

Impromptu

Making Recitals Work

By Dorothea Johanson

Recitals are an integral part of a piano teacher's curriculum. They provide a venue to showcase student and teacher accomplishments and are a motivating factor for excellence. The date of the year-end recital should be set early, preferably a year in advance, and may even be announced for the following year. This gives families an opportunity to schedule their holidays and sports activities accordingly. A recital creates motivation to be ready, gives a chance for each youngster to shine and to present music polished to the student's best ability. Here everyone can appreciate self-improvement and personal progress in an appreciative, non-competitive atmosphere. May the joy abound!

Careful preparation and thoughtful programming help make a recital enjoyable for the students, the parents, grandparents and friends. Careful practice habits from the very start are essential. Finding melodic and harmonic patterns, and using correct fingering helps with memorizing the music. When the piece is memorized, I give my students poster boards to illustrate their piece. Their art is then displayed as they play their piece. Three boys in about Grade 6 at school, do a fine job of putting the posters up and taking them down efficiently at the recital.



However, recitals do not just happen! They require careful steps of preparation throughout the year, including masterclasses. We call these classes "Piano Playtimes", a name chosen by my students. The intent is to develop musicality and sensitivity to what the music expresses. To ensure commitment, I ask students to sign up for a time that fits their schedule. The use of a clipboard with days and times when Playtimes will be offered makes choices easy. Often, the session is only 30 minutes, depending on the length of pieces and age of students. Parents are welcome. We practise stage manners such as walking to the piano with confidence, bowing, putting hands on their knees, and thinking about what they will be playing

Continued on P. 11



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ARMTA

IMPROMPTU

PUBLICATION INFORMATION

Advertising and Submission Deadlines:

FALL ISSUE

Deadline: August 10

Publication: September 10

WINTER ISSUE

Deadline: January 15

Publication: February 15

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

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President's Message

As we welcome the next generation of music teachers, participation in associations in general is changing. ARMTA Calgary needs to continue to be supportive of our members, their students, and to continue to promote quality music education in our growing city. We need to be supportive of our long-time members, and also meet the needs of the next generation. What benefits do we offer? Your fees, which are due February 29, are directed to our local branch, the provincial association, and to the national association (CFMTA). Insurance fees are paid by CFMTA from these fees.

As I finish my third, and dare I say, final year as president, I am very proud that our local association has so much to offer—our superb executive committee publishes *Impromptu*, maintains our web site, and organizes speakers, workshops, masterclasses, and recitals (Joint Recitals, Honours Recital, Outstanding Student Recital, and six Student Recitals). ARMTA Calgary offers scholarships, a member lunch, and has recently started new initiatives like the Calgary Composer Concert, Music Marathon, a new chamber opportunity, and is constantly dreaming up new ideas. Are these programs beneficial to you, and is it possible for us to sustain the programs that we offer?

We are lucky to have a dedicated executive committee that works together. Many executive members do the unseen jobs—treasurer, secretary, administrator, and archivist. Others work as sponsorship and publicity conveners, liaisons with other musical groups and new member convener. There are also delegates at the provincial and national level, including six of our past presidents. And yet, we always try to offer more benefits. What benefits would you like to see?

As the ARMTA programs continue, and new initiatives are added, we need to find volunteers to coordinate these programs; however, it seems that in 2015, fewer members were able to devote their time to volunteer.

While we are looking for members who are passionate about supporting music education to help us out, we are also considering whether we should hire someone to take over some of these programs, which may lead to increased membership fees.

Are you able to help? Volunteering can provide you with a social network and can give you a sense of accomplishment. It is also a great way to give back to the association. The nominating committee has started looking for new executive members, and they will be reaching out and phoning members. This is a great way

for us to connect with you, but if you are interested in offering your time, please feel free to contact us.

There has been discussion between ARMTA members and the Royal Conservatory of Music which has initiated a new system of teacher certification to support quality music education. You may either become certified by taking RCM online courses or apply for equivalent standing with certain credentials and teaching experience. Certified teachers have access to online courses, analysis of music, which is largely from the new RCM repertoire books, analysis of exams, etc. As with any new system, teachers often have lots of questions. We can arrange a session with Derek Chiu if our members are interested.

As teachers, we know the importance of learning and professional development. Whether it is through programs offered locally, private lessons, research online, attending conferences, or concerts, I encourage you to continue to learn.

As I am stepping down from my role as president, I can assure you that the more I became involved with ARMTA and other teachers, the more I grew. I will continue to be involved through E-news distribution, and I hope to see you all at music events in the future.

-Barbara Robertson

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Special resolution for the Annual General Meeting of the Endowment Society of the Calgary Registered Music Teachers, March 14, 2016:

Under “BOARD OF DIRECTORS”

Bylaw 4 reads:

The Board of Directors shall consist of the President, Past President, Vice President, Secretary, Treasurer, Newsletter Editor and Public Relations Director of the Alberta Registered Teachers’ Association (1982) Calgary Branch. Normal duties of each office shall pertain. Officers shall receive no remuneration. Officers or directors failing to fulfill their duties to the best interest of the Society shall be removed from office by majority vote of the membership at large at a specially called meeting for this purpose.

Motion to change the text in Bylaw #4 under Board of Directors “Newsletter Editor and Public Relations Director” to “and two additional Board Members”

The complete new Bylaw will read as below:

The Board of Directors shall consist of the President, Past President, Vice President, Secretary, Treasurer, and two additional Board Members of the Alberta Registered Teachers’ Association (1982) Calgary Branch. Normal duties of each office shall pertain. Officers shall receive no remuneration. Officers or directors failing to fulfill their duties to the best interest of the Society shall be removed from office by majority vote of the membership at large at a specially called meeting for this purpose.

ARMTA CALGARY ANNUAL GENERAL MEETING

March 14, 2016 at 9:30 a.m.

**First Church of the Nazarene,
65 Richard Way, SW**

**Guest Speaker, Gerry Kennon,
Accountant**

For more information,
contact Barb Robertson:
barbrob@telus.net

ARMTA CALGARY GENERAL MEETING & LUNCHEON

May 16, 2016 at 9:30 a.m.

**First Church of the Nazarene,
65 Richard Way, SW**

For more information,
contact Barb Robertson:
barbrob@telus.net

Calendar of Events (January–August 2016)

| Date | Event & Place | Contact |
|------------------|---|---|
| Jan. 24, 2016 | ARMTA Honours Recital 3:30 p.m. Parkdale United Church | Michelle Faunt: fauntpianostudio@shaw.ca |
| Jan. 18-30, 2016 | RCM Practical Exams Winter Session | |
| Feb. 1, 2016 | ARMTA Budget Meeting 3 Ranch Estate Dr. NW Calgary | Barb Robertson: barbrob@telus.net |
| Feb. 6–7, 2016 | Calgary Concerto Competition, U of C Boris Roubakine Hall | |
| Feb. 7, 2016 | ARMTA Outstanding Student Recital 4:00 p.m. St. David's Church | Ron Proctor: ronaldproctor@shaw.ca |
| Feb. 20, 2016 | ARMTA North Student Recital 2:00 p.m. St. David's Church, 3303 Capital Hill Cr. NW | Donna Murray: wmdamurr@telus.net |
| Mar. 1, 2016 | RCM Exam Registration Deadline, Spring Session | |
| Mar. 5, 2016 | ARMTA Student Recitals, South 2:30 p.m. Steinway Piano Gallery, 76 Heritage Gate, SE | Carol S. Moore: rhythmreader@shaw.ca |
| Mar. 12, 2016 | Conservatory Canada Exam Registration Deadline | |
| Mar. 14, 2016 | ARMTA AGM & Speaker on Income tax 9:30 a.m. First Church of the Nazarene | Barb Robertson: barbrob@telus.net |
| Apr. 2–6, 2016 | MTNA Conference San Antonio, Texas | Rita Thurn: rita_thurn@telus.net |
| Apr. 11, 2016 | ARMTA Executive Meeting 9:30 a.m. TBA | Barb Robertson: barbrob@telus.net |
| Apr. 11–16, 2016 | RCM Practical Exams April Session | |
| Apr. 16, 2016 | ARMTA Masterclass Steinway Piano Gallery, 76 Heritage Gate, SE | Karen King: karenashleyking@gmail.com |
| Apr. 17, 2016 | C3 Concerto Competition Finals | info@calgarycivicsymphony.ca |
| May 1, 2016 | ARMTA Teacher Scholarship Deadline | Karen King: karenashleyking@gmail.com |
| May 7, 2016 | ARMTA Student Recitals, South, 2:00 p.m. Steinway Piano Gallery, 76 Heritage Gate, SE | |
| May 14, 2016 | ARMTA Student Recitals, North, 2:00 p.m. St. Davids Church, 3303 Capital Hill Cr. NW | Donna Murray: wmdamurr@telus.net |
| May 16, 2016 | ARMTA GM & Lunch, 9:30 a.m. First Church of the Nazarene, 65 Richard Way SW | Barb Robertson: barbrob@telus.net |
| May 28, 2016 | Music Marathon 10:00 a.m.–6:00 p.m. Stephen Avenue Mall | Karen King: karenashleyking@gmail.com |
| June 1, 2016 | RCM Exam Registration Deadline Summer Session | |
| June 1–30, 2016 | Conservatory Canada Practical Exams | |
| June 6–25, 2016 | RCM Practical Exams June Session | |
| June 11, 2016 | Conservatory Canada Exam Registration Deadline | |
| July 24–29, 2016 | ISME International Conference, Glasgow, Scotland | Rita Thurn: rita_thurn@telus.net |
| Aug. 5–6, 2016 | RCM Summer Theory Exams | |
| Aug. 10–22, 2016 | Conservatory Canada Summer Exam Sessions | |
| Aug 8–20, 2016 | RCM Summer Practical Exams Sessions | |

Note: For NATS activities, see P. 19.

NEW Opportunities for ARMTA Students and Teachers

ARMTA Calgary Chamber Music Program Fall Semester 2016

The program is open to Calgary piano, strings and voice students who wish to pursue a career in performance. However, ARMTA Students from Southern Alberta are welcome to apply.

The program offers advanced students and aspiring musicians excellent opportunities to study and perform in trio and quartet ensemble with established chamber music professionals.

The program runs on Saturdays. Some scholarships are available for ARMTA students.
For more information and details about the program and the application process, please visit:
www.armta-calgary.com, or contact Chrysanthema at violino@shaw.ca.

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Composer Showcase 2015

By Beth Olver

Sunday, November 22, 2016, ARMTA members and friends packed St. John's Music piano display room for our Composer Showcase which featured eight Alberta composers and 17 musicians—piano, voice, bassoon, saxophone, violin and cello. The music included both teaching repertoire and advanced recital repertoire, two world premieres, some very traditional sounds, and some very contemporary sounds—a wonderful balance of old and young! Each performance included at least one ARMTA member as a composer or performer or member's student. Teachers were able to purchase the student repertoire, and recordings of some works were available. The composers enjoyed the camaraderie of other composers, an audience for their works, and a wine and cheese social time with both. With such a positive response, we will plan to do this again.

Many thanks to the volunteers (especially the performers) and to sponsors St John's Music (especially Blaine McLaren) and Steinway Piano Gallery Calgary.

Kevin Chen *Piano Trios in 3 Flat Keys 2015*
Peter Rudzik *Truly Astounding Animals*
Hope Lee *Days Beyond*
Roberta Stephen *Rattle, Wheeze and Roar*
Paul Bagley *Episode's in a Child's Life: Memoirs of a Lonely Child*
Stephen Rogers *ABRSZ*
Han Ding *Adagio/Allegro/Piano/Bassoon (2015)*
Michalis Andronikou *Jazz Suite*



Sandra Joy Friesen, piano; Allison Balcetis, saxophone

By Sandra Joy Friesen

The “Composer Showcase 2015” was a celebratory evening honouring our local composers through performances of their work. It was truly a special evening to remember with music to treasure! Sincere thanks to Beth Olver for steering this event from the beginning, hearty thanks to all who helped with the details to make the evening a success, and of course special thanks to the host, St. John's Music. President Barb Robertson gave the warm welcome and introductory comments, respectfully acknowledging the commitment and contribution of the participating composers and the performers. The program included a variety of musical styles, solo and chamber genres, all ages of performers and composers, as well as entertaining comments from the composers themselves. The young piano trio of Erich Herchen, Luka Coetzee, and Anna Stube performed a romantic-style Piano Trio composed by the brilliant young Kevin Chen. A totally charming group of piano pieces from “Truly Astounding Animals” were played beautifully by young pianists Shirley Tu, Stephanie Lee, Ellen Ren, Jessie Chai—students of the composer Peter Rudzik. A reflective and powerful piece “Days Beyond” by composer Hope Lee was performed by The Bent Note Sandra Joy Friesen (piano) and Allison Balcetis (saxophone). The playful and completely captivating interpretation of 5 songs from “Rattle, Wheeze and Roar” by singer Michael Gold (with Ron Bennie, piano) was complemented with humorous commentary by eminent composer, Roberta Stephen. A passionate piano solo “Memoirs of a Lonely Child” from *Episodes in a Child's Life* by Paul Bagley was performed exquisitely by pianist Esther Choi. Then, a dramatic twist in the program with the literary-theatrical spectacle of Stephen Rogers' «ABRSZ» was performed impressively by Eric Nyland. A new work and premiere performance of *Adagio/Allegro/Piano/Bassoon* composed by the ambitious Han Ding was



Peter Rudzik, teacher, composer

performed thoughtfully and eloquently by Jonathan Gresl (bassoon) and Lana Henschell (piano). Closing out the evening on a light note was Michalis Andronikou's «Jazz Suite» performed in true style by Linda Kundert-Stoll and her jazz-pianist husband Derek Stoll. With complimentary wine and hors d'œuvre to round out the evening, the convivial atmosphere created a delightful time spent between composers, performers and audience. What a great reason to celebrate having these wonderful composers in our midst being essential contributors to our music community!



Lana Henschell, piano; Jonathon Gresl, bassoon



Jessie Chai

Esther Choi

Shirley Tu



Han Ding, composer



Eric Nyland, piano, drama



Derek Stoll, jazz pianist



Ron Bennie, piano; Michael Gould, voice



Roberta Stephen, composer

Social Gathering During the Honens Festival

ARMTA members gathered at the James Joyce Irish Pub on September 5, 2015 between the afternoon and evening sessions of the Honens Festival and Competition.



From left to right: Janice Dahlberg, Lore Ruschiensky from SRMTA (Regina), Dorothea Johanson, Irene McIntosh, Rosalyn Martin, Aleksandra Vander Hoek, Doug Evans, Esther Bing, Barb Robertson, Donna Holoboff, Linda Kundert-Stoll.

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Making Recitals Work (continued from P. 1)

before they begin to play. Appropriate ending hand gestures to emphasize the interpretation of the music are discussed. For example, an exciting story could end with a flourish! I commend the strengths of each performance and give constructive practice suggestions for sections causing problems. This positive critique allows all the students to learn pertinent ideas together, and in time they congratulate each other on improvement because they have been listening!

Participation in mini-recitals held in community settings such as senior residences is another step of preparation. Checking the piano and communicating with the staff are details not to be underestimated. I require the students to attend three or more Piano Playtimes before they perform at a community venue.

Programming can be challenging when there are many young students and short pieces. Each piece is important! Printed programs and brief program notes guide the audience to focus on the music. This eliminates announcing every piece, which often causes the recital to drag on for hours. Grouping the pieces according to historical periods, folk music, dances, literary influences, musical pictures, rhythm, melody and harmony adds interest to the program. Ensembles, including duets, four hands and accompanying a sibling or friend who plays a different instrument enhance the program, provide variety and give great opportunity for students to work together and develop friendships. Such musical combinations are effective at the beginning and ending of programs. Also, they fit well between a small beginner and an older beginner. It is significant to keep the recital within an appropriate time frame of two hours or less.

One of the popular programming features is to present a group of rather young performers on the stage with a narrator. They bow together then take their seats and listen to the narrator tell a story, recite a poem or describe something of special interest, for example, dinosaurs. After each piece is played, the performer bows to acknowledge the audience. As a group, they bow before leaving the stage. Some of the albums we have used with success are “The Half Filled Cookie Jar” by David Carr Glover; “Sketches of Hans Christian Andersen” by Yvonne Adair; “Robin Hood” by Leslie Fly; “Magic Flute” by Mozart, story retold by Amanda Holden; “A Child’s Garden of Verses” based on the poems of Robert Louis Stevenson, music by Chee-Hwa Tan; “The Carnival of the Animals” by Saint-Saëns, piano arranged by Hans-Günter Heumann, the story told by Loriet; “Dinosaur World” by Margaret Goldston; “Pictures at an Exhibition” by Mussorgsky, simple arrangement for piano

by Heumann. There are many others, which I am looking forward to using.

Separate recitals for the adults and children have proven successful. The adults enjoy the camaraderie among each other, but often feel inhibited and lack confidence. Additional audience members can cause too much stress, especially for those adults who are exploring this new life project! They have programs to follow and proudly keep them for souvenirs. As the adults gain confidence, we go to venues beyond my studio.

I encourage my piano students to attend professional and amateur concerts to gain an even greater appreciation of the magic of music. They tell me about what they experienced at their next lesson. At the year-end recital, the students are recognized for the concerts they have attended.



Dorothea Johanson teaches piano in her home in Chinook Park in Calgary. Building a joyful, creative musical foundation with students of all ages is of prime importance to her. Dorothea received her 50-year membership award from ARMTA in October 2015.

What Did Attendees Say?

Sight-Reading and Gifted Students—Workshop by Colleen Athparia (August 25, 2015)



I quite enjoyed the workshop by Colleen. She was very expressive and clear in her evaluation of sight-reading strategies. I liked the idea of making sure your student has the eyes focused below the staff in order to develop the bass staff more accurately. She stressed the super idea of starting your lesson with sight-reading every time. This should help any student to develop and acquire the facility of reading much more repertoire.

Her sharing of her teaching was very heart-warming, and had a lovely caring feel. I thoroughly enjoyed the experiences she told us of teaching gifted children, and liked the reality of the creative processes she has to possess to teach these special children.

Many thanks for organizing such a wonderful Workshop!

Maureen Hossack

The sight-reading workshop given by Colleen Athparia was an outstanding presentation and we were inspired with new ideas for the upcoming music season.

She discussed how sight-reading is different from the performing aspect of music in that sight-reading keeps the receptive part of the brain active. It is in “gathering data mode” and the mind gets cluttered when we think too much. The two skills of performance and sight-reading are separate brain processes. Perfectionists often find it difficult to sight read and proficient sight readers aren’t good at perfecting a piece.

She pointed out factors that make sight-reading difficult. The skill is very complex involving a combination of pitches and rhythms, and there are few publications to access for help. She pointed out that piano music is similar to reading the newspaper but with the complexity of reading two lines at once and each line has its own set of pitches and rhythms.

Colleen further discussed strategies for teaching eyes to observe peripherally and to move ahead more quickly. She asked volunteers from attendees, two at a time, to demonstrate a suggested order for practising sight-reading.

The process of sight-reading is much like learning a new language, it requires daily attention; if consistence is maintained, the rewards are many. As soon as we notice that sight-reading is enjoyable, music is learned more quickly, boredom is prevented; we are employable as musicians, and have developed a life-long pleasure of making music.

Thank you, Colleen, for a very informative and inspiring morning. We will “keep the beat no matter what!!”

Leila MacKenzie



After teaching for approximately 40 years I still love to attend workshops to connect with colleagues, find renewed motivation and excitement for what I do, rediscover forgotten knowledge and learn new strategies. The workshop given by Colleen Athparia did not disappoint.

Over 50 teachers packed out the Steinway Piano Gallery in Calgary on August 25 to be treated to very informative and entertaining workshops by Colleen Athparia. In researching the subject of sight-reading, Colleen discovered that there is very little material available on how to teach sight-reading but lots of material to sight read. The outline for this session focused on why sight-reading is difficult, skills required for sight-reading, strategies to develop these skills, how to practice sight-reading and the rewards of good sight-reading.

What makes sight-reading difficult? —The combination of “pitch + rhythm + two hands” and possible other complications, such as the use of pedal and the many parameters that can be on the page. Taking each of these elements and having students develop them separately is one solution; reading two-hand rhythms and developing interval reading are other solutions.

Other reasons why sight-reading is difficult are the complex layering of music, technically difficult music,

fear/inhibitions, and too much thinking rather than just gathering data.

Skills required for sight-reading are ability to see notes, patterns, listening to rhythm, melody, etc. and anticipating musical events, feeling our way around the keyboard and using our brains to analyze the information.

The following strategies were presented with live demonstrations of one teacher playing RH line while ‘student’ chorded with LH, then switching places. (This helps reader to ‘fake’ the LH.):

- Placing a dotted line between the staves to help eyes focus lower on the staff will help read two superimposed lines of rhythm and notes.
- Choosing easier music so the effort is rewarding, which helps to motivate students to sight read.
- Playing the first note of each measure of a selection—two people can do this with each taking a clef. This encourages continuing should one reader falter.
- Continuing by playing 3rd and 4th beats of each measure and other combinations helps develop rhythm reading.
- Covering a beat or two or entire measures to keep eyes moving ahead of playing.
- For note reading, one can play a single note in the piece and then remove hand from keys. Proceed to play the next note each time having to relocate where the hand should go to find the note. This helps student with point of reference by not ‘feeling’ where the next note is and identifying single notes. The second step would be to name the notes as they are played. To ensure students are reading by intervals, have them transpose the piece or line.
- Recognizing patterns can be taught by chunking single line music.
- Reading ahead, reading harmonies and rhythms, familiarizing one with the geography of the piano are all strategies to improve our own and our student’s sight-reading.

How to practice sight-reading and the many rewards concluded this informative session. It will save students time when learning new repertoire, students will be able to learn more music and have way more fun doing so, and it will “foster a life-long pleasure of playing music”—these were a few of the rewards Colleen itemized. The session was packed with ideas, new and old, to use in studios this year.

After a coffee break of tasty goodies, we were treated to an inside look at six of Colleen’s gifted students she has taught or is currently teaching. There were some humorous moments, but also some very informative moments with some excellent “take-aways” for teachers

in dealing with gifted or unusual students or difficult parents.

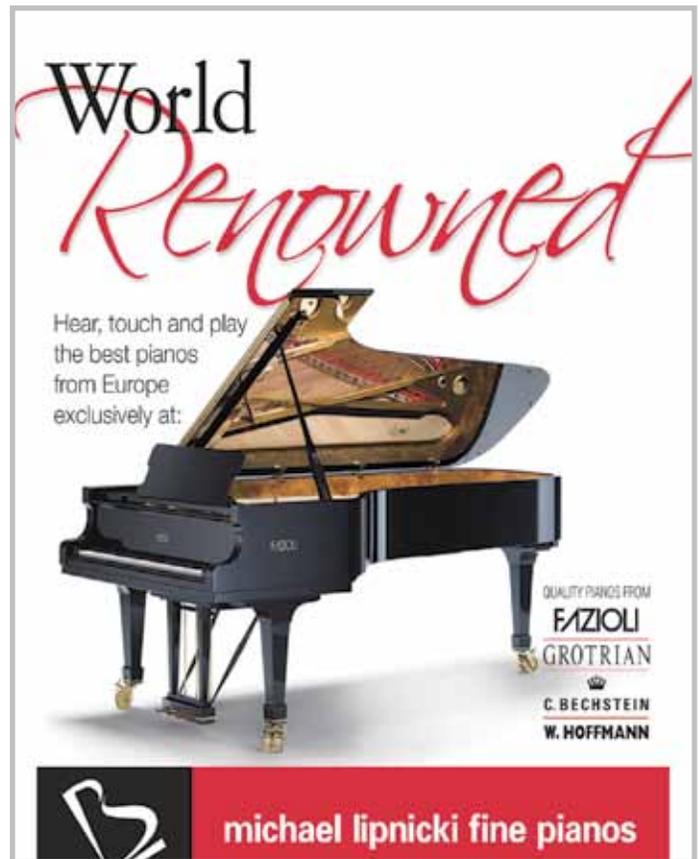
I appreciated Colleen's down-to-earth presentation and insights:

- A teacher should never lose her dignity and should always command respect from parents.
- Allow students to be creative and think "outside the box" to encourage and enable a student to perform successfully even if it involves a tumbling routine to approach the piano!
- Fast learners can peak too soon, so have them learn a LOT of pieces and choose performance repertoire at the last minute. This may be nerve-wracking for the teacher but it keeps the pieces from falling apart.
- Be patient with students who constantly want to play instead of listening to suggestions on how to polish the piece and develop an emotional connection.
- For students who are intense about their practice and performing, teach them to let go and not always be in control.
- Discover how a prodigy brain works with patient observation and provide more guidance than teaching.
- Encourage ways to challenge the brain by allowing students to transpose the pieces (Preludes and fugues!).
- Be sensitive to students' acute perfect pitch; make them realize that speed has nothing to do with the sense of rhythm but the juice consumed prior to the performance!
- Teachers should teach learning strategies and how to do quiet thoughtful practice, which are of value to students who learn quickly and are naturally very musical.
- As teachers, we need to be sensitive to the individuality of students and what makes them unique.

We all appreciated Colleen's honest conclusion that hindsight is 20/20; one wonders if the correct thing has been done, or how one would do it differently in the future.

Judith Elliott

**For upcoming ARMTA
Calgary branch activities,
see P. 20**



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On Motivation

By Eric Nyland, BFA, LRCM, CAEA, RMT



I offered to write an article on motivation because since returning to the piano seven years ago, I have for the most part pursued my goals with what others describe as strong motivation. The problem is that much of the time, especially before I practice, I don't feel motivated at all. Past the thrill of the first few months back at the piano, the shine started to wear off. This used to bother me—not feeling motivated made me question my decision to return to the instrument with serious intentions. I became dimly aware of the distance from my goals both as a teacher and a performer. I also questioned how realistic my goal of a performance career as a concert pianist was, given that my return happened after the age of 30 in an industry consumed with love of prodigy. “Fraud” was the word I directed at myself.

The psychological pressure of my absence of motivation was compounded by the motivational industry literature that litters (yes, litters) our culture: we are so often told that what matters is that we must love what we do. So when we're not feeling the love, we believe that there is something *wrong with us as people*. Here I am with the opportunity to work on my passion, and yet I don't want to get to work! What is wrong with me? Why don't I love this? I must have made the wrong choice!

The fortunate reality for me was that I had to ignore these questions for a couple of very pressing reasons: First, I had told most of the people I knew, shortly after returning to the piano, that I had a new goal in life—to achieve concert pianism. Many were supportive; some scoffed, some were indifferent. The dismissive responses were even more *motivating* to me than the supportive gestures, though perhaps in no positive sense: it was simply not

conceivable to me that I might let the haters have the day. The second reason was that I needed *something* to provide me some kind of income to serve as ballast against the financial ups and downs I faced as a fairly busy stage actor. I was 31 and felt that I had already achieved about the most profitable year I might enjoy in “the biz” (unless I chased film or TV in Vancouver, Toronto, or LA), and even this busy year left me simply with nothing, not even enough cash to make a run for a major centre and a larger market.

So I began my journey *motivated* by the necessity of getting good enough to become a very good teacher. I was fortunate to have some great teachers growing up (such as Dr. Lillian Upright in Edmonton) and as an adult (Linda Kundert-Stoll), and so I knew it was no small thing to become an excellent teacher. I knew that the journey to get there would be at least several years, and that there was no way to get there but to work. I now realize that of course the journey both as a musician and a teacher is lifelong, that there is no point at which you “make it,” and this puts the whole idea of motivation in perspective. There is only work: motivation is a nice feeling when it decides to drop by, but it is its own master and will not be trained to sit by your side, no matter what you do. Better to think of motivation as something that's delightful when it shows up, but it's not to be relied on.

And maybe motivation is a bit of a gold digger. Motivation, I find, only shows up when things are already going really well—when you've landed a big part, or a big gig; when that concerto finally starts to feel *easy*; when you begin to feel the spiritual ascension in that difficult Bach; when you realize you have enough cash banked to take a great vacation. As someone told me: “everyone only remembers you doing the finished thing. They don't remember you doing the very hard work at the beginning. And they certainly don't bother remembering you doing the much harder work in the middle.” They just remember seeing you do the successful thing at the end, and then they start using silly words like “motivation” and “talent.” And so I've finally let go of worrying about motivation, and started worrying about getting to bed on time, and getting up really early, whether I feel like it or not. And my growth as a teacher is marked by the extent to which I live this commitment to worshipping work and routine over the excitement of feeling motivated. This is for me what real love is, and it's the only escape from becoming a fraud.

Eric Nyland is an actor, pianist, and music teacher who runs a studio out of his home in Bridgeland. He is the publicity convener for the Calgary Branch of the Alberta Registered Music Teachers' Association.

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Lisa Ng: PhD, MA, BA, LRSM; A. Music, RMT... Keyboard accompaniment training is a skill that's often neglected in traditional keyboard lessons. Gayle Dunsmoor guides teachers and students step-by-step in developing the essential keyboard skills necessary to nurture a well-rounded musician... ideally a program that teachers should integrate into the learning process right from the beginning.

Eric Nyland: BFA, LRCM, CAEA, RMT... The benefit of just a few hours of reading through these books will give you fundamental skills to teach keyboard harmony to nearly all of your students, as well as, providing a broader and more fulfilling approach to your own practice as a professional pianist should keyboard accompaniment and keyboard harmony not be among your strongest skill sets.

Michelle Everett Faunt: B.Ed, BSc... Gayle Dunsmoor, with her 35 years of teaching, recognized a gap in traditional piano relating to teaching accompaniment skills... She also noticed a rise in popularity of students taking guitar lessons and feels that this is because guitar students quickly learn to be able to play chord accompaniments to their favourite melodies... Gayle hopes that with the QuenMar books, all piano students will learn to confidently play accompaniments to their favourite melodies.

Gayle Dunsmoor (author of the QuenMar books): Creative piano skills should be a part of all piano training programs/curricula.
We, the teachers, can make it happen.



Honours Recital 2015-2016

The Honours Recital is sponsored by the Alberta Registered Music Teachers' Association Calgary Branch to recognize music and speech arts students who have excelled in examinations taken in the previous calendar year. Each fall, ARMTA Calgary Branch teachers are invited to submit the names of their top exam students to be considered to participate in the Honours Recital. This year the Honours Recital took place on Sunday, January 24, 2016 at Parkdale United Church, and featured 42 students of 19 ARTMA Calgary teachers. The students enthusiastically shared their talents with an appreciative crowd. Medals and scholarships were given out to the students to recognize their hard work. The Alberta Diploma Association Scholarship was presented to the student with top exam marks at the Senior Piano level. We did not have any qualified applicants for the Peter Turner Memorial Scholarship or the Eileen and Elgar Higgin Memorial Scholarship this year. We hope that there will be an opportunity to give out these awards next year. Current diploma graduates were also recognized for their achievements at the Honours Recital.

SHAW TV generously agreed to record and broadcast the Honours Recital again this year. We are very grateful to SHAW TV for their donation of personnel, time and resources. The recording and broadcast is a valued part of the Honours Recital experience. Recording and broadcasting the event brings with it a number of administrative challenges. Sadly, if we aren't able to attract more volunteers to help with these tasks next year, we will have to reconsider submitting a broadcast proposal to SHAW TV. If you are looking to become more involved with ARMTA Calgary, we would be thrilled to have you work on next year's Honours Recital Committee! Please consider volunteering for this great event!

The donors and sponsors of the Honours Recital were included in the recital program and are on the ARMTA Calgary website. We thank them for generously supporting this event! Thank you to all of the volunteers that spent many hours working to make sure that the Honours Recital was a fantastic success! Because of your efforts, ARMTA Calgary was able to continue the tradition of honouring artistic and musical excellence.

AWARDS: MEDALS & SCHOLARSHIPS

Piano Grades 1-3

| | |
|-----------------|--------|
| Felicia Au | Gold |
| Jordan Lee | Silver |
| Caitlyn Hogan | Bronze |
| Alexander Evans | Bronze |
| Maria Mansi | Bronze |
| Chung Wing Lai | Bronze |
| Seabert Yuan | Bronze |

Piano Grades 4-6

| | |
|----------------|--------|
| Aleah Jacobson | Gold |
| Sam Barber | Silver |
| Felix Yang | Silver |
| Susan Huang | Silver |
| Benjamin Yu | Silver |
| Cindy Ma | Bronze |

Piano Grades 7-9

| | |
|------------|--------|
| Aaron Wang | Gold |
| Charles Yu | Silver |
| Luke Rowe | Bronze |
| Mary Long | Bronze |

Piano Grades 10/Diploma

| | |
|----------------|--------|
| Amanda Chen | Gold |
| Emily Braganza | Silver |
| Grace Liang | Silver |
| Cindy Zhang | Bronze |

Voice Grades 1-3

| | |
|-----------------|--------|
| Catelyn Lazorko | Gold |
| Sofia Lang | Gold |
| Isaac Cruz | Silver |
| Greer Hunt | Bronze |
| Kaitlyn Watson | Bronze |
| Mitchell Bauer | Bronze |
| Camille Proulx | Bronze |
| Makenna Watson | Bronze |

Voice Grades 4-6

| | |
|------------------|--------|
| Rhianna McDonald | Gold |
| Bianca Sarbu | Silver |
| Faith Daumler | Bronze |
| Katie McMillan | Bronze |

Voice Grades 7-9

| | |
|----------------|--------|
| Petra Stauffer | Gold |
| Thea Allen | Silver |

Strings Grades 1-6

| | |
|----------------------|--------|
| Marco Sanchez | Gold |
| William Tao | Gold |
| Ella Blonke | Silver |
| Jacky Ching-Ting Lin | Bronze |

Strings Grades 7-9

| | |
|----------------|------|
| Daniela Garcia | Gold |
|----------------|------|

Speech Arts Grades 1-8

| | |
|---------------------|--------|
| Natalie Shu-Ting Hu | Gold |
| Jim Zixuan Geng | Silver |
| Jordan Chun-Yin Lee | Bronze |

Diploma Graduates

| | |
|-----------------------|------------------------|
| Mathew Chu | ARCT Piano Performance |
| Stephanie Hay | ARCT Piano Performance |
| Darcy van Helden | ARCT Piano Pedagogy |
| Georgeanne van Helden | ARCT Piano Performance |
| Eric Nyland | ARCT Piano Performance |
| | LRCT Piano Performance |

Premiere:
 Tuesday, Feb. 9 at 12:30 p.m.
Encore:
 Thursday, Feb. 11 at 6:30pm
 Tuesday, Feb. 16 at 12:30pm
 Thursday, Feb. 18 at 6:30pm
 Tuesday, Feb. 23 at 12:30pm
 Thursday, Feb. 25 at 6:30pm
 Tuesday, Mar. 1 at 12:30pm
 Thursday, Mar. 3 at 6:30pm
 Tuesday, Mar. 8 at 12:30pm
 Thursday, Mar. 10 at 6:30pm

Or follow this link to
livestream: <http://livestream.com/shawtvcalgary/events/1733076>

PIANO DIPLOMA ASSOCIATION SCHOLARSHIP

Amanda Chen

ARMTA Teachers Represented in Honours Recital

Paul Bagley, Joan Bell, Fiona Carnie, Nathan Kai-Cheong Chan, Laisee Cheng, Gloria Chu, Denise Jamieson, Zoe Ko, Linda Kundert-Stoll, Winnie Ling, Barbara Robertson, Aino Robinson, Josee Robitaille, Peter Rudzik, Jacqueline Serpas, Lorna Sewell, Elisabeth Szojka, Lise Tourigny, Selina Wong-Parrotta

2015-2016 Honours Recital Committee and Volunteers

Nathene Arthur (Assistant), Joan Bell (PDA Award), Sharon Carne (Treasurer), Laisee Cheng (Medals), Jan Cherniak (Copyright Permission), Michelle Everett Faunt (Chair), Patricia Heitman (Assistant-Reception), Lindsey Inkster (Website), Karen King (Diploma Graduates/Photos, Assistant), Carol Moore (Assistant), Marilyn Newbury (Past Chair), Lisa Ng (Impromptu), Eric Nyland (Recital Day Shaw Liason, Accompanist, Assistant), Beth Olver (Assistant), Sharon Omura (Sponsorship), Janet Porter (Assistant), Barbara Robertson (Assistant), John Robertson (Assistant-Sponsorship), Barb Tetzlaff (Assistant-Reception), Rita Thurn (Reception)

Thank-you!

SHAW-TV, Parkdale United Church, Humphries Printing, Ruth Jacques (Parkdale United Church Office Administrator)

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Meet Our New Members

Neil Cockburn is Interim Director of Music at the Cathedral Church of the Redeemer in Calgary, Instructor of Organ at the University of Calgary and MRU Conservatory, and a regular extra musician with the CPO (organ and harpsichord). He was educated at Oxford University (B.A. Music), the Royal Northern College of Music, Manchester UK (MusM, Organ Performance), the Conservatoire National de Région Rueil-Malmaison, France (Premier prix de perfectionnement), and the University of Calgary (PhD, Musicology). He won First Prize at the 1996 Dublin International Organ Competition, and was awarded a Distinguished Teaching Award by Mount Royal University in June 2014.



Emily Ong (A. Dip. Mus, RMT) earned her Associate Diploma and Licentiate in Piano Performing and Teaching from Queensland Conservatorium of Music at Griffith University Australia. Upon completion, she moved to Canada and began teaching at Alberta College in Edmonton in 1973. She opened her own private music studio in 1978. She has since taught RCM piano and rudiment theory out of her private studio to students of all ages. She loves organizing recitals twice a year to showcase her students' progress. When not playing the piano, she can usually be found somewhere else...she and her husband have travelled to over 50 countries so far.



NATS Activities

| | |
|---|--|
| January 29, 2016 | NATS Chats 9:30 a.m. Good Earth, Aspen Landing |
| February 26, 2016 | NATS Chats 9:30 a.m. Good Earth, Aspen Landing |
| March 9–12, 2016 | NATS Songfest TBA |
| April 29, 2016 | NATS Chats 9:30 a.m. Good Earth, Aspen Landing |
| June 13, 2016 | NATS AGM 10:00 a.m. Home of Melanie Cherniwchan |
| July 8–12, 2016 | NATS 54th National Conference, Chicago, Illinois, USA Contact: Rita Thurn; rita_thurn@telus.net |
| For NATS Chats, please contact Melanie Cherniwchan: exploremusicstudios@gmail.com | |



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Bringing music in magnitude!

The Alberta Registered Music Teacher's Association Calgary Branch presents the 2nd Annual

Music Marathon

8 hours of continuous music at Stephen Avenue mall
on **Saturday, May 28, 2015** from **10:00 a.m. to 6:00 p.m.**

Over 150 students will rotate without missing a beat playing various styles of music and instruments. Teachers can apply for any length of time slot to fill with their students. For example, a studio will provide music for 30 minutes and the teacher will organize his/her own students to fill this time. Time slots will be assigned on a first-come-first-served basis. Teachers will be responsible for bringing music and playing themselves should a student cancel at the last minute. All students who participate will be entered into a draw for a \$50 scholarship prize.

Please send studio requests with total time required and time of day preferred to
karenashleyking@gmail.com by April 1, 2016.

Like a sports marathon, students will be required to collect “pledges” for their time participating in the Music Marathon. There is no minimum donation required to participate, but \$10 per student is suggested. Donations can be made by cash or cheque in person at the event, or online through the ARMTA Canada Helps page. Donations over \$25 will receive a charitable donation receipt if the name, address, and telephone number are provided (please see the pledge form available in Impromptu or on the ARMTA website). This fundraising effort will go towards student financial need scholarships, teacher continuing education scholarships, recitals, workshops, and masterclasses.

The Downtown Calgary Association has graciously allowed us free use of an open-air stage on Stephen Ave. Mall (exact location TBA) and will be promoting this event through their networks and other social media pages. Sound equipment will be available to amplify instruments such as voice, violin, or guitar and the organizers are in the process of securing a grand piano.

As part of the mandate to grow our organization’s membership and expose ARMTA to the general public, this event is free and open to anyone who loves music. Please join us, bring a lawn chair, and enjoy an afternoon of beautiful music in downtown Calgary.



Alberta Registered Music Teachers' Association Calgary Branch Presents

Music Marathon

Please support me in my contribution to 8 hours of continuous music at Stephen Avenue Mall on
Saturday, May 28, 2016 from 10 a.m. – 6 p.m.

Pledges can be made online at www.canadahelps.org/dn/24414 or at the event by cash or cheque.
 Come and join a day of beautiful music, celebrating and fundraising for ARMTA Calgary!

| PLEDGE #1 | INFORMATION |
|-------------------|-------------|
| Name | |
| Full Address | |
| Phone Number | |
| Pledge Amount | |
| Method of Payment | |

| PLEDGE #2 | INFORMATION |
|-------------------|-------------|
| Name | |
| Full Address | |
| Phone Number | |
| Pledge Amount | |
| Method of Payment | |

| PLEDGE #3 | INFORMATION |
|-------------------|-------------|
| Name | |
| Full Address | |
| Phone Number | |
| Pledge Amount | |
| Method of Payment | |

Charitable donation tax receipts will only be issued for amounts over \$25.
 Cheques can be made out to ARMTA Calgary.
 No minimum donation amount is required to be included in this event!
 All participating students will be entered into a draw for a \$50 scholarship prize.

TOTAL COMBINED
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OUTSTANDING STUDENTS RECITAL

Sunday, February 7, 2016, 4:00 p.m.

St. David's United Church, NW Calgary

Doors will be open at 3:30 p.m.

Contact Ronald Proctor for any inquiries: ronaldproctor@shaw.ca

STUDENT RECITALS

BOOST YOUR STUDENTS' SELF-CONFIDENCE!!

Student recitals provide an excellent opportunity for students to perform and **enhance their self-confidence, pride, and joy of performing**. Recitals can simply be a means for them to **gain experience**, to **help prepare for an exam** or other special events. The opportunity to perform in front of an audience **gives your students the perspective needed to understand the necessity of practice, study, and commitment**.

There are only FOUR opportunities for this **INVALUABLE LEARNING TOOL** before the summer:

North

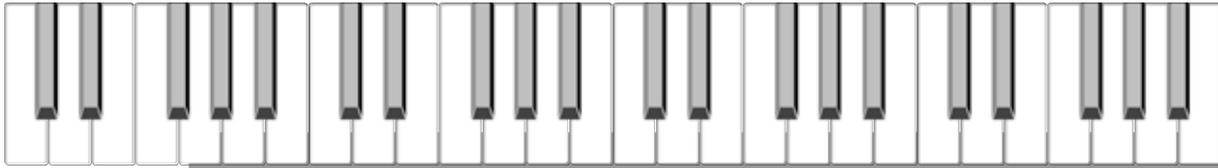
1. **February 20, 2:00 p.m. St. David's United Church**, 3303 Capital Hill Crescent NW, Convenor: Donna Murray, wmdamurr@telus.net
2. **May 14, 2:00 p.m. St. David's United Church**, Convenor: Donna Murray

South

1. **March 5, 2:30 p.m. Steinway Piano Gallery**, 76 Heritage Gate SE, Convenor: Carol Moore, rhythmreader@shaw.ca
2. **May 7, 2:00 p.m. Steinway Piano Gallery**, Convenor: Carol Moore



Deadline for the February 20 recital is February 11.



Announcing the new ARMTA Calgary

STUDENT MASTERCLASS

Saturday, April 16 from 10 a.m.– 5 p.m.

Steinway Piano Gallery

Students of all levels (Grade 1 through Diploma) are invited to participate in a one-on-one, hands-on masterclass with clinician **Heather Blakely**. This event will be primarily focused on piano, however voice students are also welcome. Each student will be given a 20-minute mini-lesson and should be prepared to play at least one piece.

This event is made possible by the success of the Music Marathon and there is no fee required to participate! Teachers are limited to submit one student per studio and masterclass times will be given on a first-come-first-served basis. Students who participated in the 2014 Music Marathon will be given first priority.

All ARMTA teachers are invited to attend, observe, and learn from our experienced, out-of-province clinician. Please send student names, exact piece title, composer, grade level, and approximate timing to Karen King at karenashleyking@gmail.com by **April 1, 2016**.



HEATHER BLAKLEY (B. Mus, A. Mus, RMT)

Heather received her Bachelor of Music from Brandon University, and her Associate of Music from the Western Board of Music. She is a Registered Music Teacher in Saskatoon. Heather teaches a large private studio of piano and theory students. She is the Music Director at Emmanuel Anglican Church, an Early Childhood music educator, and conductor of children's and adult choirs. Heather examines for a national conservatory and adjudicates music festivals in western Canada. Heather was for many years a national board member with the Canadian Registered Music Teachers Association and chair of the CFMTA National Piano Competition, as well as chair for the Contemporary Showcase Saskatoon.





CONTINUING EDUCATION SCHOLARSHIP APPLICATION FORM

\$500

Application Deadline May 1, 2016

ARMTA Calgary Branch is pleased to offer its current members funding to take additional education. Applicants must be full or affiliate members in good standing with plans to take pedagogical, theory, or performance training with the overall intent of updating their teaching skills.

All applicants must include the following documents with their application:

- I. A cover letter including the applicant's address, a brief personal biography, and a summary of teaching history.
- II. The applicant's CV of musical and educational achievements.
- III. A short explanation of financial need.
- IV. One letter of reference from a colleague or peer from your professional capacity (i.e. not friends or family).
- V. A detailed budget including tuition, travel, or conference fees.
- VI. A thorough explanation of how this scholarship will impact your studio, your teaching practice, and most importantly, your students.

Funding for this scholarship is provided by money raised in ARMTA Calgary's *Music Marathon*, and scholarships in subsequent years are contingent upon its ongoing success. The successful recipient will be notified by July 1, 2016.

Please mail all documents to Karen King at

223 Queen Charlotte Way SE

Calgary, AB T2J 4H9

ARMTA CALGARY – 2016 Teachers Continuing Education Scholarship Application



BURSARY FOR STUDENT FINANCIAL NEED

\$500

Application Deadline May 1, 2016

ARMTA Calgary Branch is pleased to offer current students of Registered Music Teachers a bursary to alleviate the financial burden of studying music. Students must display a clear intent to continue with music long-term, show high levels of intrinsic motivation, but have encountered difficult financial circumstances.

All applicants must include the following documents with their application:

- I. A letter written by the student including a brief personal biography, playing level, musical achievements, and a summary of music lesson history.
- II. A letter from parents outlining occupations, address, approximate family income, and description of financial need.
- III. A letter from the music teacher confirming the student's good standing and eligibility for this bursary.
- IV. A brief explanation of how this bursary will be used.
- V. A thorough account of how this bursary will impact the student and his/her musical potential.

Funding for this scholarship is provided by money raised in ARMTA Calgary's *Music Marathon*, and scholarships in subsequent years are contingent upon its ongoing success. The successful recipient will be notified by July 1, 2016.

Please mail all documents to Karen King at

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July 18 - 22

Students aged 7 to 12 create, rehearse and perform their own unique play in 5 days. This year's theme is *Medieval*.

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Sunday, July 24, 7:00 pm

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Adult Piano Camp

July 25 - 27

Adult "piano enthusiasts" receive coaching from artist teachers

Clinicians: Eugene & Elisabeth Pridonoff

Instructors: Joseph Fridman

Rebecca Leshures



Piano Pedagogy Workshop

July 28 9:00 am to 4:00

Lunch included

For piano teachers and advanced students

Clinicians: Eugene & Elisabeth Pridonoff



Piano Camp

July 25 - 29

Clinicians: Eugene & Elisabeth Pridonoff

Instructors: Joseph Fridman

Rebecca Leshures & others

For "piano enthusiasts" aged 10 to adult

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| Webmaster | Lindsay Inkster | 587-893-8410 |
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| Impromptu Distribution | LaDona Ahenda | 403-815-0725 |
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| New Member Convenor | Melodie Archer | 403-251-3805 |
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| Honours Recital | Michelle Everett Faunt | 403-615-7553 |
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| Student Recitals | Donna Murray | 403-241-3395 |
| Student Recitals | Carol S. Moore | 403-569-2966 |
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| PPG (Piano Pedagogy Group) | Alicia Romero, advisor Gideon Choi, President | 403-208-1739 403-998-8966 |
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