

Calgary Branch
ARMTA
Alberta Registered Music Teachers' Association

Impromptu

Motivating Musicians (Part 1 of 4)

By Karen King

All music teachers know that engaging their students in lessons, motivating them to practise and perform in public is a constant challenge. Music lessons are often an extracurricular activity with varying degrees of commitment from both students and parents. Despite this, a piano teacher's most important and difficult job is to convince a student within the thirty-minute weekly lesson that playing the piano is the most worthwhile thing they will have ever done. Although the teacher has devoted his or her entire life to the study of music, the intrinsic motivation that he or she has developed may not match the extrinsic motivation that the student needs.

Due to a lack of motivation, many students discontinue piano lessons before mastering the instrument in favour of different activities. In *The Piano: Its Present and Future*, Dr. David Pollei, former member of the Bachauer Foundation, cites statistics which indicate that 90% of students who drop out still wish that they could play the piano. Furthermore, Comeau, in *Ten Teachers' Viewpoints on Suzuki Piano*, also points out that the drop-out rate for reading-based piano lessons in the U.S. is about 80% after two to three years of study. The questions which arise from these statements include when the original motivation began to decline, what was the cause, and how to prevent the decline in student motivation. Indeed, how to maintain high levels of motivation in piano students is the ultimate question of private teaching.

While subsequent articles in this series will give you ideas and tricks to keep your students consistently motivated throughout this teaching year, we need to begin with a discussion about the two main types of motivation: intrinsic and extrinsic motivation.



Extrinsic motivation is seen where the activity is a means to an end, and there are generally three end points.

1. Obtain a separable outcome: stickers, candy, excursions, internet time, money, or certificates/trophies.

This is the simplest form of motivation. For example, adults would not likely go to work without the external reward of a pay cheque. This form of motivation is usually externally defined and the award is usually externally granted, but it may also be internally defined. For example, I could only convince myself to attend my undergraduate French Phonetics class if I bought myself a latte on the way. Whether internal or externally

Continued on page 8

Mount Royal Conservatory CHILDREN'S PROGRAMS FROM NEWBORNS TO TEENS

every age & level of development

Choirs

Ages 5 to 13

Kodály

Ages 3+

Music with Your Baby

Ages 0 to 36 mos.

Music & Movement

Ages 3 and 4

Orff Music

Ages 3 to 8

String Orchestras

Ages 7 to 18

Speech Arts & Drama

Ages 4+

Suzuki Piano/Guitar/Trumpet

Ages 3+

Private Lessons

For everyone



MOUNT ROYAL
UNIVERSITY
1960

Fall registration now open. Call 403.440.6821 or visit us online

mtroyal.ca/conservatory

Inside

- 4 President's Message
- 5 May Branch General Meeting
- 6 Next Branch General Meeting
- 7 Calendar of Events
- 11 Why Do We Have a Code of Ethics?
- 14 An Interview With Audrey Poirier
- 16 ISME Conference in Brazil
- 19 How to Build a Lasting Relationship Between Teachers and Students
- 20 Recital Opportunities
- 22 Special Events, Workshops, Professional Development
- 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

Most students and teachers can't wait for summer. We dream of warmth, holidays, and relaxation; I also have grandiose plans to be personally organized and musically prepared to start fall lessons.

Summer began. Registrations and scheduling were completed quickly, everything entered into my computer, which then crashed! Renos to replace all the water pipes in our house made a considerable mess, and not much chance to practise.

But it was warm, and there was the enticement of a relaxing holiday by the lake. We left the mess, the temperamental alarm system, the wasp nest in the stove exhaust, and the cracked coffee pot behind.

My family escapes to a very simple cottage on the shores of a small lake in Eastern Manitoba. Life has changed so much in the last 50 years. We now have a 13 km "road" (single lane trail through the woods), so that we do not need to rely on the CNR (Via Rail) to get us here. We now have running (cold) water which we pump from the lake. We have a composting toilet, even though the "biffy" is still used. We have a solar panel that allows one, or maybe two lights at a time in the evening. Communication used to be through a two-way radio to the CNR dispatch in Winnipeg, which was located in the "shack" at the train stop across the lake. Now, weather permitting, we can use our cell phones.

As I sit typing on my computer, I am very thankful that we have had the most glorious, warm, sunny weather in years, so that all the electronic devices are charged up (most days). Life has really progressed, except we still have the mosquitoes (record

numbers this year) and flies. Although it is great to be in touch with students, teachers, family and friends, the invasion of the outside world to my "lake time" through cell phones and email diminishes the escape that it used to be.

It is only when I am walking through the woods, swimming, paddling the canoe, picking blueberries, or just staring out at the lake that I can really escape. I thoroughly enjoy the peacefulness on the totally quiet days. It is silent, except for the water lapping gently on the shore, the chipmunks calling each other, and the odd breeze in the trees. I love to sit by the water's edge and see the sparkle of the sun on the water, or watch either the path that the red sun or the moon makes on the water.

Looking at the mist rising from the water as we canoe at dusk makes me wonder what Monet or Debussy would have created if they had been here. Listening to the humming birds, being mesmerized by the loon, helps me understand why Messaien was so fascinated with bird sounds and why Roberta Stephen would write the flute quartet, "The Lone Wild Bird". The thunder's deep rumble echoes at the lake and reminds me of the thunder in Beethoven's Sonata, "The Tempest". Where was Christine Donkin when she was inspired to write "Rainstorm"?

As we sit and constantly swat mosquitoes, we laugh and I wonder what rhythms Ligeti would hear. I might add some 21st century sounds—maybe the screaming human voice—to Takacs' study, "The Little Fly". Listening to the train on the tracks across the lake, with its clickety clack, screeching, and warning whistle, make me think of "The Rails" by Deshevov. I am so much more aware of the sights, smells and sounds when I

am at the cottage—in awe of the beauty, and in fear of the crash of an animal in the woods. I can understand where composers get their inspiration. It is no wonder we can hear the birds, stream, etc. in Vivaldi's "Primavera, and the singing cuckoo in "Le coucou" by Daquin. And as new sounds come into our lives, it is also no wonder that we are exposed to music like "Computer Chatter" in contemporary composers like Donkin.

An escape is good, but as a teacher, I am always thinking ahead. It is time to get back and clean up the mess of drywall dust, do some painting, and put everything back in its place. Piano practicing is going to replace the guitar chords at the lake.

I hope that you all have had a chance to relax, reflect, and rejuvenate. What have you done this summer? Have you travelled elsewhere for conferences? Did you participate in any of the CASSA camps or concerts?

As fall arrives, the days shorten, lessons start, I hope that you will take advantage of the opportunities for professional development and teacher networking during the next few months. I hope to see you at some of the events.

Barbara Robertson



Teachers' Choice

In the previous GM, a survey was conducted to learn about the teachers' preferences, here are the results. Most teachers prefer

- teaching than performing;
- Beethoven than Mozart;
- Chopin than Brahms;
- Classical than Baroque music;
- Classical than Romantic music;
- teaching advanced students than beginners;
- teaching kids than adults;
- orchestral music than opera;
- *The Voice* than *American Idol*;
- *Chicago* than *Mamma Mia*
- *Sound of Music* than *Mary Poppins*;
- cello than violin;
- alto than soprano;
- both tenor and bass;
- teaching at home than teaching elsewhere;
- preparing for Royal Conservatory exams than Conservatory Canada;
- both having masterclass and speakers' workshops;
- Monday morning meetings than Friday meetings.

At the May 12 Calgary Branch Meeting



Top left: Josée Robitaille, Karen King Top right: Rita Thurn Middle left: Kin Lee Workun, Linda Nugent Middle right: Barb Robertson Bottom left: Katrina Thompson & son & Melody Archer Bottom right: Dorothea Johanson, Elisabeth Szojka, Linda Kundert Stoll

Welcome to New Members

The following music teachers have joined ARMTA Calgary branch since March. Please welcome

Ivea Mark	NE piano, pedagogy
Lorna Sewell	NW voice
Lisa Kiernan	NE piano
Ella Sudak	NW piano
Alicia Woyrnarski	Aidrie voice
Eric Nyland	NE piano, voice
Lindsay Inkster	SW piano
K. Colleen Roller	NW composition, piano

Next ARMTA Calgary Branch General Meeting
October 20, 2014

9:30 a.m.

65 Richard Way SW First Church of the Nazarene

Guest Speaker
Sharon Carne

Honouring Priscilla King

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

Music: The Inside Story
by
Guest Speaker
Sharon Carne

Musicians aren't always aware of the incredible gift they give their audience. People go to concerts for a variety of reasons: to relax; enjoy an evening out in the company of friends; share a love of music; listen to a favorite artist or composer; and more. We all have used music to shift our moods and it does that well. We are less aware of the profound physical effect music has on us. In this presentation, we will be looking at music from a different perspective, that which has a measurable effect on the body, emotions, mind and spirit.

Sharon Carne, B.Mus, M.F.A. is an author, speaker, musician, recording artist, sound healer, and consultant. She has been a faculty member of The Conservatory at Mount Royal University in Calgary, Alberta since 1988. Sharon is the founder of Sound Wellness, whose programs are at the forefront of education in how sound and music can be easily applied to your everyday life—to reduce stress, help you concentrate, energize you and support your health. Sharon is the author of *Listen from the Inside Out*, and has produced and recorded several CDs, solo and with others.

Calendar of Events September - November 2014

Date	Event, Place & Time	Contact
Sep 13, 2014	ARMTA Provincial Board Meeting—Red Deer	Vicki Martin, armtapvl@telus.net
Sep 14, 2014	NATS GM— Home of Katherine Ardo	Rita Thurn, email: rita_thurn@telus.net
Sep 15, 2014	ARMTA Calgary Executive Meeting—Home of Barb Robertson—13 Hawkdale Gate 9:30 a.m.	Barb Robertson barbrob@telus.net
Sep 15, 2014	RCM Alumni Association Meeting—Morning	Janice Dahlberg (403-287-1856) or jadahlberg@shaw.ca
Sep 15, 2014	Music Conference Alberta (Ben Heppner Master Class Audition Deadline)	www.musicconferenceab.ca
Sep 21, 2014	Roberta Stephen Tribute Concert—Scarboro United Church, 134 Scarboro Avenue SW Calgary 3:00p.m.	See announcement
Sep 26-27, 2014	APTA Conference (Opening Concert Friday, Sept 26: “Dancing Fingers”— Colleen Athparia)—Red Deer	aptaconference2014@gmail.com or website: aptaonline.net
Sep 26, 2014	NATS Professional Development Coffee Cha—Good Earth Café, Aspen Landing 9.00 a.m.	Rita Thurn, email: rita_thurn@telus.net
Oct 5, 2014	ARMTA Calgary Pizza Forno Party—Cochrane (Afternoon / Evening)	See announcement
Oct15, 2014	Honours Recital & Outstanding Students Recital (OSR) Deadline	Marilyn Newbury, email: marnewbury88@gmail.com (403-619-3093)
Oct 20, 2014	ARMTA Calgary Branch General Meeting—9:30 a.m., First Church of the Nazarene, 65 Richard Way SW	Barb Robertson barbrob@telus.net
Oct 24-25, 2014	Music Conference Alberta—Westin Hotel, Edmonton	www.musicconferenceab.ca
Oct 24, 2014	ARMTA Provincial annual General Meeting—Edmonton 4:30 p.m.	Vicki Martin, armtapvl@telus.net
Oct31, 2014	NATS Professional Development Coffee Chat—Good Earth Café, Aspen Landing 9.00 a.m.	Rita Thurn, email: rita_thurn@telus.net
Nov 3, 2014	ARMTA Calgary Executive Meeting—Home of Sharon Carne 9:30 a.m.	Barb Robertson barbrob@telus.net
Nov 19, 2014	Christine Donkin Workshop—Southwood United Church, 10690 Elbow Drive SW Calgary	Katrina Thompson Fost, email:kthompson11@hotmail.com (403-454-8859)
Nov 20–22, 2014	Contemporary Showcase—St. Peter’s Anglican Church	Katrina Thompson Fost, email:kthompson11@hotmail.com (403-454-8859)
Nov 28, 2014	NATS Professional Development Coffee Chat—Good Earth Café, Aspen Landing 9.00 a.m.	Rita Thurn, email: rita_thurn@telus.net
Nov 29, 2014	Contemporary Showcase Gala—Temple B’nai Tikvah	Katrina Thompson Fost, email:kthompson11@hotmail.com (403-454-8859)

Motivating Musicians (continued from p.1)



defined, extrinsic motivation seeks to obtain a separable outcome.

2. Achieve an externally defined goal: perform in recitals, take piano exams, music festivals, or earn an A+ academic average.

For young students, external goals are usually prescribed or imposed by teachers or parents. Often, young students do not know all of the options and are presented with a set of goals to work towards. If the goal is self-directed, it is usually to gain prestige or praise. For example, when hockey players aim to please the cheering crowd instead of playing for the love of the game, they are extrinsically motivated.

3. Fueled by external influence: attracting attention, avoiding punishment, avoiding peer criticism, gaining a favourable opinion, or receiving compliments.

External influence can lead students to activities which do not feel natural (peer pressure), or to avoid activities which they would normally like to try (fear of looking stupid). However, external influence can be positively used to support students as they find their own direction.

Intrinsic Motivation is seen where the activity is a good in itself,

In order to develop intrinsic motivation in our students, we must build environments which support competence, autonomy and relatedness.

developed by personal interest and enjoyment. For intrinsic motivation to flourish, there must be three equally important factors.

1. Competency: provide optimal challenges, feedback, and positive reinforcement.

Positive performance feedback enhances intrinsic motivation and builds on students' competency. It can also increase students' persistence and elevated interest in an activity.

2. Autonomy: self-regulated growth, variety of choices, self-directed activity.

When students feel responsible for their own direction and their own success, intrinsic motivation prospers. It also promotes perseverance with future challenges, provides opportunities for self-expression and creativity.

3. Relatedness: applicability to other skills, contribution to community, caring teachers and mentors.

Relating current activity to previous knowledge allows for internalization and interpretation. Also, the teacher who can relate to the student builds a relationship and brings a sense of belonging and security to the student.

Although motivation is often treated as a singular concept, humans are motivated both intrinsically and extrinsically. While there is a place for both in the teaching studio, research confirms that intrinsically motivated students have improved cognitive and social development and gain continuous enjoyment and vitality throughout life.

In order to develop intrinsic motivation in our students, we must build environments which support competence, autonomy and relatedness. For example, piano students about to learn a new piece must be allowed to choose from a wide range of musical styles to find the piece that speaks to them; they must be convinced that even though the piece is challenging, it is within their capability to achieve this goal; and that the piece relates well to what they have learned before and what is yet to come. If any one of these three elements is missing, intrinsic motivation could be destroyed. If a student begins to learn a piece he or she adores (gaining autonomy), but is criticized for his or her choice (lacking competency), intrinsic motivation will also be crushed.

Research shows that intrinsic motivation produces the most meaningful and self-regulated form of motivation. Students who are intrinsically motivated report higher levels of personal satisfaction, feelings of accomplishment, and a drive to pursue new and more challenging goals. It is the

intrinsically motivated piano student who performs for their grandparents, learns new pieces on their own, and are more adventurous with volume, speed, and flair in their playing.

If intrinsic motivation is not readily apparent, teachers attempt to build an environment to bring out this quality: we encourage feelings of competence by giving positive feedback, we promote autonomy by letting students have choice in the music which they study, and we acknowledge the feelings of each student and encourage them to express these feelings in their pieces.

An article published in 2000 by Deci and Ryan, entitled "Self-Determination Theory and the Facilitation of Intrinsic Motivation, Social Development, and Well-Being", confirms that "teachers who are autonomy supportive (in contrast to controlling) catalyze in their students greater intrinsic motivation, curiosity, and desire for challenge ... such findings generalized to other domains such as sport and music in which supports for autonomy and competence by parents and mentors incite more intrinsic motivation"

The question remains for music teachers—how to strive a balance between intrinsic and extrinsic motivations. Researchers tend to show that coercion, time limits, directives, pressured evaluations and imposed goals, thus deadlines, assessments and negative feedback all severely diminish intrinsic motivation.

Although I agree with this, in practice, it is often during exam and performance time when I see the most growth in students. For sure, intrinsic motivation is very powerful, extrinsic motivation is often more readily available.

What about when we need to approach a student who, after all, is still not motivated to study the piano? We can host the most encouraging, interactive, dynamic, and reflective piano lesson but sometimes students still have no desire to learn.

When parents enrol less than enthused students into piano lessons, the teacher is expected to wondrously cultivate intrinsic motivation, which is not always practical. As previously mentioned, the pursuits of external goals and rewards are often where we see the most progress in reluctant students and where they accomplish the most learning. Typically, with the external fear of public criticism at a recital, a poor exam mark, or the appeal of gaining a scholarship at a music festival, students work harder during the final month before these events than the rest of the year. It is in these situations where glimmers of intrinsic motivation begin to appear.

It may be the case that, although intrinsic motivation is internal, it takes a lot of extrinsic motivation over the course of years to awaken the intrinsic side. As researcher, Gary McPherson explains, "when learning to play a musical instrument, young children must invest reasonable effort and develop a modicum of proficiency before they will derive motivational benefits from the process." What students and parents do not realize is that carrying through with extrinsic motivation usually gives way to intrinsic motivation: effort gives way to ability.

While future articles in this series will discuss how to maintain consistently high levels of effort, for now consider how you motivate your students. Instead of wishing for more motivated students, acknowledge that it is your job to provide that motivation. Whether it is shameless extrinsic motivation, or subtle intrinsic motivation, it is the

teacher's job to discover what motivates each student. However, remember that if students are allowed to pursue what holds meaning for them—whether the refined Baroque repertoire of Corelli or the aural traditions of Celtic music—they will be able to sustain higher levels of intrinsic motivation.

A music teacher's ultimate goal is to develop and support intrinsically motivated students.

Karen King is a third generation piano teacher completing research focused on motivation in piano students. Winner for excellence in pedagogical training in the 2012 CFMTA Memorial Pedagogy Award, she was inspired to continue her studies and is currently working towards an M.A. in piano pedagogy with the University of Ottawa. You can follow her continuous thoughts on piano pedagogy, studio business practices, music teaching in general at www.thecanadianpianoteacher.com.



Music for Young Children®

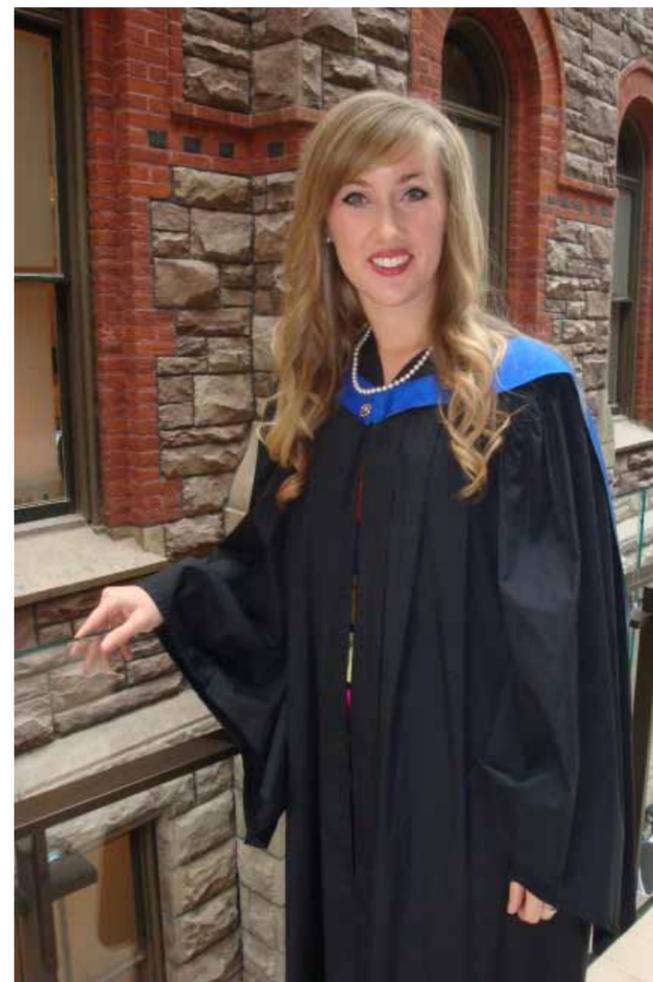
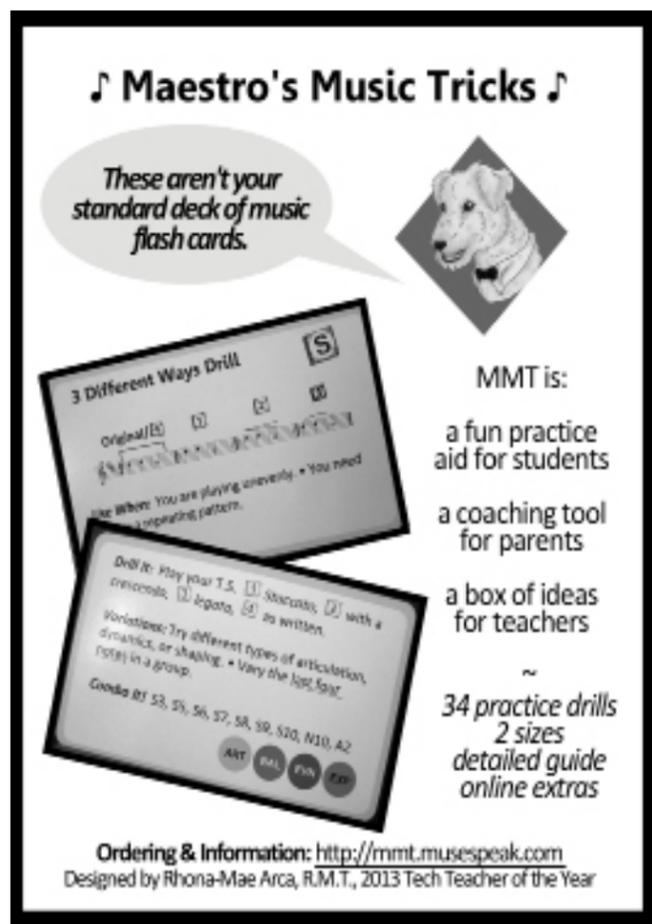
The High Note in Music Learning

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

myc.com

Maestro's Music Tricks

These aren't your standard deck of music flash cards.

MMT is:

- a fun practice aid for students
- a coaching tool for parents
- a box of ideas for teachers

34 practice drills
2 sizes
detailed guide
online extras

Ordering & Information: <http://mmt.musespeak.com>
Designed by Rhona-Mae Arca, R.M.T., 2013 Tech Teacher of the Year

Why Do We Have a Code Of Ethics?

By Beth Olver

Our Code of Ethics encourages us to be supportive of other teachers and their students. We desire to gain and maintain the respect of the public for our profession. The education standards that have been attained by ARMTA members and the quality of education provided to students are points of pride within ARMTA.

Remember the transfer student whose knowledge and skills were so backward: was it tempting to question the quality of the former teacher? Or, perhaps previous experience with the other teacher was convincing evidence that the teaching is truly incompetent.

Recall the work required to earn teaching qualifications and the time spent on professional development: Does that make it difficult to watch less qualified teachers attracting students?

It is difficult to find the balance between being supportive of other teachers and upholding excellence in teaching. The public tend not to be aware of the discrepancies in the educational background of those who take on music students. Ideally, every private music teacher would have the qualifications to be an ARMTA member and be a competent teacher. The trick is to promote ARMTA and high standards without making others look bad.

We want every teacher to become a member of ARMTA, and to feel supported in their teaching. Sometimes our insistence on high standards deters non-members from feeling that they could be welcomed and supported by our organization.

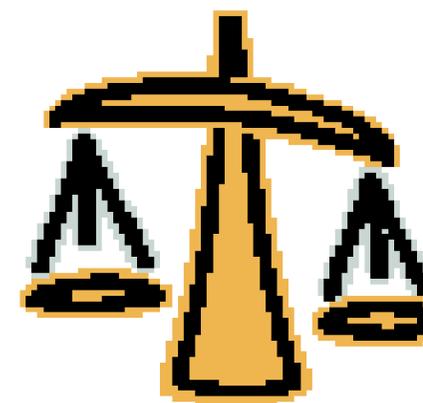
Our Code of Ethics is there reminding each of us to be respectful and play

fair with the other teachers. Implicitly this includes non-ARMTA members because we hope that someday they will be our ARMTA colleagues.

ARMTA Code of Ethics (as published in ARMTA Provincial Board Policies and Procedures Nov 2012)

To advance its aims and objectives, this Code of Ethics is adopted by the Alberta Registered Music Teachers' Association (1982) to maintain the honour and dignity of the profession and to promote understanding, fellowship and cooperation among its members. It is the duty of all members of this association to conduct themselves in accordance with this Code of Ethics.

All members of this association shall adhere to the following principles:



1. Teachers shall assist in maintaining the integrity of the profession and should participate in its activities
2. Teachers shall encourage public respect for, and try to improve the professional aspect of music teaching.
3. A teacher's conduct toward another teacher should be characterized by courtesy and good faith.
4. Every teacher is responsible for the well being of every student during

the time that such student is in the teacher's charge.

5. A teacher must be both candid and objective when advising a student as to the student's capabilities.

6. Teachers shall make no false claims regarding themselves or their pupils.

7. It is unethical, either by inducements, innuendoes, insinuations or other acts to proselytize a pupil of another teacher.

8. It is unethical to criticize adversely the work of another teacher.

9. Teachers should observe the rules of professional conduct set out in this Code of Ethics in the spirit as well as in the letter.

OBJECTIVES (quoted from Calgary branch policies and procedures)

ARMTA Calgary Branch exists to:

(a) to promote and enhance the professional status of music teachers in the community;

(b) to promote a high standard of teaching so that the community can rely on the competence of our members;

(c) to promote progressive ideas, and to encourage and assist all activities designed to improve the standards of musical education and training of teachers of music;

(d) to stimulate the acquisition of all-round musicianship and wide general culture among those who intend to qualify as teachers; to develop musicianship and appreciation of the arts among those who intend to qualify as teachers;

Why Do We Have a Code Of Ethics? (continued)

- (e) to encourage and promote the knowledge and appreciation of music in the general public and in schools and universities;
- (f) to uphold the interest of and to promote the extension of music credits in the schools and universities;
- (g) to encourage and uphold a definite ethical standard of professional conduct among teachers of music and those who intend to qualify as teachers;
- (h) to sponsor and assist student teacher groups whose aims, objectives and eligibility for membership shall be determined by the Branch and reviewed annually;
- (i) to encourage and assist in the organization of music teachers' organizations throughout the province; to cooperate and assist other branches of ARMTA and CFMTA to strengthen our organization and to have a strong positive image in society;
- (j) to honour distinguished visitors and members of our profession in our Branch;
- (k) to donate monies or scholarships to students, teachers and composers for the encouragement and fostering of excellence, and to draw people into these fields of endeavour.

Beth Olver strives for excellence with her beginner to intermediate students. She is past president of ARMTA Calgary branch (second time) and vice-president of ARMTA provincial board. Working to make ARMTA a "must-join organization" is her passion.



The Royal Conservatory of Music Alumni Association

Calgary Chapter

The RCM Alumni Association offers performance opportunities for the students of its members which includes one special "Teacher's Choice" recital. Meetings are limited to three throughout the year, one of which is a potluck social. The first meeting of the season is scheduled for the morning of September 15. RCM Alumni who are interested in joining this convivial group may contact the secretary: Janice Dahlberg, 403-287-1856 or [jadahlberg@shaw.ca](mailto:jadahberg@shaw.ca). We welcome new members.

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



Long & McQuade
MUSICAL INSTRUMENTS

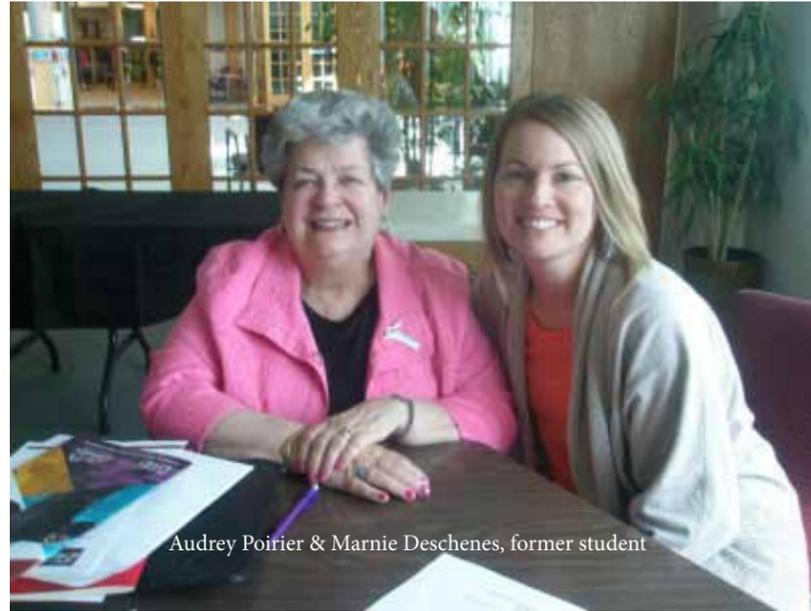
www.long-mcquade.com

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

Audrey Poirier: I was very fortunate to be a member of ARMTA

Interview by *Lisa Ng*

ARMTA member since 1965, Audrey Poirier celebrated her 49 years of membership with ARMTA in the May GM. First president of STAG in 1967, treasurer in 1973, Poirier was also actively involved in many other volunteering positions at both the provincial and national levels. We asked her to share with us ARMTA's history and her view on the association's future.



Audrey Poirier & Marnie Deschenes, former student

I understand that you joined ARMTA in 1965. What was the association like when you joined? What made you join ARMTA?

Yes, I joined ARMTA in April of 1965. ARMTA back then was guided by many excellent members who were very similar to our executives of today without the new technical knowledge. They strove to bring in wonderful concerts to our city and members for entertainment and fine clinicians for workshops and our yearly conferences which at that time were held at the former Banff School of Fine Arts in Banff. I joined ARMTA to benefit from all the workshops, clinicians and musical functions that were available. Both my piano teacher, Joyce Hackett Clark, and theory teacher, Allen Stevenson, were active members so it was pretty well expected that I would join also.

What role does the association play in your music-teaching career?

I felt I was very fortunate to be a member of ARMTA and benefit from all the professional development provided. Monthly

opportunities for your students to play at student recitals at the Central Library; several masterclasses each year with clinicians who did great workshops; I would be very disappointed if I left the sessions without some new little gem to add to my teaching.

You were an active member of both ARMTA provincial and local branch, and played many major roles as executive member. What motivates you to be involved?

Probably it was because my parents always participated in the organizations they belonged to and didn't just sit back and benefit from other people's efforts. Also both my teachers were active ARMTA members. I felt it was my duty to be actively involved.

What were a couple of your most memorable moments with ARMTA?

On my! There are so many memorable times with ARMTA.

In Counterpoint 75, we had a wonderful and energetic committee that brought in wonderful clinicians and entertainment. Another time when ARMTA hosted the CFMTA Conference in Banff, we drove the guest speaker, Lieutenant Governor of Alberta, Grant McEwen up to Banff for the banquet. Going with ARMTA members to many provincial Conferences: ISME in Bristol England, conferences in Montreal, Edmonton, Saskatoon, St. John's and many other places and of course, our own 2005 CFMTA Conference hosted here in Calgary; all were possible only by being an ARMTA member.

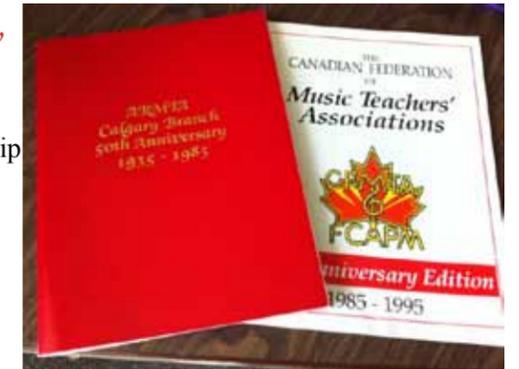
You were the first president of STAG. What made you join the group, and what advice would you give to young teachers or teachers starting out?

The STAG group was initiated by a group of Calgary ARMTA teachers who wanted to mentor their advanced students intended to teach or were teaching. They also felt it

would be a good opportunity to be able to perform, discuss teaching problems and share social times with other interested beginner teachers. Our first meeting was in the fall of 1964 at the home of Florence Gillespie with only three students showed up. One became the secretary, one the treasurer and I became the chairperson or president. But we grew in members to become a very important step up to ARMTA. I think this is a wonderful group to be a member of if you are starting out. My daughter, Annette (piano) was a member of Calgary STAG, and now my grand-daughter, Carolyn (viola), is a member of Red Deer's student group. It's also a great group to gain lasting friendships.

Having witnessed the development of ARMTA over a few decades, how do you see this association today? What would you like to see in the future of ARMTA?

ARMTA is doing just great! We have an executive and active membership who are up on all the latest technology in our respective musical fields; they bring this to our members through our workshops and *Tempo* and *Impromptu* newsletters. All things being equal, I really don't have any opinion on the future of ARMTA except the concern of the lack of participation and attendance at meetings and events, which continues to be a challenge for ARMTA.



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



ISME Conference in Brazil

by Colleen Athparia

I have just returned from the 31st Conference of ISME (International Society of Music Education), which took place from July 20–25 in Porto Alegre, the southernmost city of Brazil. In its 60 years of existence, the ISME Conference has been hosted by over 30 countries every two years, most recently in Greece and China, but this was the first time it was held in Latin or South America. ISME believes that lived experiences of music, in all their many aspects, are a vital part of the life of all people, and its mission is to enhance those experiences.

Before sharing more about the Conference, let me tell you about our visit to Buenos Aires, Argentina, where we met Susanna Singer (former Faculty member of Mount Royal Conservatory whom some of you remember well) who invited us for a lovely dinner at her home. She's doing well and is as full of life as ever! But can you imagine being in Argentina the day they played in the World Cup soccer final? This was definitely the highlight of the beginning of our trip.

The theme of this year's conference is "Listening to the Musical Diversity of the World". The vast topics discussed encompassing all aspects of music education by educators from 70 different countries was truly mind-blowing. It was very inspiring to be among such a wide range of music pedagogues and to share about Canadian music education in an international context.

One of the keynote speakers, Katherine Zeserson, gave an inspiring lecture on "Being Music, Being Ourselves—Diversity, Authenticity and the Wild Spirit".

How can we be authentic in our music-making?

- Ask ourselves why we are learning/teaching this particular piece.
- Since every moment we are changing, give ourselves permission to teach/play a piece differently each day.
- By saying I'm "playing" this piece doesn't mean I'm fully absorbed in the music
- "Be" music and "be" our self.
- Don't teach music as a subject but as a life experience.



Top: Colleen Athparia in Brazil **Bottom:** Visit to former colleague, Susanna Singer in Buenos Aires

Advice for Teachers:

- Never think that one approach to teaching is better than another.
- Admire what is good in each other as teachers.
- Be wise and brave enough to allow another teacher to take over when we've reached our limits or find our self beyond our abilities or natural gifts.
- Share our passion and enthusiasm with our students.
- Be empowered through music.

After an engaging talk, Zeserson said, "Let's stop talking about music and just make music together," which we did with about 400 people singing in a six-part complex canon!

After being in Brazil and hearing a lot of Villa Lobos played by orchestra as well as performed by voice and piano, blending a mixture of jazz, African rhythms, and Brazilian harmonies, I feel that I understand much better the spirit of the music and its inspiration. There were many wonderful concerts of ethnic music each day from Scotland (host of the next conference in 2016), Mexico, Africa, and, of course, from many South American countries.

The Workshop "Variations on Hausmusik Theme" that I co-presented with Aleksandra Vander Hoek, incorporated the history and future of the House-Music Concert within a framework of a quasi-Brazilian house concert. There was live music: I performed *Dansa Miudinho* from Villa Lobos' *Bachianas Brasileiras* no.4, as well as group singing of the madrigal "Come potro giamai vito scampare" from 1588 and the famous 20th century Brazilian song "The Girl from Ipanema". Poetry and a little dancing were also included in which the audience enjoyed participating.

My poster presentation involved sharing the importance of inspiration with our students using the models of Beethoven and Chopin as examples, seen through the eyes of their inspired students. There was a lot of interest in the topic which seemed unique in the midst of the other presentations.

As in all conference experiences, what we take away most is not the facts but the little shared moments and contacts with the people we meet. I didn't take notes except for the Keynote address, I just wanted to absorb what I could. What was most inspiring of all was the palpable enthusiasm of the Brazilian young people with their thirst and love for music!

Our trip came to an exciting close with a visit to Rio de Janeiro, the stunningly beautiful city and home of the "samba", world-famous for its Carnival and as the host city of the World Cup 2014!

Colleen Athparia is an internationally recognized pianist, considered as one of the top four Canadian pianists of contemporary music and among the top 50 performers honoured for significant contribution to the Canadian Music Scene over the past 50 years.

Colleen has toured as a performer and guest instructor from Mexico to Russia, Morocco to the Far East. A dedicated teacher at MRU Conservatory, she continues to be an active adjudicator and senior examiner for the Royal Conservatory of Music since 1980.



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



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:



FB: Yamaha Piano Canada
Twitter: @YamahaCanMusic

YAMAHA PLATINUM PIANO DEALER



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

How to Build a Lasting Musical Relationship Between Teachers and Students

By Lisa Ammirati



Lisa Ammirati and student, Julian

“Hello I am calling about music lessons for my kid”—that’s how it all starts. Whether you are a teacher or administrator, usually this is the first introduction we have to a child or adult who wants music lessons. Then there is that scary “first meeting”—we never know what to expect from the student (or parent) and they don’t know what to expect from us. I admit that over the years it gets easier to have that first meeting, but the butterflies always creep up on us, teachers, because we want to leave a lasting impression. It is like we are up on the *American Idol* stage and the whole world is ready to judge if we are the winner for their child’s musical journey.

Having taught for 18 years, I have found that the best thing a teacher can do to maintain a lasting musical relationship with his/her students is to laugh a little, smile and relax during the lessons! We are often caught up in the goals we set for our students—we need to learn this scale before this day and practice that song 10 times before that exam—we often forget to take even a few minutes of the class to unwind. Ask your students how their day is going; if you know their favorite movies, ask their opinions; ask them about sports; ask them questions where they feel that you have a vested interest. I have many male young students who often find it hard to “connect” with a younger female teacher. Once they ask me questions about

hockey and how the Calgary Flames are doing, I know they are in my corner. Find something they can relate to and something you can relate to as well. That starts a connection immediately.

Students always want to know that there is a safe place for them outside their own routine—parents/school/homework. They may want to chat longer than 3–4 minutes, but by opening the doors to conversation, you will gain a lot of trust by showing you care. Piano playing, learning notes and even memorizing those scales will come, I promise! Often, I see teachers say hi to their students, shutting the door behind them and there comes a C major scale. Of course, that may work for some students who don’t actually want to talk; but for others, especially adults, they need a friendly face.

I believe that all of us are meant to connect. Remember how it is when you go to the supermarket dealing with cashiers. Notice how they just say their routine sentence, you answer and then pay. Try asking them how their day is going; watch how their reactions change! We all have a story to tell or something to share, yet our busy schedules constant deadlines and pressures make us forget to stop, look, listen and smile.

The few minutes that we spend communicating with our students, on a great or a terrible day will guarantee a difference in the lessons. Just by doing something so small you will gain so much. Your students will stay with you years longer, they will work harder because they know you care about them personally and musically, and they will become more thoughtful and understanding people in their own world. Our role as teachers is more than just educating someone on how to play a C major scale properly or to memorize a List A piece. We are also helping our students through their crucial stages of development and teaching them social skills that will be beneficial to their lives.

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 the 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!

Recital Opportunities

HONOURS RECITAL & OUTSTANDING STUDENTS RECITAL (OSR)

The Honours Recital will be held in January 2015. The date for the OSR is yet to be determined.

1. Applications & Guidelines will be available on the website on September 15, 2014 and are due on October 15, 2014.
2. Applications will be in a Google Docs format, which will save ARMTA volunteers many hours of data entry.
3. Hard copies of the application will only be mailed if requested. Please email or call Marilyn Newbury at marnewbury88@gmail.com OR [403-619-3093](tel:403-619-3093) by September 15, 2014 to request a hard copy.
4. The minimum examination mark for both the Honours Recital & the OSR is 85%. Students will be notified if they qualify for the Honours Recital (top three marks in each category) or the OSR.
5. Teachers will be notified by email in September regarding advertising/donation opportunities for the Honours Recital. Teachers/businesses donating \$200 or more may have a scholarship(s) designated in their name and may also personally present the scholarship at the Honours Recital.

Please contact Marilyn Newbury if further information is requested.

Recital Opportunities

STUDENTS' RECITAL OPPORTUNITIES

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

For dates and details of the South recitals, please refer to www.ARM-TA-Calgary.com or contact Maury Michie premieremusic1@gmail.com

North Recitals

Location: St David's United Church at 3303 Capitol Hill Crescent NW.
Dates: Saturdays, Nov 22, 2014 & Feb 21, 2015, May 9, 2015 at 2:00 p.m.
Contact: North Student Recital Application Form should be sent to Ron Proctor ronaldproctor@shaw.ca

Joint Recital

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 ktompson11@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

Special Events, Workshops, Professional Development.....

A Tribute to Roberta Stephen A Life in Music — Composer, Teacher, Music Publisher

The Canadian Music Centre, Prairie Region presents *A Tribute to Roberta Stephen —A Life in Music— Composer, Teacher, Music Publisher*

Date: Sunday, September 21, 2014, 3:00 p.m.

Location: Scarboro United Church, 134 Scarboro Avenue SW, Calgary

This event is sponsored by the Rozsa Foundation, and with the support of the National Association of Teachers of Singing, Calgary chapter (NATS Calgary) and the Alberta Registered Music Teachers Association, Calgary chapter (ARMTA Calgary).

The concert will feature compositions by Roberta Stephen and by another composer published by Ms. Stephens Alberta Keys Music Publishing Company (Allan Bell). One of the aims of the event is to bring professional and a few young performers together on the same stage, a rare occurrence. There is a great line-up of professional and student performers including:

- Michelle Todd, voice
- Stan Climie, clarinet
- Colleen Athparia, piano
- Cantare Children's Choir
- Lucie Jones and members of the Mount Royal Chamber Flutes
- Kevin Chen, piano/composition
- Lily Quartet, string quartet
- Holly Kletke, voice

Canadian Music Centre, Prairie Region, NATS Calgary, ARMTA Calgary, and the Rozsa Foundation wish to pay tribute to her lifetime musical legacy in presenting this event. Octogenarian Roberta Stephen is an icon of Calgary's music scene and has also been important in the Alberta, and Canadian music arenas: Composer, Voice & Theory/Composition Teacher, Music Publisher, and advocate.

ARMTA Pizza "Forno" Party

A very special and unique event is planned for Calgary ARMTA

Date: Sunday October 5th (afternoon/evening) .

You will see an Italian outdoor pizza oven (forno), and take part in a Pizza Party Social. This will include custom-made Italian style pizzas (we can do gluten free), punch, salad, and dessert pizzas (apple crisp and chocolate). We will have Italian music and a great time. A few extra little surprises will also be included.

More information will be provided via email after the next executive meeting.

Mark your calendars!

Special Events, Workshops, Professional Development.....

Workshop By Organ & Keyboard Service Corp./ Thompson Organ Sales

Date: Saturday, Oct 4th (morning session). If enough people register, we will possibly offer a second afternoon session covering the same material.

Session Duration: Approx. 2 1/2 hours. Pre-registration is required.

Fees: The workshop is **free**; the event is being hosted by Thompson Organ Sales, and also the Rodgers & Roland Canada company has graciously offered to pay the facilitator's fees and expenses.

Location: The workshop will be held at our facility in the organ showroom:
Organ & Keyboard Service Corp./ Thompson Organ Sales
251084 Range Road 32
Calgary, AB, T3Z-1E7

Contact: To get more information and to register, please call our office [403-256-8188](tel:403-256-8188) or contact us via email at oksc@telusplanet.net.

CFMTA

On www.CFMTA.org find information about competitions for student performers and for student composers, essay contests for students, and how to nominate a fellow teacher for an award.

CFMTA conference 2015 July 8-11 in Vancouver (<http://cfmtavancouver2015.com/>) has announced adjudicators for the national piano competition: Sara Davis Buechner, Jamie Parker, Janet Scott Hoyt.

Calgary Contemporary Showcase and ARMTA-Calgary Branch Present:

Christine Donkin Opening the Door to Creativity: Composition Activities for Music Students

"Get teaching tips to help students come up with ideas, develop them, and write them down. From initial attempts through to sophisticated musical statements, we'll embark on a journey through the pitfalls, learning curves, and milestones of the average young composer, with a focus on activities that teachers can use to help inspire students while fostering creative discipline."

Please join us on **Wednesday November 19th from 9:30-noon** for this exciting workshop with well-known Canadian composer Christine Donkin.

In celebration of **Canada Music Week**, this workshop is **free for ARMTA members; \$15 for non-members**. The workshop will be held at Southwood United Church, 10690 Elbow Drive SW. For more information, please contact Katrina Thompson Fost at kthompson11@hotmail.com or 403-454-8859

ARMTA Provincial Annual General Meeting & Dinner

Friday, October 24 in Edmonton

Calgary members receiving Milestone awards:

- Donna Meyers
- Marian Parrott
- Nancie Redekop
- Janice Dahlberg
- Allen Reiser
- Blanche Coeman
- Linda Kunderl-Stall
- Madeleine Neufeld
- Bernadette Covey

Watch for restaurant details coming from the provincial administrator

Music Conference Alberta

Friday & Saturday, October 24-25

Westin Hotel & Conference Center in downtown Edmonton

Keynote Address: Ben Hepner

Early Bird Registration is \$295. Register online at www.musicconferenceab.ca by October 7

ARMTA sponsored sessions:

- *Bruce Vogt - *Our Schubert: the special intimacy of the music of Franz Schubert*
- *Bruce Vogt- master class
- *Clementi Sonatinas as "Little Concerti" with Michael Massey & Edmonton Youth Orchestra members

NATS, ASA, & AMEF are also sponsoring sessions for private studio teachers

Daily schedules, session outlines, speaker information are available at www.musicconferenceab.ca



Alberta Registered Music Teachers' Association

PROVINCIAL ROUND
of the CFMTA
National Piano Competition



2015

Performance Opportunity for
Advanced Piano Students
of ARMTA Teachers

START PREPARING NOW

for the next

Provincial Piano Competition

Saturday, March 7, 2015
Deer Park Alliance Church
Red Deer

First Place Winner will have the opportunity to
tour Alberta as the CFMTA Young Artist

AND

represent Alberta at the
CFMTA National Piano Competition

July 2015

Vancouver BC

Generous Prizes made possible through the continuing support of the Marek Jablonski Endowment Fund, Dorothy Buckley, the Thelma Johannes O'Neill Fund (ARMTA Edmonton Branch) and the ARMTA Recognition Fund.

Full details, including the application package, will be posted at www.armta.ca and will be updated as details are confirmed.

If you have any questions please be in touch with Dr. Dale Wheeler
dale.wheeler@rdc.ab.ca

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@essentia-talk.com
Newsletter Advertising	Amy Essenburg	403.888.7122	amy.essenburg@musicalmiles.ca
External Communication: (2nd VP)			
Publicity	Vacant		
New Member Convener	Vacant		
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	kthompson11@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



Back to Music

Select your dream piano now at
Steinway Piano Gallery Calgary
Steinway Designed Pianos and Roland Digital Pianos
with 25% off Piano Print Music*



STEINWAY & SONS

Boston
PIANO
DESIGNED BY STEINWAY & SONS®

Essex
PIANO
DESIGNED BY STEINWAY & SONS®

ROLAND PIANO
DIGITAL

www.steinwaycalgary.ca

#76 Heritage Gate SE, Calgary **(403) 460-7888**

Heritage Towne Centre (Next to Ashley Furniture, across from Costco)

*See in-store for details.

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 17

Music for Young Children 10

Long & McQuade 13

Precision Movers 15

Mount Royal University 2

Steinway Piano Gallery 27

Musespeak 10

Yamaha Pianos 18

Music Makers 28