

## Teaching with Technologies : Addled by Apps No More (Part 3 of 4)

By Rhona-Mae Arca

These days, many of our students have mobile devices. I jumped on the bandwagon primarily to keep up with my students.

In 2012, I bought my waterproof Fujitsu smartphone (Android). This fall, I purchased an iPod Touch (iOS). On Black Friday, I ordered a Samsung Galaxy Note 10.1 (Android).

At first, my eyes glazed over when shopping for apps. With so many to choose from, where does one start?

### Tips for Choosing a Music Education App (or any app, for that matter)

I use my iPod and Galaxy Note in the studio. Although I am multipurposing them, music education tool is one of the main functions.

I used the following search terms: “note reading”, “ear training”, “metronome”, “music theory”, “music games”, “score reader” and “notation”. There are other terms, but I was looking specifically for apps that would help students in these areas.

Limit your choices to popular apps. For instance, I only looked at those ones that were created by a top developer or had a four to five-star user rating. *(Read more on page 9)*



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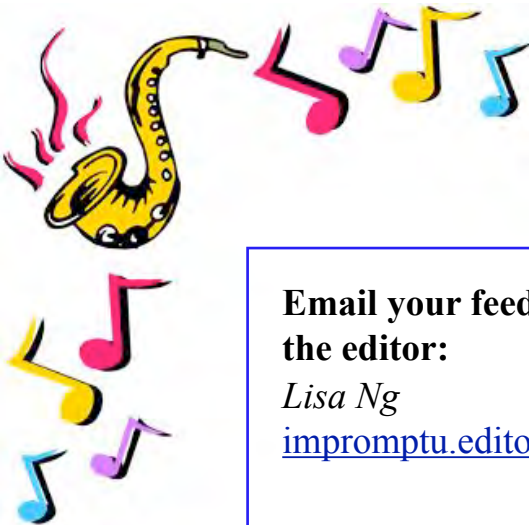
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## Correction:

The November 2013 column “Thank you ARMTA members for helping us become more friendly to the environment and save money” stated that beginning September 2013 the *Impromptu* newsletter was delivered through the Internet for the first time; indeed, it was the first time that members receive an electronic copy via the website as a result of their indicated preference in the renewal form. *Impromptu* was available electronically through the ARMTA website for the past five years.



**Email your feedback or articles to the editor:**

*Lisa Ng*

[impromptu.editor@gmail.com](mailto:impromptu.editor@gmail.com)

## PUBLICATION INFORMATION

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Publication: April 30

For advertising inquiries, contact:

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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

## Happy New Year!

New Year welcomes back the increase of daylight each day — another point in the cycle of seasons when many pause to review the past and contemplate future participation in community!

Soon you will receive an email from Vicki Martin, our new provincial administrator, inviting you to renew your membership with ARMTA and with our Calgary branch.

This edition of *Impromptu* has a “volunteer survey” asking what you may be interested in doing as an ARMTA member; and another survey for what you have already done as an RMT.

You may already have received a call from the Nominating Committee (Rita Thurn, Beth Olver, Marilyn Newbury) asking you to serve as a convener or executive officer for the branch. Maybe Judith Ammann from the provincial board will call, too.

You are being invited to participate in our March 17 AGM. If you normally come to general meetings, I challenge you to call a member who lives near you and offer a ride. If you are really brave, maybe you will invite someone you do not know yet!

In my nonmusic reading and studying, I have a growing interest in the proposition that humans are designed to belong, to be in relationship with others and to be in community. We tend to define and understand ourselves in terms of our relationships: parent, teacher, friend. Our relationships inform how we manage our resources of time, money and abilities.

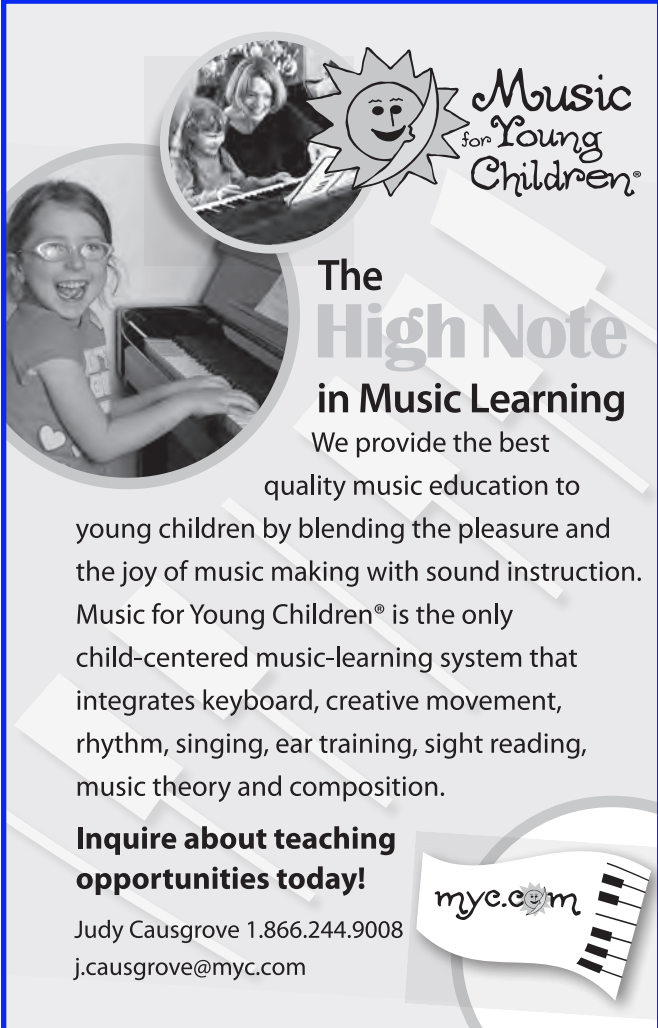
Opportunities to communicate with others electronically continue to expand. It becomes easy to replace personal contact with key strokes. Does electronic communication truly meet our human need for belonging, relationship and community?

Although electronic communications may promote growing and maintaining relationships with the people and communities with whom we already have face-to-face relationships, they cannot take the place of actually being together. Your ARMTA executive committee strives to offer opportunities for real personal connection with other teachers.

In this New Year of 2014, how will you grow your relationships within the ARMTA community?

*Beth Olver*

Calgary Branch



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# Jazzin' it!

By *Esther Bing* M.Mus, B.Mus, ARCT, RMT

I was in Grade 9 at Campbell Collegiate in Regina, when my friends were trying to get me to join jazz band. “It’s really fun! We get to go on trips! You’ll love it!” they told me. I replied, “I don’t even like jazz music. It’s for old people!” Nevertheless, I joined.

I had already pledged my life to classical piano study, dreaming of continuing my education at university, and whatever opportunities followed after that. Little did I know how much I would love to play in jazz band, and that it would spark a life-long urge to learn, I mean *really* learn how to play the piano.

I remember being on a jazz band trip in Toronto (Music Fest, I think) and seeing Oscar Peterson play. We were in the standing-room section in the stadium. One of my friends used the word “improvise” to describe what we were hearing. This was the first time I’d ever heard the word applied to music. Having realized that Mr. Peterson was actually improvising and not just playing from memory blew my mind! It made me wonder, “How does he do that?”

Unfortunately, my efforts at the time to seek a teacher, or any kind of guidance to explore improvisation in the Jazz realm fell flat. I registered myself for jazz piano lessons; however, my teacher didn’t know how to teach what he did — I’d spend the lesson time sight reading written-out scores in jazz style. All I knew to do was to read theory books on the subject. I think I went through about three of them before I quit jazz band a couple years later, to focus on my classical playing.

Fast forward to age 25 — I graduated with a Master in Piano Performance from The Boston Conservatory. I was teaching piano at the Steinway dealer in Boston, overlooking Boston Common — a very small version of Central Park. For the first time in my life, I no longer had the weekly rigmarole of piano lessons. I was “free” — free to be an artist, free to have my own opinions, if I dare! Free, is a very scary place to be!

I began to think about jazz again. Feeling annoyed that unless I was actively practising, I would never have anything “ready” to play, it appealed to me to learn how to improvise at the keyboard. I just wanted to play the piano, it didn’t matter where or what. Being a poor ex-student on a very meagre income, I began lesson swapping with my boss, who graduated from Berkeley College of Music with a Master in Jazz. Although our schedules only allowed for about four lessons in total to be swapped, I began to learn about playing guide tones (the 3<sup>rd</sup> and 7<sup>th</sup> of a chord) in the right hand while playing the bass notes in the left hand. This was interesting to me, but I still didn’t feel any closer to being able to play jazz.

At 28, I moved to Calgary, where my parents were living at the time. I began teaching piano and decided to look for a jazz piano teacher once again. Derek Stoll was recommended to me. Unfortunately, I had only a few lessons



before I had to stop due to an injury. It seemed like I would never even get to start what I had set out to do! However, I did learn from Derek about rootless voicings for jazz chords, and that I might want to start working on ii-V-I in all the keys, using these voicings.

About 5 years later, I saw the flyers for CASS Jazz Connection, and decided that I should register. We learned a lot about improvising and jazz in general, and were encouraged to compose for the band we were placed in. I ended up writing a song called *Bad Cat* (after my cat, Ziggy), which the band played at the final performance. It was fun to get that feeling back of playing with a jazz band! I was lucky enough to play the tune again with Derek's own jazz quartet, *Verismo*, for the CASSA fundraiser that year. There I was, living out my dream, but it was short-lived.

Now, without giving away my actual age, let's fast forward through a divorce, a new marriage, a successful piano studio, and a recovery from a repetitive strain injury. The time seemed right this past summer 2013, to pick up my dream of becoming a jazz pianist and learning to improvise. I registered for CASSA's new Jazz Keyboard Workshop. The title of this workshop appealed to me – *Jazz Keyboard Workshop!* Yah!

A couple of days before the workshop, I was so excited, I pulled out my old *ii-V<sup>7</sup>-I Progression* book by Jamey Aebersold, and began to refamiliarize myself with the chords. The workshop was held for four days in August. The first day, I met my classmates — a fellow piano teacher, a couple of school music teachers, a couple of teenage students, a dad who played for his church and a composer from the University of Calgary. All of us were there for different reasons, but we all wanted to learn the same thing.

The instructor, Derek Stoll, introduced himself. I was surprised to learn that he has a degree in composition, and I bet it surprised most of us to hear that his main instrument is actually the bass! He is an extremely talented jazz pianist, as you may know. Jennifer Oikawa, the assistant instructor, introduced herself next. Her story really spoke to me. Like many of us, she had a classical piano upbringing through her school-age years (studying with Linda Kundert-Stoll). Afterwards, she studied theology, moving towards a nonmusic career, but took jazz piano lessons (first with Derek, then with other teachers in L.A. where she resides). It took many years, but eventually, she came back to the piano, realizing that she wanted to do it as a career. She is a wonderful jazz pianist, and even has her own album called *Project One*.

On day one of the workshop, we learned the brief history of jazz pianists. We got a list of suggested listening, and we watched significant performances on YouTube. We also got to improvise, which with the guidance of the instructors, got better as it went on.

The next day, we got a crash course in jazz theory. I knew a lot of it from before, but there are so many layers to music, and there were many things that I understood much better because of hearing it again. Our homework was to compose something. Scary!

Day three, everyone came with their twelve-bar compositions. We were asked to improvise (mostly using the blues scale) on the chord changes of our compositions (mostly the blues). We were divided into groups in order to have more one-on-one time with the instructors. I learned a lot about improvising through this process. Those who wanted could have someone else play their chord changes, while they focused on their right hand

improvising. Because of my previous training, I wanted to try doing it all on my own. I composed a sequel to *Bad Cat*, which I called *Crazy Cat*. It was really fun for me to play!

On the final day, John de Waal, Derek's associate drummer, came to practise with each of us, while Derek played the bass. We had to perform our pieces in the afternoon. It was interesting to hear all the compositions. There was a Latin one with maracas, a lively country-type composition, and one with a sultry James Bond-like feel!

A small group of relatives joined us that afternoon. It was an easy-going crowd to mark the end of the workshop. I was sad that it was over. I felt a fire had been lit in me, knowing that I had gotten closer to my dream of becoming a jazz pianist and improvising! I knew I couldn't let it go this time. I walked up to Derek Stoll, and asked him if he had room for another student. He said, "Sure, how are Tuesdays?" So now, I am taking my dream one week at a time, and enjoying every minute of it!



On October 21, 2013 I performed my *Crazy Cat* at the ARMTA General Meeting, in honour of *CASSA's 20th Anniversary*. I was excited to do it, though a little scared, but I know that every step brings me closer to my goal!

*Esther Bing* comes from a musical/artistic family, and has been teaching piano since she was fourteen years old. She received a Bachelor Degree in Piano Performance from the University of British Columbia under the instruction of Henri-Paul Sicsic & Jane Coop, and a Master Degree in Piano Performance from The Boston Conservatory under the instruction of Michael Lewin. She has maintained a private piano studio in Calgary since 2003. In February 2014, she will be a branch instructor for the Conservatory at Mount Royal University.

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# *Annual General Meeting*

9:30 Monday, **March 17**, 2014  
First Church of the Nazarene  
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*"It is ALWAYS and FOREVER about the Sound!"*

By **Jean Auger-Crowe**, our guest speaker

Provincial **Milestone Awards** presentations to

Pauline Ashley  
Aino Robinson  
Elizabeth Szojka  
Nathene Arthur

Election of officers  
Review of our financial management  
Presentation of new budget

15% of our 170 members must be present so that we can conduct the business of the association, especially approval of the budget and election of officers.

## **About Jean E. Auger-Crowe**

Jean has been teaching Advanced Theory and History in Calgary since 1979. As well as running a private studio, she has taught for the Mount Royal University Conservatory and Academy Program and has taught sessional courses in both Theory and Analysis at the University of Calgary. Jean has developed a model approach to the study of harmony — an approach which engages the whole musician, that is performer, listener and composer.

Jean has a degree in Theory and Composition from the University of Western Ontario where she studied with Canadian composer, Dr. Gerhard Wuensch. It was with Dr. Wuensch that her philosophy of approaching the teaching of theory through composition began to take shape.

Jean also has a Master in Musicology from the University of Calgary (1985). Her thesis, *Tonality and Elusiveness in Selected Mélodies by Gabriel Fauré* focused on tonal structures and their integration with the other constituent elements.

Jean is putting the finishing touches on a Harmony textbook, which presents her holistic approach to the teaching of Harmony.



## Added by Apps No More (Continued from page1)

Check how frequently an app is updated and whether technical support is available. User reviews are also informative.

Be mindful of an app's size and the amount of storage space on your device. Mobile technology, like computers, becomes sluggish and glitchy when full (or nearly full).

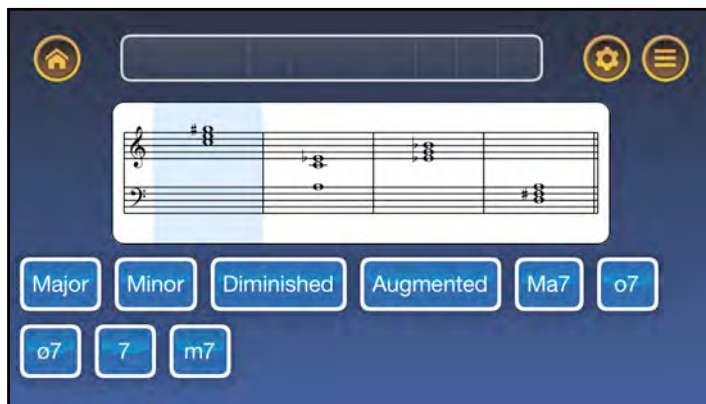
Finally, get recommendations from fellow musicians. Two comprehensive lists can be found on <http://coach4technology.net/> (David Brian Williams, PhD.) and <http://www.davidstory.ca/> (David Story).

Below is a list of some of the music education apps that my students, fellow teachers or I have used and enjoy:

### Note Reading, Theory, Rhythm and Ear Training

#### iOS

- Master in a Minute (FREE)
- Music Reading Essentials (\$2.99)
- Music Theory Pro (\$4.99)
- My Note Games! (FREE) | My Note Games! full version (\$6.99)
- Note Works (FREE)
- Rhythm Lab (\$2.99)
- Tenuto (\$3.99)
- Theory Lesson (\$2.99)



Music Theory Pro

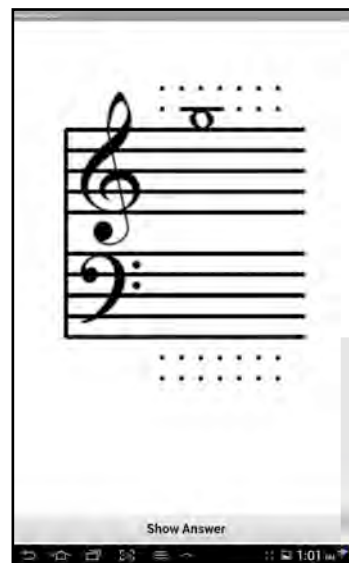
#### Android

- Music Note Flashcards (FREE)
- Music Note Quiz (FREE)
- Music Tutor Sight Read Lite (FREE) & Music Tutor Sight Read (\$2.99)
- My Piano Assistant (FREE)
- Perfect Ear Free and Perfect Ear Pro (\$0.99)
- Perfect Ear 2 (FREE) | Perfect Ear 2 Pro (\$1.99)
- Piano Sight Read (FREE)
- Rhythm Sheep (FREE) | Rhythm Sheep full version (\$1.27)
- Simply Music (FREE)

### Metronome and Tempo Related

#### iOS

- Metronome C<sub>1</sub> – MetroTimer (FREE) | MetroTimer full version (\$1.99)
- Tempo – Metronome with Setlists (\$1.99)
- Tempo SloMo (FREE)



Music Note Quiz

## **Android**

- Metronome Beats (FREE) | Metronome Beats Pro (\$2.95)
- Soundcorset Metronome & Tuner (FREE)

## **Other Music Apps**

### **iOS**

- Garage Band for iPhone (\$4.99)
- iReal b Music Book & Play Along - AKA iReal b Pro (\$7.99)

### **Android**

- iReal b Music Book & Play Along – AKA iReal b Pro (\$10.99)
- PocketBand Pro (\$10.20)



**iReal b for iOS and Android**

I describe many of these apps in detail on my blog: <http://bustedpianostring.com>. There are also links to install these apps onto your mobile device.

## **Teaching Applications for Music Education Apps**

I encourage my students to install a note reading app, a music theory app and a metronome app onto their devices. Sometimes, I will assign “study your note names with X app” for homework.

My favourites to recommend are:

For iOS devices: Music Reading Essentials, My Note Games, Tenuto, Music Theory Pro, MetroTimer, iReal b

For Android devices: Music Tutor Sight Read, My Piano Assistant, Perfect Ear 2, Music Note Quiz, Metronome Beats, iReal b

The iOS note reading apps listed are broken down into stages or levels and can track accuracy. Perfect Ear 2 and Music Tutor Sight Read for Android can track accuracy.

If a student has been away for several weeks or hasn’t practised, I make the student review notes, keyboard geography or rhythms at the beginning of the lesson. Meanwhile, I check theory homework, review notes from the previous lesson or make a cup of tea.

I use a metronome app more than a traditional metronome. Using the “Tap tempo” feature, I can check the tempi in various sections by tapping the student’s tempo while he or she plays. I then jot down the variations in my notes and later, the score.

I use MetroTimer on students who refuse to count out loud. My iPod is placed close to the score where they can see the flashing light out of the corner of their eye. I purposely pick the cartoon voice setting (H), which relentlessly counts “1 & 2 &...”

I recently tested Perfect Ear 2 on a transfer student who detests technique. I selected the Scales Dictionary and placed the tablet on the music desk. She looked at the green dots on the keys, which showed the E natural minor scale. My student followed along in the score on my tablet while the notes were played. Then, it was her turn. We did this with all of her E minor scales. It worked extremely well.

I plan on using the Rhythmic Dictation, Rhythm Drills and Interval Singing elements of Perfect Ear 2 in lessons. The Music Theory articles and the Circle of Fifths are welcome additions to this new version, released this month.

For fun, I installed a decibel meter app on my iPod. I wanted to show a student just how flat her dynamics were.

I choose the app that best meets the student's need at that moment, regardless of operating system (iOS or Android). However, if it's an app that I want a student to use at home, I will reach for the one that matches the operating system on his or her mobile device. Having said that, I am more comfortable and proficient with Android.

### **Ease Yourself (and Your Device) In Gently**

As with any bit of technology, ease yourself into using apps. You can start by giving your students a list of apps to try. Ask your students to give you a demonstration on how the app works. That's exactly what I did for several years.

I learned the hard way that it is best to add apps gradually. Some apps may conflict with each other. It is also possible to overburden your device. This combination resulted in my phone crashing repeatedly before it spiraled into an unending restarting loop. I had to send it back to Japan for repairs and bought a cheap Windows 8 phone as my backup.

Now, with my iPod, smartphone and tablet, I can spread out the apps so that one device isn't overloaded. At last, I am no longer addled by apps.

– ***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.*



**Decibel 10th for iOS**

## **HONOURS RECITAL**

- \* featuring students of ARMTA members with top three examination marks in various categories
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- \* awarding of medals and scholarships
- \* SHAW TV will be taping for ten broadcasts between February & June: watch for emails for dates and times
- \* thank you to all who donated and sponsored this event

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# To Go or Not to Go to Conference?

By *Barb Robertson*

Conference in Chicago in March 2014 organized by MTNA (Music Teachers National Association) — CFMTA has worked hard so that Canadian teachers can go at MTNA member rates. My dilemma is: To go or not to go?

I have been through several phases in my life: a young teacher (with no money), a teacher with young kids who needed me at home, a teacher with school-age kids (who spent my money), a teacher with a few students (and no money), a teacher with lots of students (and more money, but no time), and as such, professional development *seemed* out of the question.

Financially, there are costs to attend conferences: registration fees, travel and hotel costs, meals, transportation, not to mention missed lessons. For some, there are babysitting costs; for others, the spouse also wants to come. There is the expense of additional sightseeing before or after the conference (and add in collateral damage — a husband who loves to support local businesses while I am gone!) Fortunately, the conference and travel/accommodation costs are all income tax deductible.

Timewise, there are missed lessons, missed practice, childcare, elderly care, and for most of us, there are too many other things happening in our busy lives.

Is it worth the time and money to go to a conference? What if there aren't enough sessions that will help me? Money and time are the factors to consider.

In the last ten years, I have been to multi APTA conferences: Peak Performance in Calgary (2005), CFMTA/MTNA/RCM conference in Toronto (2007), CFMTA in Regina (2011), CFMTA in Halifax (2013), Music Conference Alberta, and provincial and local workshops and master classes.

Why have I decided that attending conferences is now a priority? Have I found financial funding or have I suddenly got a lot of free time?

APTA conferences: Every year there are inspirational and motivational speakers with master classes, concerts, and concrete sessions for piano teachers. Why would you not go?

2013 — Music Conference Alberta: The advertising was not terrific, the sessions did not sound outstanding, but WOW, I learned and I was inspired. The disappointment was sitting in a session with five to ten teachers, I realized that hundreds of other teachers were missing out. There were sessions applicable to piano teachers, voice teachers, string teachers, band teachers and choir directors . . . Were you there?

2013 — Halifax CFMTA: Yes, I was disappointed that of the two weeks in the Maritimes, I spent the hottest, sunniest days in sessions. I was even more disappointed that there were too many sessions running concurrently that I had to miss so many other inspirational sessions.



2011 — Regina CFMTA: Music teachers can have fun — some of us still remember and laugh about our travel to Regina. Educationally, I still use the physics analogy with a ball when I teach ritardando and accelerando.

2007 — Collaborative Conference in Toronto: Poor planning as I tried to run from session to session to get parts of everything! How often do we get to watch “real” composers working “live” with students in master classes and say to ourselves, “I wish I had thought of doing it that way”?

2005 — Peak Performance in Calgary: Thanks to Linda Kundert-Stoll who got me involved in the committee and made me register for the conference. I am now a believer in conferencing.

Basically, the more conferences I attend and the more I teach, the more I realize there are things that I do not know. In this world where “instant gratification” is expected, our reasoning could be fallacious: Do we lose weight because we go to the gym once? Do we become better pianists with only one practice? Do we become healthier after having one healthy meal? Do I instantly become a better teacher after attending one conference? Of course not. But as teachers, we know that it is all the experiences that make us who we are.

We cannot afford to be content with our teaching. We need to be inspired and motivated — the old dog needs to be taught a few new tricks.

As teachers, it is our responsibility to learn, to be inspired and to be motivated. We cannot do the best for our students by isolating ourselves in our studios. We owe it to our students to explore as many musical and educational experiences as we can by attending conferences, concerts, courses and networking with colleagues.

As teachers, we always push our students to go to concerts, to practice, to better themselves. As human beings, we should all try to better ourselves whether we are teachers or students. I challenge all of you to make a New Year’s resolution: attend at least one workshop or conference in 2014.

For me, the question is still there: MTNA 2014 in Chicago — to go or not to go?

***Barbara Robertson** was educated in Manitoba with a Bachelor of Education, Bachelor of Arts, Pre-Master in Music Education and an ARCT in Piano Pedagogy. She was a music specialist in elementary schools in Manitoba for 10 years. Barb moved to Calgary 22 years ago. She has a large piano/theory studio in NW Calgary. She directs the youth choir at St. Thomas United Church.*

## Branch Workshop

### Master class with Dr. Lana Henschell

(Royal Conservatory Grade 3–8 Romantic repertoire)

**Location:** Steinway Pianos of Calgary

**Date & Time:** Feb 8 (5:00-7:00 p.m.)

**Fees:** \$10 for each participating student, \$10 for each non-member teacher, free for member teachers.

**Contact:** Participants should email Mila Brandman at [mbranma@telus.net](mailto:mbranma@telus.net) or phone (403) 284-9313 to reserve a spot.

### About Dr. Lana Henschell

Calgary native, Lana Henschell, graduated with her Doctoral Degree in Piano Performance from McGill University in 2010. She received both her undergraduate and graduate degrees in piano performance from the University of Calgary under the tutelage of Marilyn Engle. Lana has received grants from the Canada Council for the Arts, the Alberta Foundation for the Arts and has won top prizes in competitions such as the International Stepping Stone of the CMC and Eckhardt-Gramatté National Piano Competition. In addition to performing solo and collaborative concerts in and around the Calgary area, Lana teaches privately and sessionally at the University of Calgary, adjudicates music festivals and gives master classes.





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# Student Recital Opportunities



## Honours Recital

- January 26, 2014, 3:30 p.m. at River Park Church
- Our top exam students (grade one to diploma) receive awards in January for the previous year's achievements
- Contact Marilyn Newbury [marnewbury88@gmail.com](mailto:marnewbury88@gmail.com)
- A \$10 donation is requested from each family participating in an ARMTA recital.

## Outstanding Student Recital

- February 2, 2014, 3:00 p.m. at St Peter's Anglican Church
- High achieving students are invited to perform
- Contact Natalie Brodsky [bleocam@telus.net](mailto:bleocam@telus.net)
- \$10 donation is requested from each family participating in an ARMTA recital.

## 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.
- 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 Steinway Piano Gallery at 9618 Horton Rd. SW.
- Sundays 2:30 p.m. February 2 and May 11.
- South Student Recital Application Form to be sent minimum 10 days in advance of recital to Karen King [karenashleyking@gmail.com](mailto:karenashleyking@gmail.com).

## North Recitals

- will be held at St David's United Church at 3303 Capitol Hill Crescent. NW.
- Saturdays 2:00 p.m. November 16, (TBD)February 22, and May 24
- North Student Recital Application Form to be sent minimum 10 days in advance of recital to Ron Proctor [ronaldproctor@shaw.ca](mailto:ronaldproctor@shaw.ca)

## 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](mailto:kthompson11@hotmail.com)

Application forms and additional information for all recitals are available in the members area of our website [www.ARM-TA-Calgary.com](http://www.ARM-TA-Calgary.com)

# Calendar of Events January - July 2014

<b>January 26</b>	<b>Honours Recital</b>
January 27	NATS Monday Morning Mocha, Latte & Chai Chat 10:00-11:30 a.m.
January 31	Calgary Concerto Competition (C3) entry deadline
<b>February 2</b>	<b>Outstanding Student Recital 3:00 p.m. St Peter's Anglican Church</b>
<b>February 2</b>	<b>South Student Recital 2:30 p.m. Steinway Pianos of Calgary</b>
February 8	ARMTA Provincial Board Meeting
<b>February 8</b>	<b>Branch Workshop: 5:00 p.m. List C music grades 3-8 with Lana Henschell</b>
<b>February 10</b>	<b>Branch Budget Meeting</b>
February 16-17	Calgary Concerto Competition (C3)
February 17	APTA Piano Festival registration deadline
<b>February 22</b>	<b>North Student Recital 2:00 p.m. St David's United Church</b>
February 24	NATS Monday Morning Mocha, Latte & Chai Chat 10:00-11:30 a.m.
<b>March 17</b>	<b>Branch AGM 9:30 a.m. First Church of Nazarene</b>
March 22-26	MTNA National Conference in Chicago, Illinois
March 31	NATS Monday Morning Mocha, Latte & Chai Chat 10:00-11:30 a.m.
April 1	NATS Songfest entry deadline
April 5-6	Kensington Sinfonia Concerto Competition
<b>April 7</b>	<b>Branch Executive Committee Meeting</b>
<b>April 10</b>	<b>Impromptu submission deadline</b>
April 13	Calgary Concerto Competition winner performances
April 13	NATS World Voice Day workshop
<b>April 13</b>	<b>Branch workshop: Canadian music with Linda Kundert-Stoll</b>
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 7-10	NATS Songfest
<b>May 11</b>	<b>South Student Recital 2:30 p.m. Steinway Pianos of Calgary</b>
May 11	Kensington Sinfonia concerto competition winner performance
<b>May 12</b>	<b>Branch General Meeting 9:30 a.m.</b>
<b>May 24</b>	<b>North Student Recital 2:00 p.m. St David's United Church</b>
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
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

## ARMTA Calgary Branch Executive Committee

### Executive Officers:

President	Beth Olver	403.254.6008	<a href="mailto:soundsofmusic@shaw.ca">soundsofmusic@shaw.ca</a>
Past President	Rita Thurn	403.202.0429	<a href="mailto:rita_thurn@telus.net">rita_thurn@telus.net</a>
1st Vice-President	Marilyn Newbury	403.619.3093	<a href="mailto:marnewbury88@gmail.com">marnewbury88@gmail.com</a>
2nd Vice-President	OPEN		
Secretary	LaDona Ahenda	403.815.0725	<a href="mailto:aahenda@shaw.ca">aahenda@shaw.ca</a>
Treasurer	Priscilla King	403.239.8383	<a href="mailto:kingtientak@gmail.com">kingtientak@gmail.com</a>
Treasurer in training	Sharon Carne	403.239.3784	<a href="mailto:scarne@telus.net">scarne@telus.net</a>

### Internal Communication: (Treasurer)

Branch Administrator	Tanya Foster	403.686.2398	<a href="mailto:tanyargates@hotmail.com">tanyargates@hotmail.com</a>
Web maintenance	Tanya Foster	403.686.2398	<a href="mailto:tanyargates@hotmail.com">tanyargates@hotmail.com</a>
E-mail & Telephone	Barb Robertson	403.241.1002	<a href="mailto:barbrob@telus.net">barbrob@telus.net</a>
Newsletter Editor	Lisa Ng	403.256.8714	<a href="mailto:Impromptu.editor@gmail.com">Impromptu.editor@gmail.com</a>
Newsletter Distribution	Josee Robitaille	403.547.6541	<a href="mailto:josee@essentialtalk.com">josee@essentialtalk.com</a>
Newsletter Advertising	Amy Skinner Essenburg	403.236.9156	<a href="mailto:askinner@musicalmiles.ca">askinner@musicalmiles.ca</a>

### External Communication: (2nd VP)

Publicist	Lynne Dale	403.203.9111	<a href="mailto:ldale@shaw.ca">ldale@shaw.ca</a>
New Member Convener	OPEN		
Archives	Karen Gloge	403.254.4842	<a href="mailto:rgloge@shaw.ca">rgloge@shaw.ca</a>

### Education, Students, Social: (1st VP)

Workshops/Events	Mila Brandman	403.284.9313	<a href="mailto:mbranma@telus.net">mbranma@telus.net</a>
Joint Recital	Katrina Thompson	403.454.8859	<a href="mailto:kthompson11@hotmail.com">kthompson11@hotmail.com</a>
Coffee and Food	Rita Thurn	403.202.0429	<a href="mailto:rita_thurn@telus.net">rita_thurn@telus.net</a>
Honours Recital	OPEN/Marilyn Newbury		
Outstanding Student Recital	Natalie Brodsky	403.720.4785	<a href="mailto:bleocam@telus.net">bleocam@telus.net</a>
Student Recitals	Ron Proctor	403.922.9917	<a href="mailto:ronaldproctor@shaw.ca">ronaldproctor@shaw.ca</a>
Student Recitals	Karen King	587.284.1217	<a href="mailto:karenashleyking@gmail.com">karenashleyking@gmail.com</a>

### Delegates & Representatives (President)

PPG (Piano Pedagogy Group)	Alicia Romero, Advisor Gillian Siddall, President		<a href="mailto:info@calgarypianopedagogygroup.ca">info@calgarypianopedagogygroup.ca</a>
Liaison Convener	Looi Tan	403.619.9990	<a href="mailto:info@musicaacademy.com">info@musicaacademy.com</a>
ARMTA Board 1	Barb Robertson	403.241.1002	<a href="mailto:barbrob@telus.net">barbrob@telus.net</a>
ARMTA Board 2	Melodie Archer	403.251.3805	<a href="mailto:mel.lynn.archer@gmail.com">mel.lynn.archer@gmail.com</a>
CFMTA delegate	Beth Olver	403.254.6008	<a href="mailto:soundsofmusic@shaw.ca">soundsofmusic@shaw.ca</a>

(updated Jan 09, 2014)

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## ARMTA Calgary Honoured Member Nomination Form - 2014

At previous ARMTA General Meetings, members have been honoured for their service to the Calgary Branch. If you know a member that you feel should be so honoured, please complete the following form and submit the information to Branch Administrator, Tanya Foster: [tanyargates@hotmail.com](mailto:tanyargates@hotmail.com) or 176 Marquis Grove SE Calgary, AB T3M 1M8

Criteria includes service at primarily within the branch, but also provincial and national levels, as well as community music service (ensemble, choir, ....). Please attempt to include dates for years of service.

I nominate \_\_\_\_\_ ,  
in recognition for the following areas of service:

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

### Member Survey - 2014

The ARMTA executive would like to maintain a record of past service to the branch. Please fill out and submit the information to Branch Administrator, Tanya Foster: [tanyargates@hotmail.com](mailto:tanyargates@hotmail.com) or 176 Marquis Grove SE Calgary, AB T3M 1M8

Name \_\_\_\_\_ Year joined Calgary Branch \_\_\_\_\_

Service at branch level: List positions and years in the position

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Service at the provincial level: List positions and years in the position

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Service at the national level: List positions and years in the position

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Community musical service: List positions and years in the position

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**ARMTA Calgary needs you to make it a vital organization that is of benefit to all members. Please fill in the questionnaire indicating how you may contribute as a member.**

Thank you to those who have already submitted this information. Some categories have changed, and you might consider looking at this again.

Indicate where you can help and send to LaDona Ahenda at [aahenda@shaw.ca](mailto:aahenda@shaw.ca).

- Serve as an executive officer.
- Serve as the convener of a committee.
- Assist the Social Convener with refreshments.
- Substitute teach for a colleague who is on leave (contract work)
- Chair a Student Recital.
- Give mock exams for students of a fellow teacher (contract work)
- Mentor a fellow teacher.
- Share your specialization with ARMTA/PPG (e.g. recitals, improvisation, master classes, games, young beginners, etc.) at workshops or meetings.
- Write an article for Impromptu.
- Other (please specify):

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**Comments:**

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**Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Email:** \_\_\_\_\_