



The Quarter Note

Volume 46 Issue 1 Winter 2016

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News from Council

NBRMTA Council would like to welcome **new member** Erin Bardua from Sackville!

The Canada Revenue Agency notified us that we are not eligible for **Charity status** since we are a professional association and most of our programming is only available to members and their students. To be considered charitable, programming must be for the public benefit. Some provincial associations have established another organization or foundation that is eligible for charitable status. Council has decided not to pursue this option.

At the January 30 Council meeting, we continued to edit the new Membership Guideline wording and a policy re Code of Ethics as presented at the Annual General Meeting. The goal is to circulate a draft version to the membership in April to receive input before our June Council meeting.

Council also began the process of reviewing a draft Policy and Procedure Manual which will provide a detailed description of how and when various items of business are conducted. This document should be helpful in orienting new Council members and Chairs.

The dates, February 27, have been set aside for the **NBRMTA Music Competition** in Fredericton. A schedule will be sent to registered participants and their teachers soon.

The **Atlantic Young Artist Competition** will be held April 23, 2016. Deadline for entries is March 11. See pages 32-35 for details.

The **NBRMTA Student Composer Competition** forms are now available. Deadline for entries is April 15. See pages 7-16 for details.

PayPal and Electronic Transfers are now available. All payments [dues, donations and competitor entry fees] may be paid by PayPal or electronic transfer to Treasurer Megan Woodworth. Contact Megan at treasurer@nbrmta.com for details.

Articles, reviews and announcements for the Quarter Note are welcome. Please send to editor, Barbara Long, at editor@nbrmta.com
Deadline for next edition is April 15

Mark these dates:

If you have any dates for this newsletter calendar please send to editor@nbrmta.com

February 27 - NBRMTA Music Competition in Fredericton

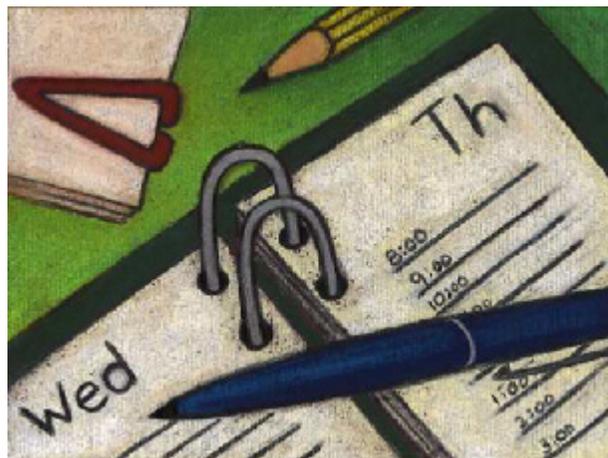
March 11 - Entry deadline for Atlantic Young Artist Competition

April 15 - Deadline for entering the NBRMTA Student Composer Competition.

April 23 - Atlantic Young Artist Competition in Sackville

May 1 - Entry deadline for CFMTA Essay Competition

June 18 - NBRMTA Council Meeting in Fredericton



**If you have dates or other information
to post on the new website,
please send to webmaster@nbrmta.com**

A large advertisement for 'Doctor Piano'. The background is a photograph of a young girl with blonde hair, smiling and looking up while playing a piano. The text is overlaid on the image. At the top, a red banner contains the text 'THE WORLD'S PREMIER INSTRUMENTS' in white serif font. Below this, a white banner contains 'TOGETHER AT' in black serif font. The main text 'Doctor Piano' is in a large, white, elegant script font. Below that, the website 'doctorpiano.ca' and phone number '902-455-0880' are listed in a white sans-serif font. At the bottom, the logos for Steinway & Sons and Yamaha are displayed in white.

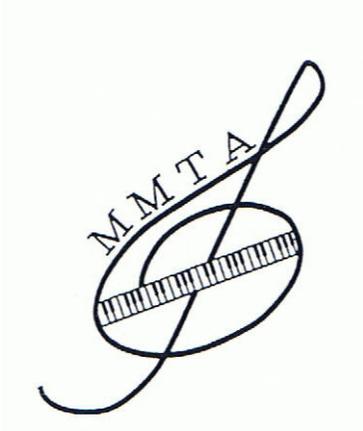


From Fredericton ...

In November, several teachers gathered for a meeting and a discussion on how to motivate students. Each teacher there shared tips and tricks that have been used to successfully motivate students to practice. Everyone went away with some new ideas to try in their studios. Later in November, Sarah Russell of Montreal did an Alexander Technique workshop. This day-long event was an introduction to Alexander Technique and focused on how it can be used in our teaching. Our Christmas luncheon was held in December at Isaac's Way. We are looking forward to our January meeting where Christian Berube will be presenting a workshop on the 2015 RCM Sight and Ear requirements, including a variety of approaches and resources for teachers and students.

Respectfully submitted,

Megan Woodworth
FMTA President



From Moncton ...

MMTA began the 2015/2016 year with a discussion on our scholarship qualifications. We are receiving more and more applications from students who are pursuing studies in the musical field but not necessarily a music degree. Adjustments were made and a new application form was created.

Our annual Canada Music Week Recital was held on Nov 22nd. Twenty-seven young musicians thrilled us with solo and duet performances on cello and on piano. Cake and punch were enjoyed by all at a reception afterwards.

At each meeting, time is set aside for sharing of ideas, questions or concerns. There have been great discussions regarding theory, technique, practicing, interpretation of music and student behavior. We look forward to more of these discussions at future meetings.

Doris Sabean

President

MMTA

From Sackville ...

This fall brought students in Sackville together for two recitals. The Canada Music Week Recital was held on Saturday, Nov. 21 in Brunton Auditorium at Mount Allison University. It was primarily a piano recital with the exception of a clarinetist and a cellist. The snack of TimBits after the concert was part of our tribute to things Canadian.

Many teachers had students involved in the Concert of Festive Music that is put on annually by the Owens Art Gallery at Mount Allison University. Sunday, December 6 saw many performers entertaining us with Christmas songs. It is a concert that encourages duets and ensemble, and we heard piano duets from all ages, as well as three string and two flute ensembles. The second flute ensemble was a large group composed of Mount Allison students, high-school students, and members of the community. Many members of the audience were surprised by the variety of flutes being played by this ensemble. It was very exciting to have such a broad spectrum of participants at this concert. I would be amiss if I did not mention that the Christmas treats were as wonderful as they always are, and more than make up for all the extra time spent in organizing ensemble practices!

Submitted by Elizabeth Craig

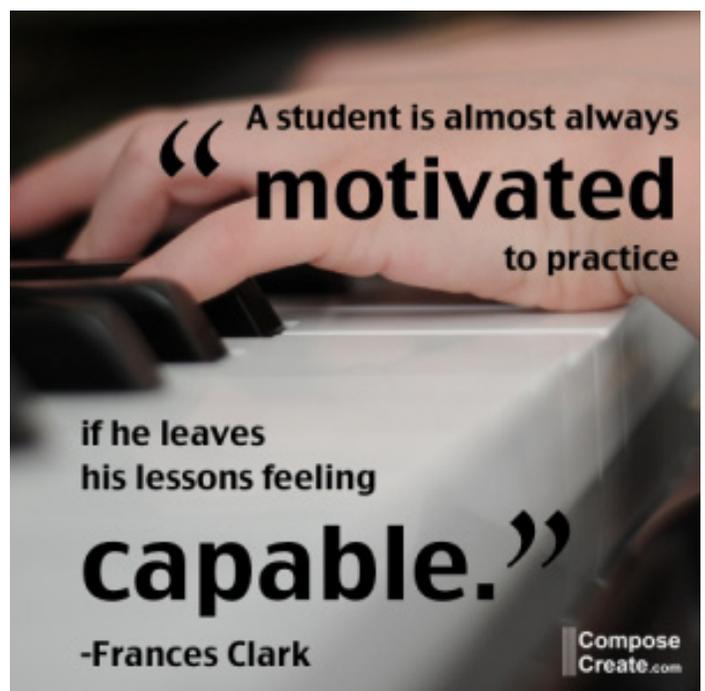
NBRMTA Student Composer Competition

The NBRMTA Student Composer Competition is still a few months away but because its deadline happens during local festival times around the province, it's easy for it to creep up on us and then miss altogether. With festival repertoire in full preparation mode, we might consider an original composition exercise as part of an attempt to provide a well-rounded learning experience, balancing performance with another opportunity to excel.

Many festivals have "Original Compositions" as separate classes within their respective events. That's perfect! Why not include those entries in the province wide competition too?!?

And however we decide to enrich our students' music education, let's stay in touch with one another. It's always a particular grace receiving ideas, words of encouragement, and news of progress within our various studios. May we all enjoy success as our students continue along the road to becoming the best musicians they can.

Ross Simonds (NBRMTA Student Composer Competition Convenor)





NBRMTA History- Part 5

At the Annual General Meeting on April 10, 1958 Ernest Freeborn was elected president. They had a discussion on relative standards of various examining bodies. Howard Brown was asked to convene a committee to evaluate these and to make a report to the Department of Education. It was decided to earmark \$50 annually towards cost of registration of the association. Also, the association decided to petition the department of education to replace the Silver Song book as currently issued to Grade 7 and 8 students with something more authoritative, education and musically interesting.

The 1959 Annual General Meeting took place on March 28. It was decided to place an ad in the CFMTA Convention programme. Dr. Vaculanos, Tom Morrison and Ernest Freeborn were nominated as representatives to the executive of CFMTA for the term 1959-1961. The association decided to forward a protest to our Federal cabinet minister Colonel A.J. Brooks concerning the proposed federal law which would compel purchasers of books and music published in the USA and Britain to do so from the Canadian representatives of those publishers, thus paying an additional and unnecessary high mark up. Reports from teachers indicated that most school principals still do not understand that a pupil may drop a subject in favour of private or class music study. Discussion was held on the proposed formation of the N.B. Music Educators Association in the school system. It was felt that this would in no way affect our membership as those in school music would retain their present membership with our association. However, it was suggested that a greater effort should now be made to help the private music teacher year round instead of just the current once a year basis. Ernest Freeborn was re-elected president. It was moved that a request be made to the Canada Council (through CFMTA if necessary) for a grant to cover the cost of registration.

Respectfully submitted,
Rita Raymond-Millett
Archivist

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“

**The best way to
learn is
to do.**

**The worst way
to teach is
to talk.**

”

— **Paul Halmos**

Slow practice is
undoubtedly the basis
for quick playing.

--Josef Hofmann

It is obvious that the
same fingering cannot
suit differently shaped
hands. The absence
of fingering provides
excellent practice...
and proves the truth of
the old saying: “One
is never better served
than by one’s self.”

--Claude Debussy



A music teacher
has the amazing
opportunity to be a
stabilizing and
encouraging force
in a child's life unlike
any other.

Compose
Create.com



STUDENT COMPOSER COMPETITION

DEADLINE FOR ENTRIES IS APRIL 15

The NBRMTA Student Composer Competition
invites submissions in the following categories:

8 years and under

11 years and under

15 years and under

CLASS 1 - To write an original composition for solo instrument
or any combination of instruments

CLASS 2 - To write an original composition for voice,
with or without accompaniment

19 Years and Under - Open Category

CLASS 1 - To write an original composition for any instrument or any combination
of instruments, or voice(s) or combination of voice(s) and instruments with
accompaniment when accompaniment is necessary for the performance.

ELECTRONIC MUSIC - To produce an original composition where the musical
material is generated from manipulating and combining sounds electronically.

Prizes awarded in each class. Recommended submissions will advance
to the CFMTA National Student Composer Competition.

For more information please visit www.nbrmta.com
or contact Ross Simonds cmw@nbrmta.com



NEW BRUNSWICK REGISTERED
MUSIC TEACHERS' ASSOCIATIONS

L'ASSOCIATION DES PROFESSEURS DE
MUSIQUE DU NOUVEAU BRUNSWICK



New Brunswick Registered Music Teachers' Association Student Composer Competition Regulations

DEADLINE: Friday, April 15, 2016

1. A student may enter more than one composition and more than one class but only one prize will be awarded to any individual. The composition must be a new composition, not previously entered in the NBRMTA Student Composer Competition.
2. The contestant must be eligible in his/her chosen age group as of June 1, 2016.
3. Each entry is assumed to be the original work of the individual whose name appears on the entry form attached to the manuscript. Any infraction of this regulation would result in the disqualification of the entry.
4. Compositions will not be returned to the contestants after judging.
5. All rights to his/her original work will be retained by the contestant; however, by entering the competition you agree that your composition(s) may be published, recorded and available to be downloaded for public use from the NBRMTA and CFMTA web-sites, or employed by the NBRMTA and CFMTA for publicity purposes after consultation with and agreement of the contestant.
6. At the recommendation of the adjudicator, first place winning manuscripts at the Provincial level will be forwarded by the Canada Music Week® coordinator to the Canadian Federation of Music Teachers' Association [CFMTA] Student Composer Competition before June 1, 2016 for inclusion in the Canada-wide judging. NBRMTA will pay the CFMTA entry fees for these compositions.
7. The contestant must be a student of a current member of the New Brunswick Registered Music Teachers' Association.
8. Manuscripts printed by computers are encouraged. Handwritten manuscripts should be neat and legibly written in black ink, in regulation manuscript size, including all necessary details of dynamics, editing and tempo, with the first measure of each line numbered. Please retain the original copy of your submitted work.
9. Only entries with complete contact information: (name, telephone number, email and mailing address) clearly printed will be accepted. The teacher's name must not appear on the composition.
10. The judge's decision is final and no correspondence will be entered into after judging.
11. **NEW:** Please email a 100 word, typed biography and digital photo with each entry.
12. An entry fee must accompany each composition submitted for Canada-wide judging.

PREPARATORY - \$15	CATEGORY B - \$20	CATEGORY D - \$35
CATEGORY A - \$15	CATEGORY C - \$25	CATEGORY E - \$35
13. Prizes will not be awarded if the adjudicator feels the standard has not been achieved.

Inquires may be directed to: Ross Simonds – (506) 474-2905 cmw@nbrmta.com



Student Composer Competition (continued)

STUDENT COMPOSERS MAY SUBMIT ENTRIES UNDER THE FOLLOWING CATEGORIES:

8 YEARS AND UNDER – PREPARATORY

- Class 1 To write an original composition for solo instrument or any combination of instruments
Class 2 To write an original composition for voice, with or without accompaniment

11 YEARS AND UNDER – CATEGORY A

- Class 1 To write an original composition for solo instrument or any combination of instruments
Class 2 To write an original composition for voice, with or without accompaniment

15 YEARS AND UNDER – CATEGORY B

- Class 1 To write an original composition for solo instrument or any combination of instruments
Class 2 To write an original composition for voice, with or without accompaniment

19 YEARS AND UNDER – CATEGORY C

- Class 1 To write an original composition for any instrument or any combination of instruments, or voice(s) or combination of voice(s) and instruments with accompaniment when accompaniment is necessary for the performance.

OPEN – CATEGORY D

- Class 1 Same as 19 YEARS AND UNDER

OPEN – CATEGORY E

Electronic Music Category: To produce an original composition where the musical material is generated from manipulating and combining sounds electronically. These sounds can be retrieved from acoustic and/or electronic sources. The composition can be stand-alone electronically or combined with acoustic instrumentation. Electronic-only compositions must be submitted as a CD recording. Compositions combining electronic music with acoustic instrumentation must include both a recording and score. Submissions must include programme notes that provide the details on the source of the audio material and the process of manipulation.

JANET HAMMOCK COMPOSITION AWARDS

**Janet Hammock is a Canadian composer and pianist, currently residing in Sackville, New Brunswick. She is a member of the NBRMTA and Professor Emeritus of Mount Allison University where she taught with the Department of Music for 31 years.*

Two awards in the amount of \$25 each are awarded annually to the best original compositions, in the opinion of the adjudicator, written by students 15 years of age and under.

Inquires may be directed to: Ross Simonds – (506) 474-2905 cmw@nbrmta.com



NBRMTA Student Composer Competition 2016

Entry Form

Only fully completed entries will be accepted (one entry per form)
All entries must use this form, not the CFMTA form.

DEADLINE: Friday, April 15, 2016

COMPETITOR INFORMATION

NAME _____ DATE OF BIRTH (m/d/y) _____

ADDRESS _____ CITY _____

POSTAL CODE _____ PHONE _____

EMAIL _____

CLASS ENTERED: Please check appropriate category.

**Competitor must be in the chosen age group as of June 1, 2016*

- | | |
|--|--|
| <input type="radio"/> PREPARATORY 1 (8 years and under – instrumental) | <input type="radio"/> CATEGORY B2 (15 years of age and under - vocal) |
| <input type="radio"/> PREPARATORY 2 (8 years and under – vocal) | <input type="radio"/> CATEGORY C (19 years of age and under – any style) |
| <input type="radio"/> CATEGORY A1 (11 years and under – instrumental) | <input type="radio"/> CATEGORY D (open – any style) |
| <input type="radio"/> CATEGORY A2 (11 years and under – vocal) | <input type="radio"/> CATEGORY E (open – electronic) |
| <input type="radio"/> CATEGORY B1 (15 years and under – vocal) | |

TITLE OF COMPOSITION _____

TEACHER INFORMATION

(Must be a current member of the NBRMTA)

NAME _____

ADDRESS _____ CITY _____

POSTAL CODE _____ PHONE _____

BRANCH NAME _____ EMAIL _____

For more information please contact:

Ross Simonds at 65 Regiment Creek Avenue, Fredericton, NB E3G 9W1
cmw@nbrmta.com 506.474.2905

SIGNATURES

I hereby certify that the above information is correct, that the attached composition is entirely my own work and that I agree to all regulations of the competition.

Competitor _____

Parent/Guardian _____

NBRMTA Teacher _____

In the event of a winning entry, the New Brunswick Registered Music Teachers' Association and the Canadian Federation of Music Teachers' Association are granted the right to publish and use any photographs, and to exhibit audio or video in which I or my work appear for the purposes of NBRMTA's and CFMTA's archives, marketing, publicity, and public relations projects, including their websites.

Signature

Date

ENTRY FEES:	Category P1, P2, A1, A2	\$15
	Category B1, B	\$20
	Category C	\$25
	Category D	\$35
	Category E	\$35

Entry Fees made be made by: Cheque payable to NBRMTA
Submitted via PayPal at nbrmta.com/html/studentcomposer.html
Electronic transfer to treasurer@nbrmta.com

Please check the following list to insure you've fulfilled all competition entrance requirements:

____ Entrance Form(s)

____ Composition Entry(ies)

____ Fee(s)

____ Email including bio and photo, cmw@nbrmta.com

For more information please contact:

Ross Simonds at 65 Regiment Creek Avenue, Fredericton, NB E3G 9W1

cmw@nbrmta.com 506.474.2905



CONCOURS POUR JEUNES COMPOSITEURS

DATE LIMITE DES INSCRIPTIONS : LE 15 AVRIL

L'Association des professeurs de musique du Nouveau-Brunswick vous invite à participer au concours pour jeunes compositeurs dans les catégories suivantes :

8 ans et moins

11 ans et moins

15 ans et moins

CLASSE 1 : Composition originale pour instrument solo
ou pour une combinaison d'instruments

CLASSE 2 : Composition originale pour voix,
avec ou sans accompagnement

19 ans et moins - Catégorie libre

CLASSE 1 : Composition originale pour instrument solo ou pour une combinaison
d'instruments ou Composition originale pour une ou plusieurs voix,
ou pour une combinaison de voix et d'instruments, y compris l'accompagnement,
si l'accompagnement est essentiel à l'interprétation.

CATÉGORIE DE MUSIQUE ÉLECTRONIQUE: Composer une œuvre inédite où l'œuvre musicale
est générée par la manipulation et la combinaison de sons électroniques.

Un prix sera décerné pour chacune des classes. Les compositions recommandées par le jury seront admissibles au Concours national de composition parrainé par la Fédération canadienne des professeurs de musique.

Pour de plus amples détails, veuillez visiter le site Web de l'Association des professeurs de musique du Nouveau-Brunswick, www.nbrmta.com
ou veuillez communiquer avec
Ross Simonds cmw@nbrmta.com



FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE
CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS



L'ASSOCIATION DES PROFESSEURS DE
MUSIQUE DU NOUVEAU BRUNSWICK

NEW BRUNSWICK REGISTERED
MUSIC TEACHERS' ASSOCIATIONS



L'Association des professeurs de musique du Nouveau-Brunswick Règlements du concours de composition pour élèves

DATE LIMITE: le vendredi 15 avril 2016

1. Un élève peut soumettre plus d'une composition, et ce dans plus d'une catégorie, mais un seul prix ne pourra lui être attribué. La composition doit être originale, inédite et ne jamais avoir été soumise au Concours de composition pour élèves de l'APMNB.
2. Le concurrent doit être admissible au 1er juin 2016 dans le groupe d'âge choisi.
3. Chaque composition doit être l'œuvre originale de l'individu dont le nom paraît sur le formulaire d'inscription joint au manuscrit. Enfreindre cette règle pourrait entraîner la disqualification du participant.
4. Les compositions gagnantes ne seront pas remises aux concurrents après le concours.
5. L'ensemble des droits qui se rattachent à l'œuvre originale demeurent la propriété du concurrent, mais en vous inscrivant au concours vous autorisez l'APMNB et l'ACAPM de publier, enregistrer ou mettre vos œuvres à la disposition du public par téléchargement sur les sites de l'APMNB et de l'ACAPM. Vos œuvres pourront aussi être utilisées pour promouvoir l'APMNB ou l'ACAPM après avoir obtenu votre accord au préalable.
6. Sur recommandation du juge, seuls les manuscrits provinciaux gagnants la première place peuvent être transmis aux coordonnateurs de la Semaine de la musique canadienne^{MD} afin d'être jugés dans le cadre du concours pancanadien, et ce avant le 1er juin 2016. Les frais d'inscription pour le concours national seront payés par l'APMNB.
7. Le concurrent doit être l'élève d'un membre actuel de l'APMNB.
8. Les partitions créées à partir d'un logiciel de notation musicale sont préférables. Si vous soumettez des manuscrits écrits à la main, vous devez inclure tous les détails de nuance, expression, phrasé et tempo, et numéroter les barres de mesure au début de chaque portée. Dans ce cas, veuillez conserver la copie originale de l'œuvre soumise.
9. Seules les soumissions avec vos coordonnées personnelles complètes (écrites clairement en lettres moulées: nom, adresse complète avec code postale, numéro de téléphone et adresse courriel) seront acceptées. *Le nom du professeur ne doit pas paraître sur la composition.*
10. La décision du juge est finale; il n'y aura aucune correspondance une fois le jugement final rendu.
11. Veuillez envoyer par courriel une brève **biographie** (100 mots) et une **photo** numérique avec chaque soumission.
12. Afin d'être jugé dans le cadre du concours pancanadien, chaque composition doit être accompagnée des frais d'inscription. Veuillez libeller votre chèque au nom de la "NBRMTA."

Niveau préparatoire	15 \$	Catégorie A	15 \$	Catégorie B	20 \$
Catégorie C	25 \$	Catégories D & E	35 \$		
13. Les prix ne seront pas octroyés si le juge considère que le niveau des œuvres ne correspond pas aux normes requises.



Concours de compositions pour élèves / page 2

Les élèves peuvent soumettre leurs compositions dans les catégories suivantes:

NIVEAU PREPARATOIRE — 8 ans et moins

Catégorie 1 Composer une œuvre originale pour instrument solo ou plusieurs instruments.

Catégorie 2 Composer une œuvre originale pour voix, avec ou sans accompagnement.

NIVEAU A — 11 ans et moins

Catégorie 1 Composer une œuvre originale pour instrument solo ou plusieurs instruments.

Catégorie 2 Composer une œuvre originale pour voix, avec ou sans accompagnement.

NIVEAU B — 15 ans et moins

Catégorie 1 Composer une œuvre originale pour instrument solo ou plusieurs instruments.

Catégorie 2 Composer une œuvre originale pour voix, avec ou sans accompagnement.

NIVEAU C — 19 ans et moins

Catégorie 1 Composer une œuvre originale pour instrument solo ou plusieurs instruments.

Catégorie 2 Composer une œuvre originale pour une ou plusieurs voix, avec ou sans accompagnement instrumental.

NIVEAU D — Ouvert

Catégorie 1 Composer une œuvre originale pour instrument solo ou plusieurs instruments.

Catégorie 2 Composer une œuvre originale pour une ou plusieurs voix, avec ou sans accompagnement instrumental.

NIVEAU E — Ouvert

Musique électro-acoustique. Composer une œuvre originale par la manipulation électronique d'un matériel sonore. Ce matériel peut provenir de sources acoustiques et/ou numériques. Les compositions peuvent être entièrement électro-acoustiques, ou peuvent inclure un interprète instrumental ou vocal. Les compositions électro-acoustiques doivent être soumises en forme d'enregistrement sur CD. Les compositions pour bande sonore avec instrument(s) acoustique(s) doivent inclure un enregistrement et une partition. Toute soumission doit être accompagnée d'une note explicative des sources sonores et des processus de manipulation électronique utilisés.

PRIX DE COMPOSITION JANET HAMMOCK

Janet Hammock est pianiste et compositrice canadienne vivant à Sackville, N-B. Elle est membre de l'APMNB et Professeure Emerita de Mount Allison University où elle enseigne dans le département de musique pendant 31 ans.

Deux prix de 25\$ chacun sont décernés chaque année pour les meilleures compositions originales, selon l'avis du juge, écrites par des élèves de 15 ans ou moins.



NBRMTA concours de composition pour élèves 2016

Formulaire d'inscription

Seules les demandes dûment remplies seront acceptées (une demande par formulaire). Toutes les demandes au niveau provincial doivent utiliser ce formulaire, et non celui du CFMTA/FCAPM.

DATE LIMITE: le vendredi 15 avril 2016

Elève

NOM: _____ DATE DE NAISSANCE (m/j/a): _____

ADRESSE: _____

VILLE, CODE, POSTALE: _____

TÉLÉPHONE: _____ COURRIEL: _____

CLASSE. Cocher la case appropriée. *Les concurrents doivent avoir l'âge choisi à partir du 1er juin 2016.*

- | | |
|---|---|
| <input type="radio"/> CLASSE P1 (8 ans et moins, instrumental) | <input type="radio"/> CLASSE B2 (15 ans et moins, vocal) |
| <input type="radio"/> CLASSE P2 (8 ans et moins, vocal) | <input type="radio"/> CLASSE C (19 ans et moins, instrumental ou vocal) |
| <input type="radio"/> CLASSE A1 (11 ans et moins, instrumental) | <input type="radio"/> CLASSE D (ouvert, instrumental ou vocal) |
| <input type="radio"/> CLASSE A2 (11 ans et moins, vocal) | <input type="radio"/> CLASSE E (ouvert, électro-acoustique) |
| <input type="radio"/> CLASSE B1 (15 ans et moins, instrumental) | |

Titre de la composition: _____

Professeur de musique (Doit être membre de l'APMNB/NBRMTA)

NOM: _____ BRANCHE: _____

ADRESSE: _____

VILLE, CODE POSTALE: _____

TÉLÉPHONE: _____ COURRIEL: _____

Signatures

“J’atteste que toutes les informations ci-dessus sont correctes, que la composition attachée est la mienne et entièrement originale, et que je me suis conformé(e) à tous les règlements de ce concours.”

Concurrent:

Parent/Tuteur:

Professeur de musique:

FRAIS D’INSCRIPTION Les frais d’inscription peuvent être réglés (1.) par chèques faits à l’ordre du NBRMTA, (2.) par PayPal à nbrmta.com/html/studentcomposer.html, (3.) par transfert électronique à: treasurer@nbrmta.com

Classes P1, P2, A1, A2	15 \$	Classe C	25 \$
Classes B1, B2	20 \$	Classes D, E	35 \$

“Dans le cas d’une éventuelle soumission gagnante, je donne le droit à l’Association des professeurs de musique du Nouveau-Brunswick/APMNB (New Brunswick Registered Music Teachers’ Association) et à la Fédération canadienne des associations de professeurs de musique/FCAPM (Canadian Federation of Music Teachers’ Associations) d’utiliser ou de publier toute photographie, ainsi que le droit d’utiliser tout enregistrement audio ou vidéo de moi ou de mes œuvres pour les archives de l’APMNB et de la FCAPM, ou pour des fins publicitaires ou de relations publiques, y compris sur leurs sites web.”

* Signature:

Date:

Veillez vérifier en cochant la liste suivante que vous avez bien inclus tous les documents requis.

CFMFTA/FCAPM Concours de composition pour élèves 2016 liste de vérification:

- Formulaire d’inscription
- Composition(s)
- Chèque pour les frais d’inscription [ou PayPal à nbrmta.com/html/studentcomposer.html] ou soumission par courriel à treasurer@nbrmta.com]
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Doing Less to Achieve More

Sarah Russell, sarahkrussell@gmail.com

Welcome to the first of three articles about the Alexander Technique.

My name is Sarah Russell and I am a certified teacher of the Alexander Technique and an active member of the Registered Music Teachers' Association in Quebec. Through these three articles, I hope to offer you a better understanding of what the Alexander Technique is and how it can enrich your current teaching and performance practice.

I think we can all agree that the art of playing an instrument is both physically and mentally demanding. Because of the many hours of practice and teaching required in order to achieve excellence, we often experience a certain degree of physical discomfort, whether it be in the neck, back, arms, hands, or elsewhere. Perhaps we fatigue sooner than we'd like. Perhaps we experience pain that actually prevents us from playing our instrument.

From my experience, based directly on FM Alexander's discoveries over a century ago, this fatigue and overall discomfort is a result of how we are 'using ourselves' as we play our instrument. By 'using ourselves', I am referring to the way we are holding ourselves as we play. Are we slouched over? Are we sitting up too straight? When standing, is more weight on one foot? Are we squeezing in the armpits as we play? Are we holding too much tension in the wrists or in the hip joints or in the belly as we play? If we continually practice our instrument, while simultaneously squeezing or holding any part of ourselves unnecessarily, we will likely end up in discomfort of some sort at some point in time. Tension is not in and of itself a bad thing. But too much tension over an extended period of time often results in pain and can be disastrous to a musician's career.

What is the right position for playing our instrument so that we are pain free? As FM Alexander used to say, "There is no right position, but a right direction". By 'direction', he was referring to the way different parts of our bodies relate to one another. This is directly influenced by our mental thoughts. We all know about the directions of north, south, east, and west. We are familiar with the importance of asking for directions in order to arrive at our geographical destination. However, we are generally unfamiliar with the directions available within ourselves and accessible through our thinking. What we think does influence how we move and vice versa. For example, with the Alexander practice, we want to think the head away from the top of the spine. Gravity is a continual force that pulls us down so if we are not consciously thinking of directing the head up and away from the spine, even up and away from the feet, gravity will succeed at pulling the head down into the spine. This takes place over many years. We see this pulled down state in countless seniors where the neck appears to have somewhat disappeared.

Based on what you just read in the above paragraph, perhaps you are currently pushing your head up and away from the top of your spine. You will likely fatigue from all of this extra effort. The Alexander Technique deals with our habitual ways of movement and offers an indirect way of changing these habits so that there is more space between the joints and therefore greater ease of movement. Habits have been with us for a long time and if we are to expect long-term change in our overall use, we must go about this process with patience and thoughtfulness. Firstly, become aware. Be aware of yourself as you play your instrument and as you go about your daily activities. Be aware of yourself as you read this article. Observe without judgment. Be aware of your bony supports, whether they be your feet in standing or your sit bones (and feet) in sitting. Bones don't get tired, muscles do. Therefore, if we can be aware of our bony supports as we teach and perform, we allow our bony structure to support us as opposed to forcing muscles to work harder than need be in order to support us.

Let us return our attention to the head. The head is a sizeable weight that balances precariously on top of our spine ... if we allow it. Most of us are holding onto our heads so tightly with our neck muscles (almost as if we're convinced the head will fall off if we don't!) that the head is pulled downwards into our spine, contracting the vertebrae and resulting in avoidable fatigue and discomfort. Experiment with 'allowing' the head to be up on the spine, above the sit bones (in sitting) and above the feet (in standing). You have your contact with the ground

or chair and from there, your head is free to be up.

Be sure not to push the head up. This is what Alexander referred to as 'doing'. During the first few Alexander lessons, because people carry around so much tension in themselves, the Alexander teacher, through gentle guidance of the hands, encourages the student to experience an un-doing of tension so that the head is simply allowed to release upwards. Easier said than done, but possible! As Alexander discovered, when we release the neck muscles so the head can be up on the spine, this invites other forms of release throughout the entire body. We can achieve more with less effort when we release our neck muscles.

Alexander said, 'if we get out of our way, the right thing will do itself'. If we're overworking our neck muscles, our head cannot be free to move with ease. This stiffness directly affects the freedom, or lack thereof, in our shoulders and arms and legs. This means we have to work harder to achieve our musical goals. As a result of this increased effort, pain often becomes a bit of a companion, albeit an unwanted companion, but an invited one because of how we are choosing to use ourselves.

The Alexander Technique is an education in how to get out of our own way. It's about how to stop creating the unnecessary tensions in us that sabotage, to varying degrees, our potential as musicians.

For a detailed description of the Alexander Technique, please visit: canstat.ca

For an introductory video, visit: alexandertechniquevideo.com



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Here is a link to view some Pop Music Masterclasses submitted by Rita Raymond-Millett

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Professional Development Series 2016

– Formulas for Interpretation

Submitted by Emily Logan

The 2016 Quarter Note Newsletters will feature “Formulas for Interpretation” by pianist and pedagogue Virginia Weckstrom. Virginia Weckstrom is Artist Teacher of Collaborative Piano and Chamber Music at the Shepherd School and Artist in Residence at the Glenn Gould School. She is also a member of the artist faculty at the Aspen Music Festival. Previously, Ms. Weckstrom taught collaborative piano and chamber music at the Cleveland Institute of Music and was director of Chamber Music at the Residential College of the University of Michigan. She also chaired the piano department at the Neighborhood Music School in New Haven, Ct, and was a founder of the Ann Arbor School for the Performing Arts (MI), creating successful educational programs and concert series at both institutions.

Each issue of the Quarter Note Newsletter of 2016 will contain 5 formulas. Consider each of the five, perhaps try implementing them in your studio, and modify them as needed to fit the needs of your students. Watch for five more formulas in each of the 2016 editions!

20 Formulas for Interpretation

– Part 1 By: Virginia Weckstrom

The following "formulas" are intended to facilitate one's journey to musical independence. I could write 20 more ideas to consider, so this is intended as beginning foundation. Please add ideas you think are important.

1. Written Instructions

- "Each piece is a puzzle and all puzzles have solutions."
- "To solve the mystery of a piece means one has to observe, decipher, and follow the clues."
- "One of the paths to TRUTH is ACCURACY."

2. Effort

- There is energy and "effort" behind everything we do, in music and in life.

3. Some notes are more Important than other notes!

- The weak beats can be more interesting than the strong ones.
- Length and volume of notes determine the shape of the phrase and the character.
- Dissonant notes have more direction and volatility than consonant notes.

4. "What's new."

- What is different? It is always more interesting than what is already known.

5. Vary Pacing

- "Ebb and flow".
- "Equality is the enemy of Expression." (not all notes should be played equally – volume, articulation, direction)

My Sabbatical Leave: Projects and Possibilities

by Dr. David Rogosin

Professor of Music, Mount Allison University, Sackville, NB

Mount Allison University granted me a second sabbatical leave in the 2015-16 school year, and I am using this time to prepare two solo piano recital programs. These programs will eventually be the basis of two new CD recordings. During the course of a normal year I usually perform several different concerts, but most of these are collaborative, either with a single soloist, with a second pianist, or as part of a chamber ensemble. I have time to prepare such concerts, even given my heavy teaching schedule, because they are performed with the score. Preparing a solo recital takes much more time, as the entire program is performed by memory, and finding this amount of time is virtually impossible within a normal teaching and performing schedule. So I'm taking this opportunity to double up and learn two entire programs.

The programs are ones I've been thinking about for a number of years. The first has a working title of Variations and consists entirely of pieces in variation form — something I have enjoyed all my life. Variation form creates certain technical and compositional challenges, so it is an interesting project from many points of view, aside from the obvious one of playing some of my favourite works. The program spans four centuries of music, from the late Renaissance to the present. It includes the composers Sweelinck, Handel, Mozart, Beethoven, Schumann, Chopin, Brahms and Babbitt, ending with a newly commissioned piece by my colleague, Kevin Morse, entitled Variations on a fantasia of J.S. Bach.

The second program is based on Paul Hindemith's 1942 master work, *Ludus Tonalis*, consisting of a series of interludes and fugues — a kind of modern counterpart to Bach's *Well Tempered Clavier*. The whole set is framed by a prelude and postlude that are retrograde inversions of each other: you can literally start at the last page with the score upside down, and you will be playing the prelude! The writing is imaginative and lyrical, and there are many contrapuntal challenges in the fugues as well as specific technical challenges in the interludes, as indicated by the subtitle: *Studies in Counterpoint, Tonal Organisation & Piano Playing*. The piece is conceived as a unified work to be played from beginning to end, with a duration of a little under an hour. In order to complete this as a recital program I need an additional 15-30 minutes of music, so I will be adding a movement (The Alcotts) of Charles Ives' *Piano Sonata No. 2*, and some of the *Piano Etudes* by György Ligeti. *Ludus Tonalis* is seldom performed or recorded, so that makes the project all the more tempting. I do have a history with this piece, having performed it in my first year as an undergraduate pianist at Brandon University roughly 40 years ago.

For my first sabbatical I moved with my family to Paris where I prepared a program for two pianos, Messiaen's *Visions de l'Amen*. This time I am working from home, travelling only for a four-week winter residency at The Banff Centre in early 2016. That residency will allow me to give my undivided attention to the piano for a month without other distractions. At the same time it allows me to meet other artists and connect with people in other disciplines — something I have always found stimulating and productive.

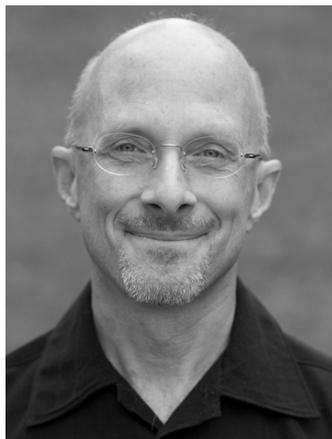
Aside from the two solo programs I outlined above, I will also be learning two collaborative programs for the 2016-17 school year. One is for piano duo (piano four hands) with Mount Allison Professor Emerita, Dr. Janet Hammock. I have done many two-piano recitals, and played the occasional four-hand work, but this is the first time the program will be entirely at one instrument. For this we will be presenting pieces by Mozart, Ravel, Debussy, Poulenc and Schubert, as well as two as-yet-unwritten compositions by our friends and colleagues Kevin Morse (Mount Allison University) and Richard Gibson (Université de Moncton). We will be touring this program in the Maritimes in the fall of 2016.

The second collaborative project is one I conceived this summer when invited to play at the Zodiac Music Academy & Festival in Valdeblore, France, just north of Nice in the French Alps. I performed a movement of a Beethoven piano trio, and two movements of Messiaen's famous *Quartet for the End of Time*. The cellist in the latter, Ariel Barnes, is principal cellist with the Vancouver Symphony Orchestra and an amazing musician. I proposed that he come to Mt.A to do a concert with me and a master class for our string students, and he generously agreed. That concert features violin, clarinet, cello and piano, with works by Beethoven, Brahms and Messiaen. I am looking forward to that concert very much indeed!

So there is a lot of music on my plate: approximately three hours of solo piano music, 80 minutes of piano duets,

and a rather heavy hour-and-three-quarters of beautiful chamber music to learn! Away from the piano I cook a lot, read, watch movies, and train as often as possible in aikido, attending seminars regionally and in Toronto and Montreal. I also began teaching aikido on campus this fall, though I'm starting to wonder how I will manage to keep that up next year when I'm no longer on sabbatical. I sometimes hear people say they are bored, but I find that concept impossible to relate to. I am never bored — I always have far more that I would like to do than I actually have time for. So a sabbatical is enriching, allowing one to take in, to expand, and to find new inner resources, as opposed to the constant giving that teaching entails. As artists, this keeps us vital and energized, and I am tremendously grateful for this wonderful benefit of the university system.

Pianist David Rogosin has performed across Canada, in the American midwest, the Caribbean and France. Praised for the brilliance, clarity and passion of his performances, he is highly regarded as a performer, adjudicator and clinician. He has two solo recordings: Incandescence (2005) and Evocation (2012), the latter nominated for an ECMA "Classical Recording of the Year" award. Rogosin is a professor at Mount Allison University since 2001.



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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.



The Joy of Singing Together

by Janet Hammock

I live in the small New Brunswick Town of Sackville and spent a wonderful evening during the holiday season at the traditional Christmas party given each year by dear friends. The hosts, both enthusiastic choral singers, always invite me to accompany a few carols about halfway through the evening. The singsong was to begin around 9:00, so at the appointed hour I sat at the keyboard and began playing. Immediately a group of people rushed to the piano from every corner of the house. It's always the same eager throng -- people who love to raise their voices in song.

From my unique vantage point at the piano I have often noticed that when Christmas carol singing commences, parties are either overjoyed -- or not. Those who are, sing joyously and lustily, with enormous enthusiasm. Those who aren't, crowd into the adjoining kitchen and raise their speaking voices several decibels in order to be heard over the carollers. The singers, noticing the rise in sound from the kitchen, begin to sing more loudly. Even soft songs such as *Lullay, Thou Little Tiny Child*, and *Silent Night* become roaring, massive choruses!

And on and on it goes, speakers and choristers, spiralling ever upwards until finally no one can speak or sing any louder!

After about half an hour, the singers -- most of whom have been fortifying their singing with sparkling spirits -- gradually slip away from the pickup choir to refill their glasses and the joyous music dwindles and eventually stops. The din of the kitchen crowd then begins a diminuendo and soon all returns to a normal party soundscape!

It happens every year and I love it! As I look out at the faces of the singers I remember seeing most of these people at other carol-singing occasions in years past: in our hosts' former house; at the Middle Sackville home of another dear friend, now sadly, departed; in the Mount Allison University Chapel with Rob Summerby-Murray at the organ; and in my own Skyloft Studio. When I sometimes catch the eye of a singer, I am certain they are remembering these past occasions, too.

It's an incredibly moving evening -- one that I treasure. The connection we have forged through the singing of Christmas carols together each year for about 35 years, is deeply meaningful to all of us. It unites our souls in a way that words never can.

A note of music gains significance from the silence on either side.

--Anne Morrow Lindbergh, writer

But before you touch the piano, let me suggest one very prosaic little hint: wash the keyboard as clean as you did your hands.

--Josef Hofmann



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Editor's note:

Here are some blog postings from Trevor and Andrea at www.teachpianotoday.com I've been following this blog for a few months and wanted to share this great resource and some of the postings with you.

How To Plan Piano Lessons Like a Wedding Coordinator

by Andrea

I don't know about you, but when I was planning my wedding (oops... "our" wedding LOL) I was an Organizational Einstein. I was obsessed with details. Every single aspect of every single thing had to coordinate, match, and flow with everything else.

Each decision I made was based on a framework I had dreamt about (okay... creepily obsessed about) for years.

I was not a Bridezilla. But I was in control

And while wedding planning was fun, it was over really quickly... and so my organizational itch had to be satisfied in some other way. Eventually my aptitude for making things co-ordinate and "work" carried over into my piano teaching and my lessons became wonderfully cohesive (and psst... super easy to plan!)

If you dream about perfectly organized and coordinated piano lessons where every aspect has a clear purpose ... today's tips are a great jumping off point!

HOW TO TEACH "COORDINATED" PIANO LESSONS

One thing I learned while planning weddings was that you can never be prepared for everything that might happen.

For example... who would know that our wedding day would be the hottest day of the year and break zillions of records?

And the same goes for teaching piano lessons. You can plan like a fiend only to have a grumpy student arrive without books and without having practiced. In times like these, flexibility is key.

So, let's take a look at how you can guide your students through a lesson in an organized and cohesive way... even if you're doing so "on the fly".

HERE'S HOW:

1. Choose an overall theme for the lesson – Just like a wedding needs a color scheme or theme to guide your decision making, a piano lesson needs a concept, a technique or a learning objective to lead the way.

Method books can be a big help in this department (often it's written right on the page!) but you don't have to always choose the obvious. Pick your theme based on your personal goals for each individual student: what do you want your student to achieve or know by the following lesson?

2. Select all materials based on this theme – You'd never see a bouquet of sunflowers at a black tie wedding. Using materials that are outside of your selected theme can interrupt the flow of a lesson and can steal time and attention away from meeting the goals you've set. Those extra fun and unique materials you've collected should be used... but at the right time; save them for when they work naturally within a theme.

This means that the off-bench activities you include, the piano games you choose, the supplementary repertoire you select... even your teaching strategy for that lesson, should all have the same end goal (the end goal being the theme you chose in Step 1. Having a large library of teaching materials makes this coordination a snap... so start collecting!

3. Move between activities frequently – You'll likely spot professional wedding planners at the back of a venue chattering away on a headset. They're ensuring that the flow of activities is smooth and that the appropriate

amount of time is spent on each. Cutting the cake has to happen... but not before dinner... and it shouldn't take 45 minutes. Everything is carefully coordinated based on the mood of the room and an overall plan.

Same goes for a piano lesson. Resist the urge to follow the same structure you have always followed and instead, allow your theme, materials and student's needs to take the lead.

Does it make sense to get up and use physical movement to explain a concept before your student opens his method book? Then do it! Is your piano student not really into one more repetition of his piece? Then head over to a piano game to reinforce the concept in a different way before returning to the piano.

Allow yourself the flexibility to move back and forth between activities to engage all styles of learning.

4. Make Memories Last – Often the wedding couple is so engaged with the festivities that they forget to notice certain things. But thankfully the photographer is there to capture all of the moments and make those memories last.

We obviously don't have a photographer in a piano lesson, but making those learning connections last is important. As you guide your student from activity to activity, make mental "snapshots" for them by commenting on the similarities and relationships between each activity. For example, a running dialogue where the lesson goal was improving interval recognition could sound like this:

"In the Zombie Acres game, you were practicing hearing intervals of a 5th and 6th... so now come on over here to the white board and let's draw those intervals. In which interval did the notes sound further apart? Okay.. and if the 6th sounded further apart then what would it look like on the staff in comparison to the 5th I've drawn for you. Okay, let's head to the piano and circle all of the 6th's in your piece... remember what they looked like when you drew them just now?"

5. Send Them Home With "Gifts" – In this instance, the gifts are not actually gifts, but rather the "gifts" of enjoyable supplementary material in keeping with your same overall learning goal.

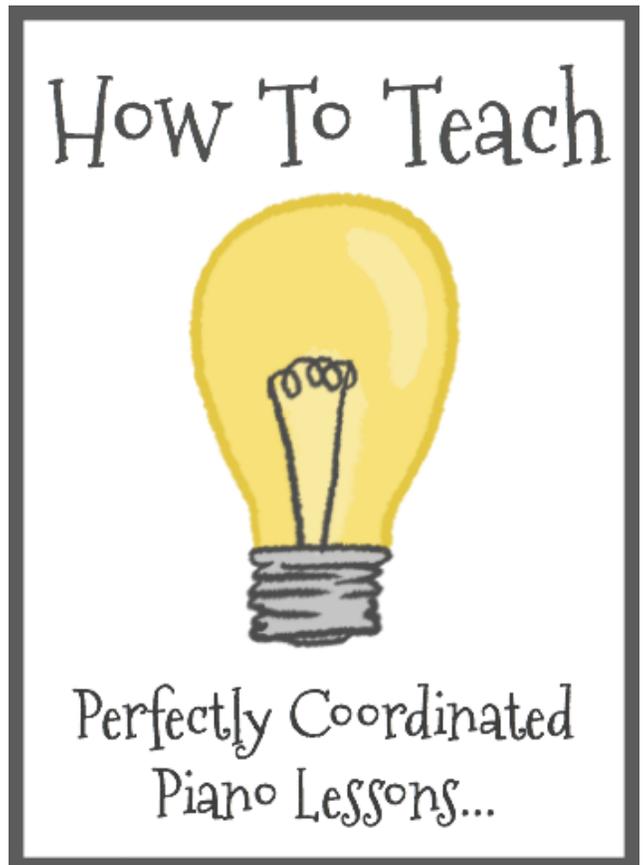
Why is this considered a "gift"? Because it allows your student more time to solidify a concept than the few pieces a method book typically allows, plus it provides a departure from the "same old" look, feel and theme of method book pieces. If you can send your student home with an appropriately paired supplementary piece that he or she loves, then you've successfully completed the carefully coordinated lesson and have ensured it will carry over into home practice time.

Want to make sure you have the perfect piece of music for any theme? Check out PianoBookClub. With "out-of-the-box" repertoire based on important educational concepts delivered to subscribers every month, your unique lessons will be the talk of the town!

THE KEY TO EASY PIANO LESSONS

While all of this may sound like a lot of work, I promise it's easier than you think. Why? Because the decisions are all made for you. Your "fun factor" is built into your "learning needs"... your off-bench time has a purpose... your repertoire selection is well-timed. There is no wondering "What should I do now?"

In fact, it's about as easy as booking a destination wedding and letting someone else look after all of the details... which, after our wedding was over, seemed pretty darn attractive. How To Teach Piano To Rhythm-less Robbie



Teaching Piano To Rhythm-Less Robbie

by Andrea

I used to teach a student who I will call “Rhythm-less Robbie”. For Robbie, the performance of a piano piece was a race through an obstacle course... the notes were his obstacles and the double bar line was the finish.

With this “racer mindset”, Rhythm-less Robbie believed that the goal of a piano performance was to reach the end of a piano piece as quickly as possible while hitting all of the correct notes... which, of course, also meant ignoring any and all half notes and whole notes.

When I thought of it, I couldn't really blame him... Rhythm-less Robbie was a skilled little athlete, and any extracurricular activity he had ever done, other than music, always involved getting to some “goal” faster than an opponent.

For my competitive little Robbie, I had to find a way of reinforcing the idea that playing a piano piece is about more than just hitting the correct keys... it's about hitting the correct keys, at the correct time, for the correct amount of time... it's about style, not speed.

TURNING PIANO “STYLE” INTO A COMPETITIVE SPORT

Rhythm-less Robbie's speedy piano performances were the result of a natural competitive streak... so I worked with this, rather than against it.

I explained to him that a piano performance is more like a snowboarding competition than a downhill ski race.

Yes, you want to get down the hill, and yes, you want to conquer all of the obstacles... but snowboarding, unlike downhill skiing, is also about how well you perform on each of those obstacles. It's not about speed, it's about style.

The idea that holding the correct note for the correct number of beats was akin to a well executed snowboard spin seemed to “click” with Robbie.

He understood that the way he played the notes in a piano piece was as important as which notes he was supposed to play.

CRANKING UP THE COMPETITIVE STREAK

Once I had hammered home that Robbie could be “competitive” on the piano without blasting through a piece at hyper-speed, I turned his piano pieces into a student-teacher competition (I wouldn't do this with every student... but Robbie thrived on competition).

The Over-Under Half Note Game

Robbie loved playing off-the-bench piano games at the end of his piano lessons. So, I explained to him that he could increase the amount of time we spent playing these games if he earned points during a “piano piece challenge”.

The premise was simple: before Robbie would begin his piano piece, I would fold a piece of paper in half and write my name on one half and his name on the other. Then, he would play his piece while paying close to attention to the note values within the piece.



If Robbie held a half note for two beats he earned two points, if he ignored a half note, I earned two points. At the end of the piece, I would tally up our points. If Robbie won, the difference between the point totals represented time added for off-the-bench game play... with each point counting for a select number of seconds (say... 15 seconds).

So, for example, if Robbie beat me by 8 points, he earned two extra minutes of game play. If, instead, I beat Robbie we would simply keep our regular game time.

Obviously, I believe very strongly in off-the-bench game play, and while I wanted to play on his competitive streak, I did not want the activity to have negative associations, nor did I want it to steal time away from our piano games.

It worked like a charm – and it continues to work even during the times that we take the “point-keeping” out of the equation. My Rhythm-less Robbie has become Rhythm-Master Marcus.

How To Teach Your Piano Students To Read Notes... Without Drilling Flashcards

by Andrea

When I first started teaching piano lessons I loved drilling flashcards. With the help of flashcard drills I could quickly identify and then eliminate my piano students’ “stumbling blocks”. I felt like I had a good strategy to help struggling note readers during lessons and at home (“Take these home and drill them with your Mom”).

And it’s true... I did have a good strategy for many students, but not for ALL students. Some students would resort to using tricks to memorize the flashcards (crutches like “The F card has a bent corner”... I myself was guilty of this as one a child), some would get stressed out over the pressure of drills, and others would simply tune out.

So, I challenged myself to eliminate drills and find an alternative use for my flashcards. And I came up with the following eight strategies.

HELP STRUGGLING NOTE READERS WITHOUT DRILLING FLASHCARDS

While you may have some “flashcard junkies” who can rattle off an entire pack without a mistake, you may also have some students who struggle and stammer through the set. For these students, either put the deck of flashcards away or find an alternate use beyond drill, drill, drill.

Here’s what we would suggest:

Play “find the note” within a current piece – Have your student draw a flashcard from the deck. Ask him to find the selected note on his sheet music, and then circle it, highlight it, or place a sticker beside it. Identifying the note within the context of what your student is learning to play will help him connect what the note looks like on his page rather than simply what it looks like on a flashcard.

Sketch the note – Have your student draw a flashcard from the deck, examine it for five seconds, place it back in the deck and then draw the note from memory on a staff on a white board or piece of staff paper. Being an active part of the process is more memorable for kinaesthetic learners. Ensure the staff is large enough for little learners to draw the note accurately and see it clearly.

Make connections – Have your piano student take five flashcards from the top of the deck and place them in his hands. Next, flip over the top card from the deck. Ask your student to make connections between the flipped over top card and the other cards in his hand. For example, ask your student if he has a note in his hand that is a

How To Teach Note Reading



third higher, fourth higher etc. than the selected card.

Play “Find This Note’s Neighbors” – Have your student choose a card from the deck. Ask him to find the note in his piece PLUS the “note’s neighbors” (the notes that are a step below and above the chosen note). This helps reinforce “cues and clues” note reading.

Connect a note to the actual piano key – Remove five cards from the deck and place them beside one another on the piano. Point to each note and have him play the correct key on the piano.

Play a game! – Giving your student a reason to memorize those notes on the flashcards makes his learning experience much more motivating. If memorizing a note on a flashcard is required to complete a game task, your student will be much more likely to make quicker and stronger note-reading connections... because he really cares!

Go on a Treasure Hunt – Some students fail to make the connection that the “D” on one piece is indeed the same “D” on the piece that follows. Sounds obvious to us, but for children learning this new “language” it’s not always the case. So... ask your student to choose a note from the deck and predict how many times it will occur in a given piece. Now you (the teacher) make a prediction as well. Next, have your student go on a “treasure hunt” through the selected piece, counting each time the note is found. Who made the most accurate prediction?

Ask for student input – Some kids come up with ingenious ways of explaining how they can recognize and remember a note. Often the strategies we employ for our students may resonate with us... but not with them. Simply choosing cards from the deck and asking “How could you remember that this is E?” may generate some fabulous strategies that you can then put into action.



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Celebration Series® 2015 Edition



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The award-winning **Celebration Series®** revised to inspire today's students!

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News from CFMTA

The new website is live. I hope you have a chance to go look it over.

The new site features a responsive (mobile-friendly) design for viewing on mobile and tablet devices, works on smartphone, ipads, laptops and desktops and adjusts to the different sizes. We have kept most things in the same category but have made some minor changes to make some things easier to find. If you click on a main tab (About – Programs & Competitions – Resources . . .) it will give you an overview of what you can find on the pages listed under this tab with links to the pages.

Moving to a new build does break the links on the search engines (Google) and will have to reestablish the links to our different programs and events, this will take a few weeks and you may get a few error messages.

You will also get some error messages if you have saved the old site as a 'bookmark' on your device, I would suggest that you make a new bookmark. The passwords are the same and if you need any help please email me at editor@cfmta.org.

Thank you

Dina Pollock

www.cfmta.org/en - is the English site

www.cfmta.org/fr - is the French site.

CFMTA offers a

Certificate of Recognition for Professional Devevelopment

to encourage members to grow as musicians, educators and mentors.

Visit <http://cfmta.org/html/prodeven.html> for details and application form.

CFMTA NATIONAL ESSAY COMPETITION

Deadline Date: May 1, 2016

Entry fee: None

The National CFMTA Essay Competition invites submissions of essays on any topic related to music teaching, pedagogy or performance practice. This competition is open to all Canadian residents currently attending high school, or studying at the university undergraduate and graduate levels.

The Lorna Wanzel Prizes are awarded to the first and second place recipients in each category. Thank you to Dale Wheeler and Leslie Linton, members of the CFMTA Research Committee, for serving on the adjudication panel this year.

For more information and entry form visit:
<http://cfmta.org/html/essayen.html>

Please direct submissions and questions to:
Po Yeh
Canada Music Week Chairperson
canadamusicweek@cfmta.org

The poster features the year '2016' in large black numerals on the left. To the right, 'NATIONAL ESSAY COMPETITION' is written vertically in red. Below this, 'CFMTA' is written vertically in black. At the bottom left is the CFMTA logo (a red maple leaf with a treble clef) and the text 'CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS / FEDERATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE'. At the bottom right, there is a small text box with details in both English and French.

2016 NATIONAL ESSAY COMPETITION
CFMTA

LE CONOURS NATIONAL DE RÉDACTION

The National CFMTA Essay Competition invites submissions of essays on any topic related to music teaching, pedagogy or performance practice. There is no fee to enter. This competition is open to all Canadian residents currently attending high school, and studying at the undergraduate and graduate levels.

Lorna Wanzel Prizes
UNIVERSITY/GRADUATE
First Prize: \$1,000 each
Second Prize: \$500 each

HIGH SCHOOL
First Prize: \$500
Second Prize: \$250

Deadline: May 1, 2016
For more information visit www.cfmata.org or contact canadamusicweek@cfmta.org

Providing leadership in music education across Canada / Chef de file de l'éducation musicale au Canada

CONCOURS NATIONAL DE RÉDACTION DE LA FCAPM

Date limite : 1er mai 2016

Frais d'inscription : Aucun

Le concours national de dissertation de la FCAPM accepte la soumission de textes (2000 à 4000 mots) sur tous les sujets concernant l'enseignement et la pédagogie de la musique ou l'exécution musicale. Ce concours est ouvert à tous les résidents canadiens faisant actuellement des études secondaires ou de premier ou deuxième cycles universitaires.

Les prix Lorna Wanzel sont attribués aux lauréats des premier et deuxième prix de chaque catégorie. Nous remercions Dale Wheeler et Leslie Linton, tous deux membres du comité de recherche de la FCAPM, qui composaient le jury cette année.

Pour de plus amples renseignements, veuillez suivre ce lien: <http://cfmta.org/html/essayfr.html>

Pour envoyer une œuvre ou obtenir de plus amples informations veuillez adresser:

Po Yeh
Présidente du comité Semaine de la musique canadienne^{MD}
canadamusicweek@cfmta.org

The poster features the year '2016' in large black numerals on the left. To the right, 'LE CONOURS NATIONAL DE RÉDACTION' is written vertically in red. Below this, 'CFMTA' is written vertically in black. At the bottom left is the CFMTA logo (a red maple leaf with a treble clef) and the text 'FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE / CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS'. At the bottom right, there is a small text box with details in both English and French.

2016 LE CONOURS NATIONAL DE RÉDACTION
CFMTA

ESSAY COMPETITION

Dans le cadre du Concours national de rédaction de la FCAPM, vous êtes invités à soumettre une dissertation sur un thème lié à l'enseignement de la musique, la pédagogie ou la préparation au spectacle. Ce concours est gratuit et est ouvert à tous les résidents canadiens élèves d'écoles secondaires et aux étudiants de premier et deuxième cycles.

Prix commandités par Lorna Wanzel :
PREMIER ET DEUXIÈME CYCLES
1er prix: 1000\$ chacun
2e Prix: 500\$ chacun

ÉCOLE SECONDAIRE
1er prix: 500\$
2e Prix: 250\$

Date limite : 1^{er} mai 2016
Pour obtenir de plus amples renseignements, consultez www.cfmata.org ou communiquez avec:



CANADIAN FEDERATION OF
MUSIC TEACHERS' ASSOCIATIONS
FÉDÉRATION CANADIENNE DES
ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

PRESENTS/PRÉSENTE

THE 2016 ATLANTIC YOUNG ARTIST COMPETITION

CONCOURS JEUNE ARTISTE DE L'ATLANTIQUE 2016



April 23, 2016

23 avril 2016

Marjorie Young Bell Conservatory
Mount Allison University
Sackville, NB

The Atlantic Young Artist
Competition is open to
musicians in all disciplines.

For full details and entry form, please visit
nbrmta.com/html/youngartist.html

Deadline for entries is
March 11, 2016

Le concours Jeune artiste de
l'Atlantique est ouvert aux
musiciens de toutes les disciplines.

Pour tous les détails et obtenir un
formulaire d'inscription, visitez le site
nbrmta.com/html/youngartist.html

La date limite d'inscription est le
11 mars 2016

Young Artist Series



Atlantic Tour



2016 ATLANTIC YOUNG ARTIST COMPETITION

— Saturday April 23, 2016 —

MOUNT ALLISON UNIVERSITY
Marjorie Young Bell Conservatory of Music
Sackville, New Brunswick



The Atlantic Young Artist Competition and Tour are projects of the Canadian Federation of Music Teacher's Associations and its provincial counterparts in New Brunswick, Newfoundland and Labrador, Nova Scotia and Prince Edward Island.

ELIGIBILITY:

1. Open to pianists, singers, and instrumentalists.
2. The minimum age will be 16 years; the maximum age for instrumentalists is 25 years and for vocalists, 27 years.
3. Competitors must be Canadian citizens or landed immigrants who are permanent residents of, or studying in, one of the Atlantic Provinces.
4. Competitors must currently be studying with a Registered Music Teacher as of January 1, 2016. *A Registered Music Teacher is defined as a music educator who is a member in good standing of a provincial Registered Music Teachers' Association in affiliation with the Canadian Federation of Music Teachers' Associations.*

REPERTOIRE:

1. The program must be a minimum of 30 minutes to a maximum of 45 minutes in length.
2. The entire program must be at the Senior Concert level (that is, Associate/Diploma level) or higher.
3. The program must consist of two major solo works (no concertos), complete, or in part, and a variety of shorter solo works to form a well-balanced program.
4. Inclusion of Canadian works is strongly encouraged.
5. Memorization is strongly advised.
6. Original copies of the music with measure numbers must be provided for the adjudicators. Accompanists must have an original score on the piano.

ENTRY FEE:

1. A \$100 entry fee is to accompany the application form. Application forms may be submitted online at <http://nbrmta.com/html/youngartist.html>, emailed to Lynn Johnson or sent by mail.
2. Entry fees can be paid by electronic transfer to treasurer@nbrmta.com, by PayPal at <http://nbrmta.com/html/ya-payment.html> or by cheque or money order to "NBRMTA for AYA."
3. The application form and fee must be received by Lynn Johnson on or before March 11, 2016.
4. A resume in a digital Word file of approximately 100-150 words and a high-resolution digital headshot must be submitted with the application form. Late entries will not be accepted.
4. Entrants are responsible for their own transportation, accommodation, and accompanist expenses, if applicable. Individual branches are encouraged to financially support students from their area.

DRESS CODE:

1. Candidates are expected to be suitably attired (not necessarily in formal wear) for the competition.

WINNER:

1. Only one Atlantic Young Artist winner will be chosen. If deemed appropriate by the adjudicators, a runner-up will be selected.
2. The Atlantic Young Artist winner must be available for a short concert tour in September or October of 2016, and fulfill all requirements of the Terms and Conditions set down by CFMTA and the Atlantic Young Artist Series.
3. The winner must comply with any deadlines set out by the tour co-ordinator. Failure to do so may result in the tour being offered to the runner-up.

ATLANTIC YOUNG ARTIST COMPETITION 2016

APPLICATION FORM

APPLICATION DEADLINE: **March 11, 2016**

APPLICATION FEE: **\$100.00**

Competitor's Name

Instrument/Voice

Competitor's Mailing Address

Telephone

Email

Competitor's Age (as of January 1, 2016)

Date of birth (day/month/year)

Accompanist's Name (if applicable)

Name of Registered Music Teacher

Registered Music Teacher's Signature

RMT Branch and Provincial Affiliation

Teacher's Mailing Address

Telephone

Email

Program (in performance order) Repertoire cannot be changed after March 11, 2016.

List full titles (including movements, and Opus numbers), composers, and durations for each selection, as well as the total timing of the program.

<i>Title</i>	<i>Composer</i>	<i>Duration</i>
1.		
2.		
3.		
4.		
5.		
6.		

Résumé

Include a résumé in a digital Word file of approximately 100-150 words and a high-resolution digital headshot. On the résumé include teachers, awards, activities and interests, musical and otherwise.

Application forms may be submitted online at <http://nbrmta.com/html/youngartist.html>, emailed or mailed to Lynn Johnson. Entry fees can be paid by electronic transfer to treasurer@nbrmta.com, by PayPal at <http://nbrmta.com/html/ya-payment.html> or by cheque or money order made payable to *NBRMTA for AYA* and sent to:

Lynn Johnson
Box 25164
Moncton, NB E1C 9M9
(506) 756-2140 pianos@xplor.net.ca

1. The tour is organized for the sole purpose of providing aspiring artists with a tour experience.
2. The successful applicant must be available for the tour which takes place in the fall of the Competition year.
3. The CFMTA pays the Young Artist an honorarium of \$100.00 per concert with a minimum of \$300.00 and a maximum of \$1,000.00 per tour. The CFMTA pays a collaborative artist an honorarium of \$50.00 per concert.
4. The Canadian Federation of Music Teachers' Associations pays:
 - a) Tour transportation within the provinces of participation.
 - b) Minor incidental expenses, on presentation of receipts for the amount incurred. Personal expenses such as long distance calls, laundry, etc. are not reimbursed. CFMTA is not responsible for the incidental expenses of a collaborative artist.The local branches will provide:
 - a) Reasonable accommodation and subsistence expenses while in the centre concerned.
5. Once the recital itinerary is finalized, no Artist changes will be permitted. If unavoidable alterations are necessary, the convenor must be notified immediately. The convenor may substitute recital locations provided there is no increase in the number of performances originally planned. It may be necessary for the convenor to drop a concert from the tour at the request of a local centre.
6. Applicants are reminded that they must be in a good state of health *before making application for the competition*. Should unexpected illness occur during a tour, the doctor's certificate must be forthcoming.
7. All recital and travel arrangements must be made through the convenor unless the convenor authorizes otherwise.
8. The program must be in the hands of the convenor not later than six weeks prior to the tour. Major program changes cannot be made after this time.
9. Failure to comply with this time frame or any other contractual obligations could result in the tour being awarded to the runner up in the competition.
10. Attendance at receptions following recitals is mandatory.
10. Performers must check with the local branch contact for rehearsal times and transportation arrangements to and from the recital hall.
11. It is agreed in this contract, that the performer shall not sub-contract or otherwise engage in public performances during the interim between performances at the centres specified in the Young Artist Tour unless authorized by the convenor.
12. During the tour, the Artist is permitted to meet, or play for, school assemblies as a means to publicize a local concert.
13. All advertising and publicity are to be handled by the convenor and the local branches.

I, the applicant, agree:

- 1) that I am a student of a Registered Music Teacher (RMT).
- 2) to comply with and fulfill the obligations of the contract, if selected.
- 3) that all information on the accompanying form is correct.
- 4) that I have read the terms and conditions.
- 5) that my health is good.
- 6) that I understand and agree that CFMTA or The Atlantic Young Artist Series is in no way liable for any illness or injury incurred during the tour.

SIGNATURE OF APPLICANT:

FOR APPLICANTS UNDER THE AGE OF 18: I, the parent/guardian of the above-named applicant, acknowledge that I have read the above application and attached conditions.

SIGNATURE:

Young Artist Competitions – (biennial)

Sackville	2006	Sackville	2012
Dieppe	2008	Sackville	2014
Sackville	2010	Sackville	2016

NBRMTA Music Competition (biennial)

Dieppe	2008	Moncton	2015
Woodstock	2010	Fredericton	2016
Fredericton	2012		

Annual General Meeting and Convention

September 2016

Check out our website www.nbrmta.com



Check out the Medical Benefits!

As a member of the NBRMTA, you are a member of CFMTA/FCAPM and you are eligible for **GROUP HEALTH AND DENTAL BENEFITS from Morneau Shepell.**

To get more information or a personal online quote directly from Morneau Shepell, a link will be on the CFMTA/FCAPM website [www.cfmta.org] under Members Resources.



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Home and Auto Group Insurer

GROUP HOME/AUTO INSURANCE from The Personal Home and Auto Group Insurer

To get more information or a personal online quote directly from The Personal, go to the CFMTA/FCAPM website (www.cfmta.org) under Members Resources.

NEW BRUNSWICK REGISTERED MUSIC TEACHERS' ASSOCIATION

PROVINCIAL EXECUTIVE AND COUNCIL 2015 - 2016

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