opening June 1st)

#76 Heritage Gate SE, Calgary, AB

*See in-store for details.

www.steinwaycalgary.ca

Music Makers

Locally Owned Since 1979

Books ✦ Accessories ✦ Rentals

Two Locations in NW Calgary

Crowfoot Crossing 403 284 3301

Country Hills Village 403 374 1011

**Proudly Serving Calgary's Music Education Community
Thank You ARMTA Members for your support**

Support Our Advertisers

Conservatory Canada 16

Long & McQuade 7

Mount Royal University 2

Musespeak 4

Music Makers 28

Music for Young Children 5

Precision Movers 19

Steinway Piano Gallery 27

Yamaha Pianos 18