

Calgary Branch
ARMTA
Alberta Registered Music Teachers' Association

Impromptu

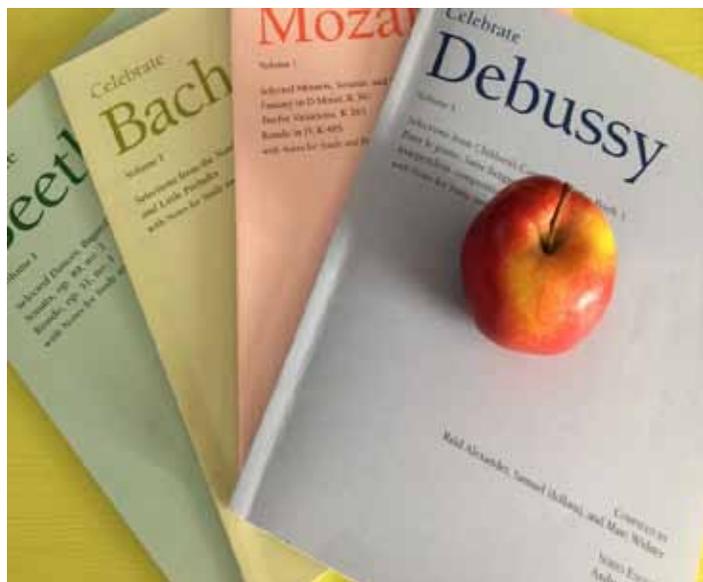
Motivating Musicians (Part 2 of 4)

By Karen King

The first article of this series finished by saying that the music teacher's ultimate goal is to develop intrinsically motivated students. Students who play with boundless motivation perform regularly, infuse personality into their pieces, and enjoy their music without being pushed towards a goal or deadline. But what about intrinsically motivated teachers? If we spend our lives motivating others, what motivates us? Most importantly, if we as teachers lose our sense of motivation, how can we effectively motivate others?

Arguably, the teachers' most important job is to convince their students in only thirty minutes per week that playing an instrument is the most worthwhile thing they have ever done. To reverse the roles, when was the last time someone convinced you that teaching an instrument was the most worthwhile thing you have ever done? If we consider all the great concert performers in history, it has typically been teachers who inspired them to reach their peak personal performance. While other concert artists may have served as their idols, it has largely been teachers (or parents as teachers) who inspired the great performers to reach the concert stage. That said, no intrinsically motivated concert master has been taught by an unmotivated teacher. In order to become a motivated teacher, we must understand the two types of motivation and how they can work in tandem.

As discussed previously, intrinsic motivation comes from within and is guided by personal interest and enjoyment. Extrinsic motivation comes from outside forces and the activity is done in pursuit of an outside, separable goal. Remember that while intrinsic motivation is very meaningful, there is a significant place for extrinsic motivation and all types of motivation are beneficial.



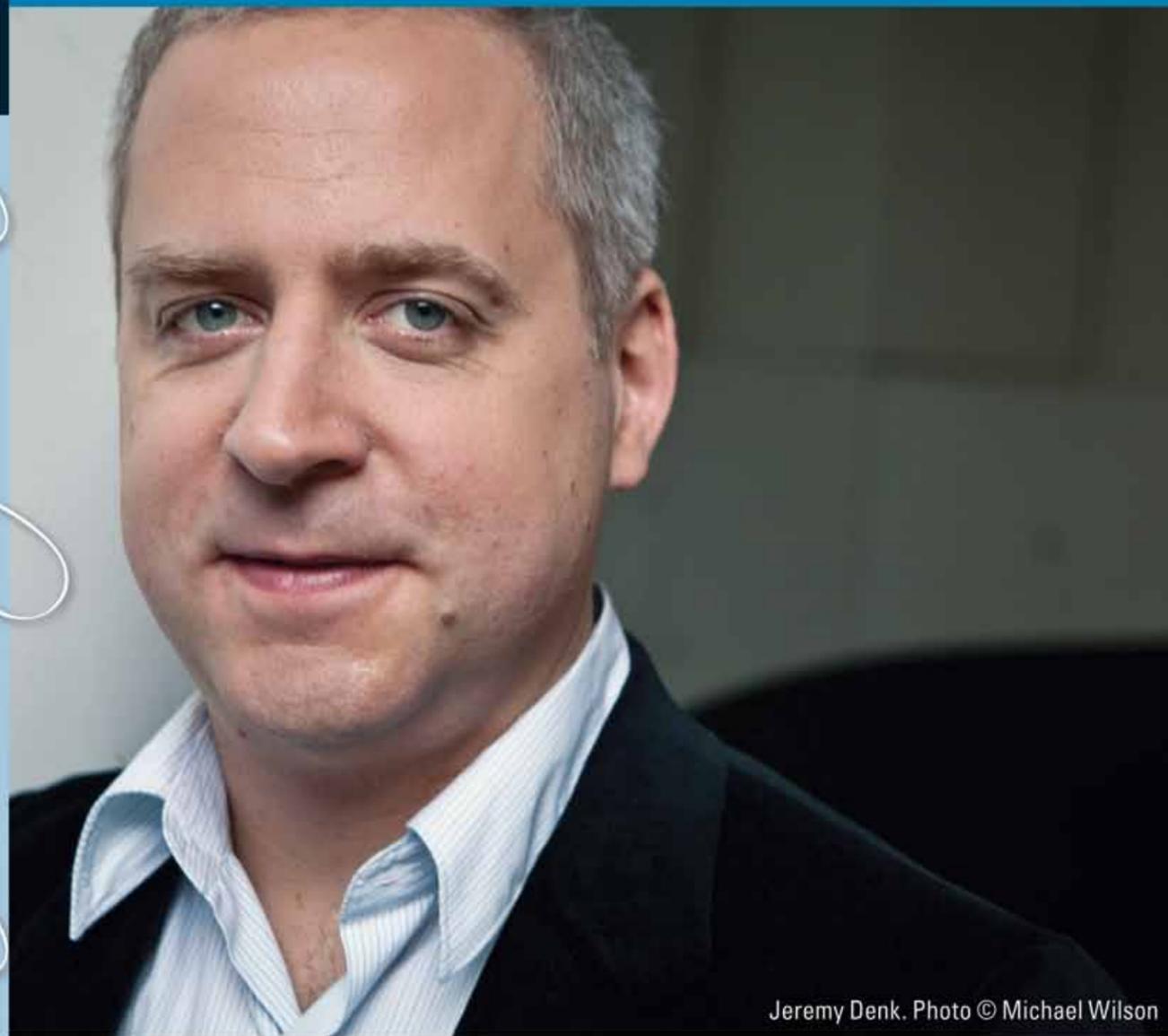
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Intrinsic Motivation for Teachers

Surely you have a piano that you walk past daily. Surely you have not played all of the works of Albeniz or the Barber Excursions. Surely you have a favourite piece from your performing past that you could still sit down and play. To be an intrinsically motivated teacher means playing daily simply for the joy of personal expression! Remember that when intrinsically motivated teachers have a choice between ignoring their instrument, or ignoring the rest of the world, they let the rest of the world pass them by and choose to focus on their instrument. Building off Deci and Ryan's Self-Determination Theory, here are three ways to support intrinsic motivation in teachers:

Continued on page 8

international superstars



Jeremy Denk. Photo © Michael Wilson

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— *The New York Times*

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ARMTA

IMPROMPTU

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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

Memories of summer by the lake with the sounds of the birds, the wind, and the water seem in the distant past as Calgary receives more snow. This time I believe that it is winter, and this snow will stay. Summer also seems like a distant warm memory, as the fall has been very busy. My ears and brain have been filled with music and workshops, with chances to network with other teachers. ARMTA and our members have been involved in several of these activities.

September started with the wonderful tribute concert dedicated to Roberta Stephen, and her commitment to Canadian music. I thank our members who participated in the concert, reception and the planning, and I appreciate those of you who came to support Roberta.

A few days later, many piano teachers were in Red Deer for the APTA conference. The next morning, my first student was already benefitting from tidbits from the conference. Our members attended, presented, and performed there. I am amazed that the more I think I know, the more there is to learn.

The next weekend, ARMTA members and families enjoyed social time assembling pizzas and cooking them outside in the *forno*, eating and getting to know each other. Rumours are that pizzas even went flying through the air.

After the October ARMTA Calgary General Meeting, teachers were in awe as Sharon Carne used her cymascope to give a visual image of sound and vibration. Music is a physical energy that travels in a wave through the human body, faster than it goes through the air.

ARMTA and NATS members, Choral and Band directors, and String teachers networked at Music Conference Alberta in Edmonton. Listening to Ben Heppner reminded me how important we are as music educators. Watching and listening to the commitment and involvement of the Alberta Youth Choir brought tears to my eyes.

There have also been provincial meetings, including the ARMTA AGM, where several of our members received Milestone Awards.

How many workshops, meetings and concerts have I missed? Yes, it has been a fall, full of musical events, not to mention finding time to teach! Your marvelous local executive is doing so much to keep the ARMTA administration and the ARMTA programs functioning.

There are several new executive members who have come on board in the last few months. It is fabulous to have new and young faces, and fresh new ideas. They have met twice this fall, and between meetings, they are working tirelessly on the Honours Recital, Outstanding Student Recital, (overwhelming response to these two events), Student Recitals, Playathon, *Impromptu*, Advertising, Web site, and the list goes on. We have members ready to help each other. Members are offering ideas for online payments, etc. The executive members know the benefits of ARMTA Calgary and are working on your behalf. Please consider joining them. We will be searching for new executive members in January. ARMTA is a great organization. What can you do to keep ARMTA Calgary helping our teachers, their students, and the Calgary music community?

Barb Robertson

DREAM – Digital Resource Exchange About Music

The research team at the Faculty of Education, Queen's University; CSLP, Concordia University and The Royal Conservatory has developed a new digital tool—Digital Resource Exchange About Music (DREAM), a bilingual website where music teachers can view descriptions of digital tools, rate them, and share tools that help them and their students.

You can see DREAM by going to <http://dream-musictool.ca>. When you access the website, you will notice that it is searchable by any visitor, but registration for a free account is needed in order to comment or submit a resource. If you know of any resources that you think would be of benefit to teachers or their students, and they have not yet been submitted, please feel free to submit them to [DREAM](http://dream-musictool.ca).

DREAM will help many studio music teachers find interesting and effective resources that they can use for their teaching.



Calgary Branch General Meeting Oct 20, 2014

By Barb Robertson



Sharon Carne and Priscilla King at the meeting.

The ARMTA Calgary General Meeting is a chance for our members to network with teachers, to find out what is happening in the organization that we belong to; it is an opportunity for professional development, and also an occasion to honour the work of our colleagues.

On Oct 20, we honoured and thanked Priscilla King, who has done tremendous work for our organization, especially in her last several years as treasurer. Sharon Carne, our new treasurer, gave a lovely tribute to our former treasurer. Sharon is very grateful to have received such well-organized and detailed books from Priscilla.

As an executive member, Priscilla has worked very conscientiously on our behalf. If you were not able to attend the meeting, please thank Priscilla when you see her at a concert, or elsewhere.

Sharon Carne also gave an informative presentation on "Music: the Inside Story", which has been recast into article form and included in this publication on p.16.

If you have ideas for topics for future branch meetings, please contact an executive member.



Sharon Carne giving her presentation "Music: the Inside Story"



Sharon Carne demonstrating with a cymascope



Milestone Members 2014

1989 25 year Milestone
 Marlis Gunderson Edmonton
 Carol Wilson Scott Edmonton
 Donna Meyers Calgary
 Marian Parrott Calgary
 Nancie Redekop Calgary

1984 30 Year Milestone
 Annette Bradley Member at Large
 Janice A. Dahlberg Calgary
 Allen Reiser Calgary
 Christine Rogers Lethbridge

1979 35 Year Milestone
 Sheila Jones Edmonton
 Blanche Coreman Calgary
 Linda Kundert-Stoll Calgary
 Betty Jo Radley Lethbridge

1974 40 Year Milestone
 Madeline Neufeld Calgary

1969 45 Year Milestone
 Bernadette Covey Calgary
 Arlene McCall Member at Large

1964 50 Year Milestone
 Eleanor Young Edmonton



Linda Kundert-Stoll (left) received milestone award from ARMTA provincial president, Karen McDonald.

2015 CASSA Programs

Musical Theatre Showtime
 July 7, 8, 9, 13, 14, & 15
 (Please note the Tuesday through Thursday start dates!)
 Lord Beaverbrook High School
 9019 Fairmount Drive

Exploring the Arts Camp
 July 20 - 24
 Open house family day: Friday, July 24
 St. Vladimir's Cultural Centre, 404 Meredith Road NE, Calgary

PlayWriting Camp
 July 20 - 24
 Performances: Friday, July 24, 11:15 am & 3:15 pm
 St. Vladimir's Cultural Centre, 404 Meredith Road NE, Calgary

Jazz Keyboard Workshop
 July 20 - 23
 Performance: Friday, July 23, 2:00 pm
 St. Vladimir's Cultural Centre, 404 Meredith Road NE, Calgary

CASS Recital
 July 26, 7:00 pm
 Artist: TBA
 St. Vladimir's Cultural Centre, 404 Meredith Road NE, Calgary

Piano Camp
 July 27 - 31
 Clinicians: RCM Examiners
 Recitals: Thursday, July 30, 7:00 pm & Friday, July 31, 2:00 pm
 St. Vladimir's Cultural Centre, 404 Meredith Road NE, Calgary

Adult Piano Camp
 July 27 - 29
 Clinicians: RCM Examiners
 St. Vladimir's Cultural Centre, 404 Meredith Road NE, Calgary

Piano Pedagogy Workshop
 Thursday, July 30, 9:00 am - 4:00 pm
 Clinicians: RCM Examiners
 St. Vladimir's Cultural Centre, 404 Meredith Road NE, Calgary

Calendar of Events November - February 2014

Date	Event, Place & Time	Contact
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)
Dec. 1, 2014	Calgary Performing Arts Festival Deadline, except those for Nov. 17 and Jan. 12	www.cpafestival.ca
Dec. 2, 2014	MTNA Las Vegas conference, Early Bird Deadline	
Jan. 1, 2015	Kensington Sinfonia Concerto Competition Deadline	donavan.seidle@gmail.com
Jan. 5, 2015	ARMTA Executive Meeting, 1803-111 Ave SW	barbrob@telus.net
Jan. 9, 2015	C3 Deadline	applications: www.calgarycivicsymphony.ca
Jan. 12, 2015	Musical Theatre, Speech, Guitar, & New Piano Performance Classes	www.cpafestival.ca
Jan. 15, 2015	ARMTA Provincial Piano competition deadline	
Jan. 18, 2015	ARMTA South Student Recital, 2:30	maury.michie@gmail.com
Jan. 26, 2015	Honours Recital, 3:00, River Park Church	marnewbury99@gmail.com
Jan. 30, 2015	CFMTA Vancouver Conference Early Bird Deadline	
Jan 31 Feb 1, 2015	C3 Competition, National Music Centre 134-11 Ave SE	www.calgarycivicsymphony.ca/C3
Feb. 7, 2015	Outstanding Student Recital, Steinway Piano Gallery	bleocam@telus.net
Feb., 2015	ARMTA Budget and Nomination Meeting	barbrob@telus.net
Feb. 16, 17, 2015	CASSA Casino	cassal@telus.net
Feb. 21, 2015	ARMTA North Student Recital, 2:00	ronaldproctor@shaw.ca
Feb. 28., 2015	Kensington Sinfonia Concerto Competition	donavan.seidle@gmail.com

Motivating Musicians (continued from P.1)

Competency

Choose a piece that you have never learned, for example a new Prokofiev prelude, and begin with four measures. Limit yourself to only that part until you are the world expert on those four measures. Perform those four measures for your cat as if you were on stage at Carnegie Hall playing only one phrase! Once those four measures are mastered, stop; you will get to do the next four measures tomorrow. By having achievable, realistic goals, you will build a sense of competency in your playing.

Autonomy

Congratulations—you are now the piano teacher and get to choose what you play! Always hated Bartok but have wanted to try Ravel? Now is your chance. While there is much to be said for well-roundedness, there is more to be said for personal interest and expression. With the Petrucci Music Library online, you have hundreds of thousands of scores available for free download. Go for it and play that Mozart Rondo that you have always wanted to learn.

Relatedness. Remember that by learning new music on a consistent basis, you will not only keep your skills sharp as a player, but your knowledge of the repertoire will continuously grow. You will have more options to offer your students, to highlight their strengths and to distract them from their weaknesses. For example, if you have a Grade 9 piano student whose thumb mobility limits her to reach only a 7th, what will you teach her? A solid knowledge of the repertoire will help you make an informed



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Dr. Suzuki once said, “If you are a student until you’re 90, then perhaps you can call yourself a teacher.”

choice (hopefully not the one-and-only Grade 9 sonata that you played for your exam). In other words, you will not only be a better player but also a better teacher.

Further, by practising on a daily basis, you will be able to better relate to your students. After all, if you are asking them to practise every day, it seems logical that you should also practise every day. Luckily, since you are in charge and get to make the rules, accept the fact that there are no minimums: practising for 5 minutes is just as honourable as practising for 50 minutes.

Extrinsic Motivation for Teachers

Extrinsic motivation is a very powerful force and engaged more frequently than intrinsic motivation. As mentioned in the last article, adults would likely not go to work without the extrinsic reward of a pay cheque! However, researchers Lepper, Greene and Nisbet (1973) demonstrated that children who had expected a tangible reward for drawing pictures, and subsequently were rewarded with a ribbon and a gold star, spent less time playing with the drawing materials in later observations than children who were assigned to an unexpected reward condition initially. Similar studies have shown the same results: extrinsic rewards often undermine intrinsic motivation and reduce the desirability of the activity. In other words, perhaps the expectation of a tangible, monthly fee from your students has reduced the intrinsic desirability of playing the instrument itself.

While money is a strong motivator, it may be more useful to look to other extrinsic factors to keep motivation up in music teachers.

Ted Talks

If this is the first time you hear about TED Talks, you have missed a significant part of the 21st century! These 20-minute mini-lectures were originally given by experts in technology, entertainment, and design (t+e+d = TED) but are now hosted by experts in everything from microbiology to orchestral conducting. They are known for their brief infusions of inspiration and promise to open your mind on a variety of topics. Watch one video daily at www.ted.com or on their iPhone app for your dose of motivation. Some personal favourites to get you started include talks by Sir Ken Robinson, Brene Brown, Benjamin Zander, and Dan Pink.

Conferences and Professional Development

There is no better motivator than being immersed in music pedagogy for an entire weekend, and all music teachers should attend at least one professional conference per year. These weekends are opportunities to meet peers, gather new ideas about teaching, learn from experts of your instrument, hear new repertoire, and remind yourself why you do what you do. Upcoming conferences include:

-CFMTA – Vancouver, July 8 – 11th (<http://cfmtavancouver2015.com/>)

-MTNA – Las Vegas, March 21 – 25th (<https://members.mtna.org/conference2015/index.html>)

-APTA – Red Deer, September 25 – 26th (<http://aptaonline.net/index.php?page=conference>)

Local Performing Societies

Having a concrete goal to work towards is a great extrinsic motivator for teachers. By joining a local performing arts society, members have the opportunity to attend monthly meetings and perform new repertoire regularly, in addition to learning informally from other colleagues’ performances and expanding your social network. Having this monthly goal in sight is sure to increase your motivation to practise and keep your performance skills sharp.

Additional Training

Dr. Suzuki once said, “If you are a student until you’re 90, then perhaps you can call yourself a teacher.” Truly, teachers should never stop learning and taking additional training given by other expert teachers is a great way to keep motivation up. This could be as simple as taking a few piano lessons from a colleague. You could take Suzuki training, even if you’re a traditional RCM teacher. Or, it could be as involved as completing graduate studies in pedagogy or performance (see www.piano.uottawa.com). Whatever your level of interest, continuing education is not only a great motivator, but also a great tax deduction.

Purchasing a New Instrument

If people trade in their cars every 5 years, replace their mattresses every 10 years, move homes to start new chapters of life, and continuously rotate a circle of close friends, why not give yourself a fresh start on a new instrument. There is nothing more inspiring than having a new piano arrive and you cannot wait to sit down and try it! Music stores will often trade in your current instrument and give you its value as credit towards a new instrument.

Additionally, many stores have very realistic financing plans. The benefits of motivation and personal satisfaction in owning a new instrument well outweighs the cost of upgrading.

If a music teacher’s ultimate goal is to develop and support motivated students, teachers must develop and support their own motivation. If a teacher practises regularly, invests in their ongoing learning, and sees the life-changing potential in teaching, and acknowledges the inherent beauty of making music, he or she will beam with enthusiasm! If you can model for your students what positive motivation looks like, they will want the same feelings that you express. In short, if you are excited about learning, teaching, and making music, your students will be too.

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.

CFMTA: 22% of provincial fees go there, what comes back?

By Beth Olver

Our national association for registered music teachers, CFMTA, has programs and competitions to support music teachers and students.

www.cfmta.org has complete descriptions of the programs, applications, and posters available for teachers and branches.

Branching Out in support of Canadian Music October 1, 2014 to April 30, 2015: Calgary branch is applying for the offer of \$50 towards expenses for the Christine Donkin workshop on Nov 19, 2014, our Branching Out event.

First place winners for **ARMTA Provincial Student Composer Competition** are entered for additional scholarships in the **National Student Composer**

Competition (June 1 each year). Each year by March 1, the call for compositions is made for Canadian residents to submit new, unpublished pieces for performance during Canada Music Week the following November.

The 2014 Memorial Pedagogy Award went to Brenda Huberts of Hamilton-Halton ORMTA. This is presented in even number years to the pedagogy student with the highest marks in the teacher's written examination.

May 1 annually **CFMTA National Essay Competition** applications are received from Canadian resident full-time graduate, undergraduate, and high school students. 2014 awards went to Graduates Kelvin Chan (\$1000)

of McGill University, Elizabeth Skinner (\$500) of McGill University; Undergraduates, Sarah Suchan (\$1000) of University of Saskatchewan, Gregory Lewis (\$500) of University of Manitoba; high school students Augusta Redekop (\$1000) of Manitoba and Kyrie Robinson (\$500) of Nova Scotia.

CFMTA also has made arrangements with Morneau Shepell for group plans for **life insurance and medical insurance**; and with The Personal for **home and auto insurance**. Look under the Member Resources tab at www.cfmta.org

Beth Olver is CFMTA 2nd delegate



Music for Young Children

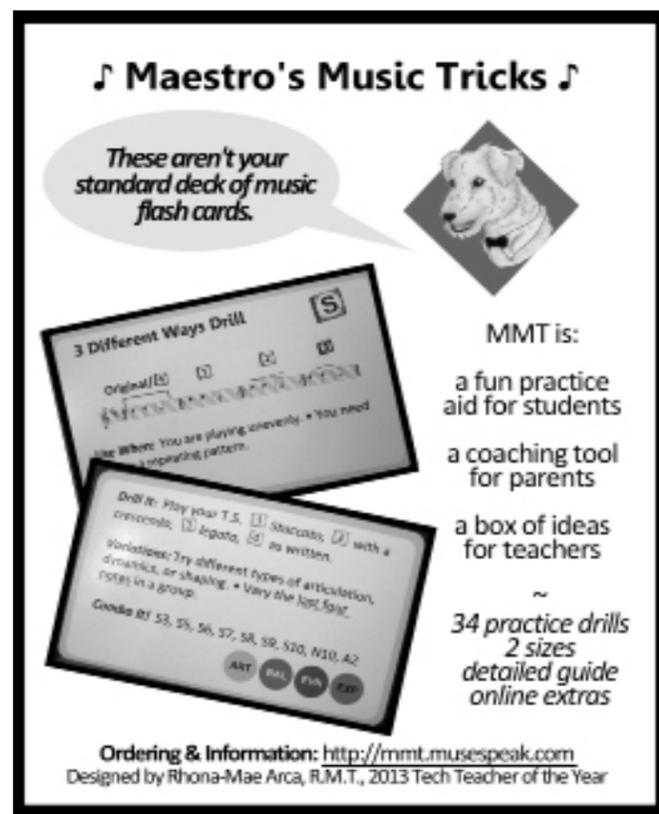
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Forno Party By Nathene Arthur

It was a bright sunny day, the fall colours were out, and October 5th saw 17 ARMTA members and guests attend the Forno Party social event. Those who arrived early went on a two km walk up the Bow River pathways to "the point" at the west end of Cochrane, enjoying the fall colours along the river.

Back at the house, the custom-made, seven-foot high forno (traditional wood burning brick outdoor oven) was heated to close to 1000 degrees, then allowed to cool down a bit. We created and shared hand-made pizzas with the Italian flour dough balls, homemade sauce and multitude of toppings prepared earlier in the day. We also had gluten-free options, including the very delicious baked portabello mushroom pizzas. For dessert, we featured the always-popular cinnamon apple crisp and chocolate coconut pizzas.

As the weather was so nice, we were able to visit both inside (where the pizzas were being assembled), and outside (where they were baked) at the glass tables on the patio by the forno.

Everyone who attended was asked to anonymously answer three questions; we then had little Music Box Awards for the two winners of "Who Knows These Mystery ARMTA Members" game. There was a variety of Greek and Italian music playing, and as musicians, a few of us even joined in with the singing. It was a fun occasion to meet and greet ARMTA members early in the new teaching year.

We all had a great time, and we also collected over \$570 in donations to the ARMTA Endowment Fund for student scholarships.



ARMTA members having fun making music together



Nathene Arthur and grandson, Gabriel



Cooking pizzas outdoor



Calgary ARMTA fall social forno pizza party, Oct 5, 2014

NATS CALGARY *By Rita Thurn*

Many events have happened since the beginning of June. The 43rd Annual Symposium, Care of the Professional Voice was held in Philadelphia May 28–June 3. I was the only NATS rep. from Alberta. There were two from B.C. and two from Quebec. There were voice teachers from 39 different countries. This symposium was one of the best I have ever attended, very informative. The presentations were given by scholars of voice as well as doctors who specialize in vocal surgery. Topics ranged from “Speech-Language Pathology”, “Treatment of Muscle Tension Voice Disorders”, “Comparison of Measured Nasalance”; and in particular, “What Belters Can Learn from Opera Singers” was well attended. (We also spent quite some time singing for the clinicians). There are just too many presentations to mention or discuss in this space.

“New Methods of Surgery with Cancer for the Vocal Folds and the Throat”—many famous Musicians have recovered from various surgeries pertaining to their voice, Julie Andrews, Keith Urban, to name a few. Denyce Graves gave great tips for the singers who participated in the masterclass held on the evening of March 29.

June 3 was the beginning of the 70th National NATS Conference in Boston at the Marriott on Copley Place. We had a good contingent of Alberta NATS teachers in attendance. The NATS Artist Awards were also held at this conference. There were poster sessions, as well as masterclasses. “How to Rock an Audition”, “Voice Building for Tenors”, “Women Teaching Men”, “Raise your Body IQ”. We were treated to beautiful lieder of Richard Strauss, sung by Thomas Hampson, baritone, followed by songs of Samuel Barber, Copland, and others on the evening of July 7 at the New England Conservatory.

I took the Amtrak to NYC, spent time with my nephew & his family, and saw an amazing musical, Rocky. It is my second favourite musical next to Les Mis’. Doug is the musical director & keyboardist for Rocky.

After a few other stops on my Amtrak on the eastern coast, the best part was a side trip to Jessye Norman School of the Arts in Augusta, Georgia. This school provides a FREE after-school arts program for students who show exceptional talent but do not have the monetary means to secure this education. The first year of operation, Jessye Norman funded the beginning of this great school that began in a church. It offers 90-minute classes in music (voice/instrumental), creative writing, visual art, dance, drama. The government now funds the Jessye Norman School of the Arts. It is a large two-storey building situated in a historic part of Augusta.

Rita Thurn has a B.A. in Music, Master in Music Education with major in Vocal Pedagogy. She has taught in the Province of Alberta for 40+ years. She is the president/owner of Bearspaw School of Music & Art in NW Calgary. Rita is adjudicator for Songfest (NATS) in Calgary.

In Memory of

Gordon Marr who passed away on September 15th, 2014. Gordon was employed at Rideau Music for over 30 years. He was Lynden Gills’ “right-hand man”! It was always a pleasure to have him help with ordering new music or finding music in house. They had a great deal of inventory of Music at Rideau Music Ltd.

Gordon will be deeply missed by all of us at ARMTA and NATS.

~Rita Thurn

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LETHBRIDGE - 323 - 8th Street South, 403.380.2130

Roberta Stephen — Celebrating A Life in Music

Professional and young musicians performed together on September 21 at Scarborough United Church to celebrate a life of music with Roberta Stephen, composer, teacher and music publisher.

Roberta and I have been music colleagues and friends since the late '60s when we decided to further our musical careers with a university education. We both had diplomas in piano and voice from the Royal Conservatory of Music of Toronto and both of us with four young children at home! It was a challenge but so many good times.

Roberta has always promoted Canadian music —she is the reason my students and I appreciate this music. I remember asking my voice teacher a pedagogy question and was referred to Roberta as the expert. I contacted her and she patiently analyzed a piece of music for me with great detail. From then on, I always knew whom to ask. Roberta, you are a great example and inspiring mentor for teachers! I'm not sure which field of music is Roberta's true vocation, she could wear many different hats—composer, singer, teacher, publisher.

Roberta has accomplished an incredible amount for music in Alberta and beyond. Beautiful singing is not a simple achievement. It comes about in many different ways. One of my young students who loved musical theatre wrote a thank note—" thanks for a great year of voice lessons—I learned a lot about singing—even as a turtle."

Music provides people with a fundamental happiness and sense of well being—so Roberta, you must know you have made many people very happy. On behalf of the singing teachers in the Calgary chapter of the National Association of Teachers of Singing, I want you to know how much we all respect and honour you as a colleague and friend. Your passion and dedication continue to inspire us. Roberta, may music continue to lift your heart!

Rosalyn Martin



Above: Roberta Stephen and past student, Holly Kletke
Left: Rosalyn Martin and Roberta Stephen



Top: Lily quartet playing Rondo Capriccio for string quartet.
Above: Michelle Todd, Lucie Jones and Colleen Athparia performing Nocturnes.
Left: Gweneth Herget & Ron Bennie performing Panda Suite.
Below: Friends celebrating a life of music with Roberta Stephen.



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Music: The Inside Story

By 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.

For tens of thousands of years, music and sound has been a core value and primary element in every community human beings have created on this planet.

Why has music and sound been a core value of our communities?

Because the human body is a natural resonator for sound. And we are deeply and intimately wired for sound—physically, mentally, emotionally and spiritually.

Let's take a closer look at what sound is.

Science has shown that everything at the atomic level is constantly moving and vibrating. Sound is defined as vibrational energy. It is one of the few energies that affect how matter vibrates.

Sound is a physical energy that travels in a wave and pushes atoms and molecules around as it travels through a medium—like air—and like you!

Let's take a closer look at the human wiring for sound:

1. Sound moves through the more fluid parts of your body—4.5 times faster than it moves through the air and 12 times faster through your bones.

2. Rhythm changes your heartbeat, breathing and brainwaves. This is called entrainment.

3. Hearing is the first sense that develops in the fetus. Sound stimulates the growth of the nervous system.

4. Hormones are released whenever we play music or sing together – feel good hormones (dopamine) and hormones that bond us together into communities. (oxytocin)

5. New research from the Neils Bohr institute suggests that the main communication system of your nervous system is by a sound wave called a soliton. The chemical/electrical system we are all familiar is believed to be a back up system.

I could go on and on...

And all of this is just at the physical level. The sound of bird song and gently bubbling water are two of the healthiest sounds that human being can listen to.

The low sounds of the water calm the nervous system, slows down your heartbeat, lowering blood pressure, slows down your breathing and creates a shift in brain wave state to the alpha state. A calming relaxation response.

In addition to the relaxation, the bird song consists of high sounds and you never know when a bird is going to sing—totally unpredictable.

Your brain loves patterns and constantly looks for them. But the brain can't find any patterns in bird song.

The result is the brain becomes alert, focused and productive at the same time your body is relaxed.

This is a great sound to have in the background when you need to stay focused while you remain relaxed.

Stress accounts for 90% of visits to the doctor. 3% made because of stress.

Having practical and effective ways to manage too much stress helps you to reduce or eliminate the harmful effects of stress on the body.

The right choice of music can:

- reduce cortisol in 10 minutes—cortisol is the “stress” hormone. Too much cortisol in the blood over a prolonged period causes many physical problems;
- reduce anxiety;
- slow heart beat;
- slow breathing rate;
- lower blood pressure;
- effortlessly create the “relaxation response” boost the immune system;
- reduce pain.

Psychoacoustics is the study of how humans perceive sound – the psychology of sound.

The term “applied psychoacoustics” has been used to describe music that has been created using psychoacoustic knowledge and principles to make a specific change in your physiology, your mental state or your mood. Music producer, Joshua Leeds, is a world authority and pioneer on applied psychoacoustics. His book, *The Power of Sound*, is an excellent source of information on this subject.

There are four ingredients of psychoacoustics:

Resonance: An important ingredient in how music affects you is called resonance. Resonance is the frequency at which an object most naturally vibrates.

If I tap a table, you hear the natural resonance of the wood. Similarly if I knock on a wall or a metal door, we hear the resonant frequency of the wall or the door. Everything has its own resonant frequency, including you.

If you are in the Mall, your resonance changes in response to the bright lights and the noise.

If you are walking in the forest, your resonance changes in response to being in nature. They

have very different feelings.

There are two main principles of resonance that are used in psychoacoustic music.

1. Low frequency sounds and slow rhythms tend to discharge the nervous system. When you have had a really tough day, reach for sounds that discharge that energy and create more relaxation—slow rhythms and deep bass.

2. High frequency sounds and fast rhythms charge the nervous system. When you need to stay more alert reach for higher frequencies, like flute or clarinet, and faster rhythms.



Left: The device in the photo is a Cymascope. This is a rudimentary handmade one. Cymatics is the scientific study of wave form (sound) on matter. This experiment shows the effect of the voice on sand that is spread over the rubber membrane. The sound of the voice moves the sand into fascinating structures. Generally, the higher the sound, the more complex the structure. It's a graphic demonstration of how sound affects and structures matter—including the human body. Sound is a physical energy that travels in a wave faster than it goes through the air.

Entrainment is the use of a stronger pulse to create a change in another. The main physical systems entrainment affects are heartbeat, breathing, and brain waves.

Entrainment usually works unconsciously, and it affects your heartbeat. For example, the music playing in the grocery store changes your heartbeat to match the rhythm of the music in about 4 to 5 minutes. Marketing studies have stated that if you play slow music in grocery stores, sales increase by up to 40%.

Rhythmic entrainment is one of the main methods used on CDs of music in the psychoacoustic genre. The rhythm is used to stimulate you or to slow you down, by speeding up or slowing down your heartbeat.

For example, if the intention of the music is to create relaxation, the rhythm will be at the speed of a relaxed heartbeat. When you affect the heartbeat, you also affect the breathing rhythm and the rhythm of the brain waves. These three systems are deeply connected.

Sonic neurotechnology

is the use of sound technology to stimulate specific brain wave frequencies.

Intention is the focus of the results expected from listening to the music. Examples of intentions for recordings are relaxation, reduce stress, help you sleep, calm the body and focus the mind, boost the immune system, and balance the chakras.

Example: Poco Adagio—Largo Here is the description of the intention for these two tracks from the producer, Joshua Leeds. These comments are quoted from his book, *The Power of Sound* from pages 229 and 230.

“In our rendition of Mahler’s Poco Adagio from Symphony no. 4, (TRACK 2 DE-STRESS)... Our goal was to sonically meet listeners near the tempo we imagined their body pulses would be when first lying down. The intention of the album is to facilitate falling asleep... By the end of the piece, notice how we reach almost a non-tempo state. In the process, the bass pizz comes in and out. But because we established this as the pulse initially, we assume that each time it returns, it is recognized as the rhythmic escort.”

Largo from Concerto No. 3 for Two Violins by J.S. Bach (TRACK 4 CONCENTRATION) “The purpose of this piece is to enhance accelerated learning via the body relaxed-mind alert state... Rhythmic entrainment was used to slow the heartbeat to fifty to seventy beats per minute for the body-relaxed state. This is known as the ideal relaxed heart rate. To achieve the mind-alert side of things, we relied on resonance... Originally, Maestro Bach voiced this beautiful piece for two violin lead instruments. We used flute and clarinet instead... We wanted the high register of the clarinet and flute for ‘charging’ purposes.” (p. 230 “Power of Sound”)

Resources

Poco Adagio from *Music to DeStress* and *Largo* from *Music for Concentration* is from the

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Sharon Carne, BMus, 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.

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Group Lessons Revisited *By LaDona Ahenda*

Group lessons have found their way into some of our studios. The idea is that a few group lessons a year can wonderfully supplement private lessons. They give students more performance opportunities and some socializing in this generally lonely venture. Teachers benefit from a more efficient way of teaching the same concepts. Ever quick to try new things, I plunged in.

As a teenager I had to participate in weekly “test classes” which were essentially teacher-led masterclasses. Obviously any teen would rather be doing just about anything else on a Saturday afternoon, but these were necessary and beneficial. In my first few years of teaching I offered these opportunities to my students prior to the festival and exams. But once I was married with kids I was unwilling to give up my weekends for this.

So, for quite a few years, nothing. I looked for other opportunities to have my students practice their performances.

Then—bang. The internet and the world of blogs. Ideas here and there and everywhere. Discussions online and locally over coffee. I was in.

The first year, I happily downloaded mountains of games and worksheets. I bought stuff from the dollar store. Incorporated incentive programs. Watched videos of group classes by teachers in the States, but questioned how some of this could

work in Canada’s exam culture. Read every related article on every blog. Spent hours planning the classes to the minute, with about 10 minutes of extra stuff to make sure I didn’t run out of things to do, like any classroom teacher would advise.

The classes went well. The kids had fun—and the enthusiasm for the whole thing is worth noting and encouraging. I’m thankful that I now have this collection of resources at my fingertips. But did it improve their learning and retention? I’m not convinced it did. And because the group lessons replace the regular private lessons for the week, I’m ever mindful that parents get their money’s worth.

My studio comprises the gamut of ages and levels. Scheduling has proved to be a nightmare, irrespective of the advance notice. Every schedule posted has met with a flurry of emails asking if the student could attend a different class instead. Not all classes are suitable for all students. And without the same kids in the same four or five classes throughout the year, those relationships and opportunities for long-term ensemble groups haven’t materialized.

So I shifted the focus about three years ago. Now I hold Performance Classes. I strive to have students of similar age and level grouped together but there is more flexibility. Rather than trying to teach concepts, I work hard to engage every student by having a particular focus for each round of classes, such as:

Learning to listen

- Performance tips and etiquette;
 - Articulations—complete with a handout;
 - Ensemble instruction and rehearsal;
 - Improvising (bring out some school music percussion instruments for added fun)
- Technique—play scales in front of a group (this introduces a whole new level of terror!)

The value of performing for peers, and then receiving a critique from teacher and students makes it worth all the effort. The week following classes is always a great week for me. As if by magic, there is a remarkable improvement across the board in enthusiasm, motivation, and performance.

The comment-of-the-year came from a 9-year-old in one of the recent classes: “I don’t want this to ever end.” That brings on the shivers!

LaDona Ahenda is a piano teacher, theory teacher, reader, writer and recovering blogaholic.

Recital Opportunities

HONOURS RECITAL

Sunday, January 25, 2015 at 3:00 p.m.

River Park Church

3818 - 14A St SW, Calgary AB T2T 3Y2

The Honours Recital features students of ARMTA Calgary teachers who earned the top three marks in each category. Medals and scholarships will be presented to the students at this “Olympic-style” celebration of music excellence. SHAW TV will record and broadcast the recital ten times in the spring of 2015.

Over thirty teachers submitted over 110 students! Thank you to our ARMTA Calgary teachers for your hard work and commitment to your music students.

We invite you to be part of the HONOURS RECITAL by making a financial contribution to salute these outstanding students of our ARMTA colleagues.

Contributors will be acknowledged in the recital program and on the website for three months, as well as on the SHAW TV broadcast credits. Tax receipts will be issued for all donations of \$25 and over.

In addition, the following options are available for recognition in the program:

Donations above \$1000 - ½ page of a letter-size ad

Donations \$500 - \$999 - ¼ page of a letter-size ad

Donations \$200 - \$299 - business card-size ad

Donations \$100 - \$199 - company name, logo if provided, & contact information (approximately 1 inch on half of letter size paper)

Alternatively, an invoice can be sent to companies/individuals who wish to pay for an advertisement without a donation receipt.

Donors or advertisers of \$100 or more may opt to designate scholarships in the company/individual name, and are invited to present the scholarship at the Honours Recital.

The Donation Form will be posted on the website under Documents in the Members Only Section. Cheques may be mailed to:

Marilyn Newbury
103 Prestwick Lane SE
Calgary, AB T2Z 3W8

Please contact Marilyn Newbury if you would like to assist with the HONOURS RECITAL.

Recital Opportunities

STUDENT'S 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

Location: 76 Heritage Gate SE, Calgary, AB (across from Costco)

Dates: Sunday, January 18, 2015 at 2:30 p.m. and May 24, 2015 at 2:30 p.m.

Contact: South Student Recital Application Form should be sent to Maury Michie premieremusic1@gmail.com



North Recitals

Location: St David's United Church at 3303 Capitol Hill Crescent NW.

Dates: Saturdays, 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

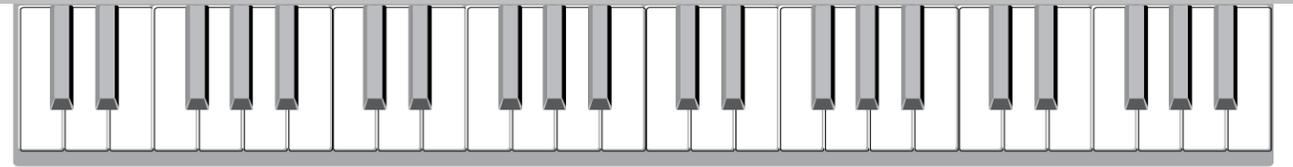
Organized by 2 or more teachers for their own students

Branch provides up to \$75 towards costs, see application form for details.

Apply to Katrina Thompson Fost kthompson11@hotmail.com

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

Recital Opportunities



Congratulations to the new diploma graduates from **Conservatory Canada**, the **Royal Conservatory**, **Trinity College**, and **London College!**

You are invited to the Honours Recital (date TBA) for recognition of your accomplishments, an award, and to be introduced to the Registered Music Teachers' Association.

Teachers, please send names of 2013-2014 graduates to Karen King at karenashleyking@gmail.com



Piano Competition

Piano Competition 2015

ARMTA is looking forward to our next Provincial Piano Competition which will be held on Saturday, March 7th, 2015 in Red Deer. With the registration deadline on January 15, 2015, we would like to encourage all members with senior students to make preparations for them to enter. The winner of this Provincial Round will advance to the CFMTA National Piano Competition which will be held in Vancouver, BC in July 2015.

Applications for the ARMTA Provincial Round Competition must be received on or before Thursday January 15, 2015.

Note: When selecting repertoire, it may be useful to consider PRIZES TRADITIONALLY AWARDED AT THE NATIONAL LEVEL of this competition. National prizes are outlined on the CFMTA website: <http://www.cfmta.org/html/pianovoicecomp.html>

Provincial Round Prizes include:

1st Place

- Marek Jablonski Prize—\$500
- Themla Johannes O'Neill Prize—\$250
- ARMTA Recognition Fund Prize—\$1000*

2nd Place

- ARMTA Recognition Fund Prize—\$1000*
- The first prize winner of the Provincial competition will be given the opportunity to undertake the Alberta Young Artist Tour in the spring of 2015 at venues throughout Alberta. The winner will also represent Alberta at the National Competition. In the event the first prize winner is unable to participate in the Alberta Young Artist Tour, the second place winner will be given the opportunity. The second place winner must also be prepared to represent Alberta at the National Competition should the first place candidate be unable to do so. The prize winner who represents Alberta at the National Competition must pay an entry fee of \$250.

3rd Place

- ARMTA Recognition Fund Prize—\$500 Additional Award
- Dorothy Buckley Prize—\$250 for the Best Performance of a Canadian work.

Direct Questions to: DALE WHEELER dale.wheeler@rdc.ab.ca 403-342-3523

Calgary APTA Festival!

A non-competitive sharing of piano
Renfrew Baptist Church
April 25 – May 9, 2015

The fun begins with the Musical Games on Sat. April 25.
A scavenger hunt will discover the music that each team
will perform by the end of the morning.
A lucky team will be chosen to open the Showcase Concert!

After that the regular piano classes begin in a variety of areas.
Classes include:

Classical repertoire
Pop, Blues and Jazz
Composition
I Sing and Play
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and for all ages from the youngest to the senior citizen.
Everyone is welcome to join us as performers or audience members!

Registration deadline is March 1, 2015

For information go to www.aptaonline.net

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