



VOLUME 12 - ISSUE 1
FALL - AUGUST 2015



Take Note . . .

MANITOBA REGISTERED MUSIC TEACHERS' ASSOCIATION JOURNAL

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PUBLICATION INFORMATION

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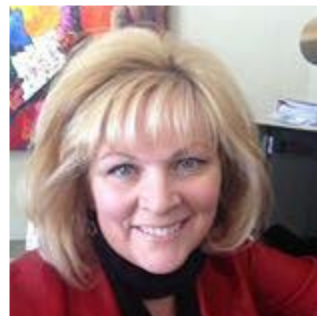
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the President's Message



Dear MRMTA Members,

The teaching year has once again reached a conclusion and what a year for all! I would like to thank the MRMTA from the bottom of my heart for all of their hard work and dedication to this great organization.

In June, I hosted the President's annual "Wine-Up" in my garden and was happy for the warm sun shining upon us. Our members had a wonderful time chatting, reacquainting and discussing their trials and tribulations with a lovely glass of Chardonnay! Many thanks go out to all who came to show their support the MRMTA and its executive.

Megan Dufrat made Manitoba proud representing our province at the National Piano Competition. Her open master class with adjudicator Janet Scott Hoyt was both informative and inspiring. We have invited Megan to perform for us at our annual AGM on September 27th.

We encourage our members to come and support Megan at the recital which is free to our members. The week was wonderful and most encouraging was the fact that the whole conference was organized by 6 volunteers only; a huge applause for the incredible energy they put in to plan and execute such a great conference.



I'm honoured to have not only been nominated, but elected to serve as Vice-President of the CFMTA. It is with great pride that I will eventually follow in my Grandmother Thelma Wilson's footsteps (CFMTA President, 1975-1978). This is an organization of elite Canadian musicians amongst whom I am daily humbled to call my colleagues. The current executive is a highly efficient, dedicated group of volunteers that keep the CFMTA running like a well rehearsed orchestra and I look forward to our collaboration over the next 6 years of my service.

Have a wonderful summer holiday and see you at the AGM in September.

Tiffany A. Wilson (B. Mus., A. M. M., R.M.T.)

President, Manitoba Registered Music Teachers' Association

Photos:

- 1 - June Wine-up
- 2 - At the conference L to R :Megan Dufrat, Tiffany Wilson, Elizabeth Rotoff, Elizabeth Toews and Jacqueline Ryz
- 3 - Masterclass Megan with Janet Scott Hoyt



MRMTA EXECUTIVE 2014 - 2016

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CALENDAR OF EVENTS 2015 - 2016

SEPTEMBER 20, 2015 (Sunday)

PRE-DIPLOMA GROUP MEET AND GREET POTLUCK

Where: 86 Shoreview Bay

Host: Eleanor Lwiwski

SEPTEMBER 27, 2015 (Sunday)

ANNUAL GENERAL MEETING

Where: Ft. Garry Mennonite Fellowship Church
50 Bayridge Ave.

1:30 pm

Subsequent to the meeting there will be a concert in the sanctuary at 3:00 pm.

Tickets for the concert will be available at a cost of

Free for members

\$15 for non-members.

More details to follow.

NOVEMBER 8, 2015 (Sunday)

MINDFUL MOVEMENTS FOR MUSICIANS

Venue: TBA

Time: 2:00 pm

Clinician: Mary Hawn

Mindful Movement for Musicians is a participatory workshop comprising yoga and qigong sequences. The workshop will also include a brief introduction to Tai Chi Qigong Stick Form, Tai Chi Ball, and Bagua Zhang. All movement protocols are breath-led. Subsequent to becoming registered as a yoga teacher with the Canadian Yoga Alliance, Mary has been pursuing certification as a qigong instructor through Zen Wellness, Arizona. She has completed 100 hours of instruction and the required one thousand hours of practice and study.

NOVEMBER 15, 2015 (Sunday)

CANADA MUSIC WEEK® CONCERT

Venue: TBA

Time: 2:00 pm

Events details are currently TBA, but save the date!

DECEMBER 1, 2015

TAKE NOTE MAGAZINE

Deadline for the Winter issue

Contact: Dina Pollock

editor@mrmta.org

FEBRUARY 14, 2016 (Sunday Afternoon)

PRE-DIPLOMA GROUP MASTERCLASS WITH ANDRÉ LAPLANTE, OC

Venue: Eckhardt Gramatté Hall

University of Winnipeg

Time: TBA

Virtuosi Concerts is presenting pianist André Laplante, in concert on Saturday, February 13, 2016. MRMTA, with the collaboration of the Virtuosi Concerts, is proud to present the Pre-Diploma Group masterclass on the day following the concert, with this great master. This will be an amazing opportunity for the students of the Pre-Diploma Group to perform for him, and to receive his personal comments. Of course, as usual, all the members of MRMTA will be welcome to attend the masterclass.

More info will be provided at a later date.

"Over the last decade, Canadian pianist André Laplante has firmly established himself as one of the great romantic virtuosos. He garnered international attention after winning prizes at the Geneva and Sydney International Piano Competitions, then capturing the silver medal at the International Tchaikovsky Competition in Moscow. Critics have compared him with Ashkenazy, Horowitz and Rudolph Serkin, placing him in the elite circle of virtuoso pianists who do not hesitate to take risks." (music.cbc.ca)

APRIL 1, 2016

TAKE NOTE MAGAZINE

Deadline for the Winter issue

Contact: Dina Pollock

editor@mrmta.org

APRIL 6-8, 2016

SCHOLARSHIP COMPETITION

Contact: TBA

APRIL 9, 2016

STUDENT COMPOSER COMPETITION DEADLINE

Contact: Jane Duerksen

204-371-2128

janeduerksen@gmail.com

APRIL 10, 2016

SCHOLARSHIP COMPETITION

GALA RECITAL AWARD CEREMONY

Details: TBA

Time TBA

MAY 1, 2016

HOLTBY SCHOLARSHIP APPLICATIONS DUE

Send to:

MRMTA President: Tiffany A. Wilson

621 South Drive, Winnipeg, MB R3T 0C1

president@mrmta.org

MAY 1, 2016

GALA CONCERT

Details: TBA

MAY 15, 2016

WORKSHOP

Title: Composition and Improvisation

Clinician: Julianne Warkentin-Dick

Topic: How to teach composition to young students and how to introduce ourselves to composition

Venue: 664 Novavista Drive

Host: Michele Leclerc

AUGUST 1, 2016

TAKE NOTE MAGAZINE

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editor@mrmta.org

DEAR MRMTA MEMBERS,

The Executive after a majority vote has passed the following motion.

Motion: To increase the minimum suggested fee for music lessons from \$22 to \$25 for a half hour lesson.

1st - Betti Canning

2nd - Eleanor Lwiwski

Remember that this is simply a **SUGGESTED** minimum for all MRMTA members.

Respectfully yours,

MRMTA Executive

Have a great teaching year!

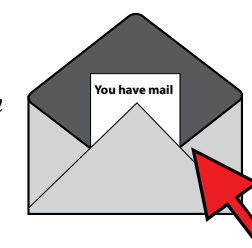


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Thank you!



THE PHYLLIS & DOROTHY HOLTBY SCHOLARSHIPS

There are three scholarships for piano and/or voice students (provided that worthy, eligible Candidates apply) chosen by the MRMTA. The fund was established to provide scholarships to talented pupils in most need of financial assistance.

The Dorothy Holtby Scholarship was set up to enable a Manitoba resident student nominated by the MRMTA, to complete the practical and/or theoretical requirements for his/ her Vocal Grade Ten and Diploma of the Royal Conservatory of Music, Toronto, or equivalent.

The Phyllis Holtby Scholarship was set up to enable a Manitoba resident student nominated by the MRMTA, to complete the practical and/or theoretical requirements for his/her Piano Grade Ten and Diploma of the Royal Conservatory of Music, Toronto, or equivalent.

This year, there were three scholarships to be given out.

Following is the list of those fine students and their teachers.

1. Justin Lin - Piano
Teacher - David Moroz
2. Karlee Dyck
Teacher - Heidi Peters
3. Kathleen Murphy
Teacher - Jane Petroni

ELIGIBILITY:

The Applicant must be a legal resident of Manitoba. The Applicant must currently be studying with a Registered Music Teacher in Manitoba at the required grade level or be ready to begin studying at that level. In terms of "equivalency" to an ARCT, enrolment in a Bachelor program is, in itself, not an indicator of study at this level. Applicants working toward a B.Mus. or college degree must demonstrate that they are working on repertoire and scope (not just one or two pieces) at the ARCT level. Maximum age for pianists is 25 years, for singers 30 years.

REQUIRED INFORMATION:

Applicants must provide a copy of birth certificate, copies of the last three practical exam results, any festival results, and three letters of reference, one of which must come from his/ her teacher. To get a more accurate profile, applicants will also be asked to outline their musical plans for the near future and provide some background about their extra curricular activities (community work, church, sports, etc.) Applicants will be asked to submit a realistic budget for the coming year, in terms of anticipated costs, and declare any assets such as scholarships and other means of support, such as parental or spousal maintenance, income from musical services and jobs for the ensuing year.

MAY 1, 2016 - Holtby Scholarship applications due

June 12, 2015

Dear MRMTA,

Thank you so much for awarding me with a Holtby Scholarship! It is a great honour and I am very grateful to have received this!

I am currently studying piano at the ARCT level with Mr. David Moroz. I hope to complete my ARCT before I graduate from high school as this will open up many opportunities for me. Although I am currently unsure about the career I would like to pursue, I am certain that music will continue to be an important part of my life. Besides piano, my interests include science, math and a variety of sports.

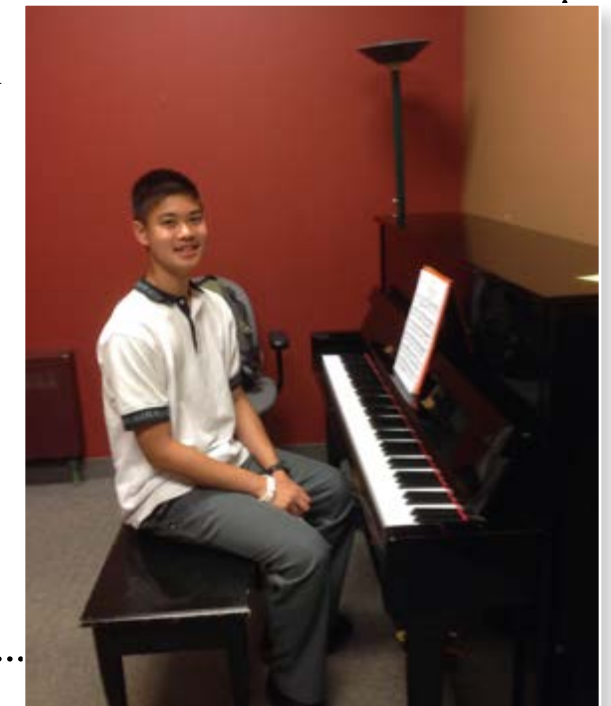
Throughout the years, I have played at many senior homes around the city. I regularly participate in competitions such as the Winnipeg Music Festival. I have been one of the accompanists for the Manitoba Academy of Chinese Studies choir since 2013. These experiences are very enjoyable as they allow me to share my passion of music and piano playing with other people.

This scholarship is a huge encouragement to me. I have played piano since I was 6 years-old and have enjoyed every bit of it. I find it to be a great way to express my emotions, relax and appreciate the beauty of music. My music studies have also helped me realize that dedication and hard work lead to success.

Once again, thank you so much for this scholarship! It will certainly help me a lot on my musical journey!

Sincerely,

Justin Lin



THE PHYLLIS & DOROTHY HOLTBY SCHOLARSHIPS

June 6, 2015

Manitoba Registered Music Teachers' Association
c/o Tiffany Wilson, MRMTA President
392 Campbell Street
Winnipeg, MB R3N 1R6

Dear Holtby Scholarship Committee,

I'm writing to thank you for awarding me with one of the 2015 Holtby Scholarships. I am honoured. This scholarship will provide me with the opportunity to continue my music studies and complete the requirements for an ARCT in piano performance with the Royal Conservatory of Music.

While I have taken music lessons since a young age, my academic pursuits have taken a slightly different path. I am currently a Registered Dietitian and completing a Master's degree in Human Nutritional Sciences. However, music, and an ARCT in piano performance, has always been a personal and career goal. I believe there are great opportunities for these two seemingly different fields to complement each other in practice. After all, even musicians must eat!

I've studied piano, theory, and pedagogy with Heidi Peters for 9 years now, and during this time my musicianship grown exponentially. Despite the challenge of pursuing two passions, I've been lucky enough to compete in the Winnipeg Music Festival, participate in collaborative music projects, and teach piano for just under a decade. This scholarship will allow me to finally complete my theory requirements for the Royal Conservatory and pursue the practical ARCT examination.

Studying the piano has given me a unique set of skills, which I truly believe has led to success in other areas of my life. Because of this, as well as the joy I get from playing and teaching music, I continue to study. I appreciate that you helped make this possible for me and for many other young musicians!

Sincerely,

Karlee Dyck



Karlee Dyck



Heidi Peters

Dear Manitoba Registered Music Teachers Association,

Thank you so much for selecting me as one of the recipients of the Holtby Scholarship! I am delighted and honoured by your recognition and support, as I continue to pursue my passion for music.

My affinity for music has shaped and guided me throughout my entire life. From my earliest memories, I have enjoyed listening, learning, and performing different forms of music. I began piano lessons at the age of six, and have been taking RCM exams since I was seven. Piano was something that I had a very strong inclination for from the very beginning; it became a part of my identity and taught me hard work and dedication from a very early age. I enjoyed participating in the Winnipeg Music Festival, MRMTA Music-thon, and MRMTA Scholarship Series this year, and am currently preparing for my RCM grade 10 exam this August with my wonderful teacher Jane Petroni.

This fall, I am very excited to begin my studies as a piano major at the University of Manitoba Desautels Faculty of Music. I am interested in pursuing a performance degree and/or the dual degree for Bachelor of Music and Education. Throughout my life I have had an abundance of amazing music teachers and role models, and I know that inspiring others in turn, particularly children, would give me an incredible level of fulfillment. I have been teaching piano since I was 15, with regular students for my first year and then as a substitute teacher for the last 2 years. I know that I always want to be teaching music in some capacity, and am interested in becoming a performer, accompanist, or starting my own music studio in the future.

In addition to my love of piano, I have also developed a strong passion for voice. I have been in school choirs and Pembina Trails Voices choirs since I was very young, and was delighted to begin taking voice lessons in 2014; currently preparing for my RCM grade 8 voice exam later this year.

My passion for music and piano has driven me all my life, and I will continue to enjoy furthering my studies and striving to achieve my musical goals. I greatly appreciate the support and funding towards my education as I pursue my love of music.

Once again, thank you so much for awarding me a Holtby Scholarship!

Sincerely,

Kathleen Murphy



Jane Petroni and Kathleen Murphy



STUDENT COMPOSER COMPETITION WINNERS CANADA MUSIC WEEK® - MANITOBA 2015

The MRMTA Canada Music Week Student Composer Competition is a wonderful opportunity for non-professional students to practise and display their ability to compose. This creative outlet has been promoted by many MRMTA teachers in the past. Students are encouraged to “noodle” around on their instrument, whether it be piano, voice with accompaniment, voice a cappella, other solo instruments with or without accompaniment, or a combination of instruments.

The written adjudication by competent adjudicators focusses on positive comments and constructive criticism, thus guiding the student towards greater heights. Contest entry deadline is always April 9th of the given year. Application forms can be attained online at www.mrmta.org

Please contact Jane Duerksen if you have any questions at 204-371-2128 or janeduerksen@gmail.com

Our Adjudicator this year was David F. Dahlgren, a prolific composer hailing from Saskatchewan and originally from Manitoba. He had something to say to all composers of music:

The Power of Sound Art

Swan River Chert was a stone used to make arrowheads and scrapers, even knives, by First Nations peoples in what is now Saskatchewan and Manitoba. You may well ask what this has to do with composition and that would be a fair question. Well, here is why: the better chert makes a higher pitch than chert of lower quality when you strike it and listen for the sound it makes. This is the way the knapper - the person making the tool from the stone - knew that the chert would withstand the production process.

Then, there's the magic number of 111 Hertz. This is the pitch that resonates best off the wall paintings in the caves of the Dordogne district of France. Using this pitch and measuring the resonance has allowed archaeologists to find paintings on cave walls that resonate at this pitch - paintings that were invisible up to that point. They are brought to life with a special photographic process.

The steps on the Step pyramid at Chichen Itza will echo back different pitches when a single pitch is directed at it, e.g. if a middle C is used to produce the echo a D and an E will be echoed back. The scale is even more complete with a more intense original sound source.

And sound wave interference may have been used to place stones at places like Stonehenge. If two pipers both playing the same note stand back to back at the centre of a circle and you walk around the circumference of that circle at a radius of about 30 metres it will sound like the sound fades and then gets louder. This phenomenon was probably thought to be magical by the ancients and they would put a stone where it seemed something was blocking the sound.

So, what am I saying? Sound is powerful and combining sounds increases their power. Therefore, what you are doing, combining different sounds, is extremely dangerous. It has been known to be dangerous for centuries; even the Greeks banned certain modes!

So, don't do it!

DO NOT LEARN TO COMPOSE MUSIC - IT IS HAZARDOUS TO YOUR HEALTH!!!!

Well, if you must, at least be careful.

David F. Dahlgren, adjudicator

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STUDENT COMPOSER COMPETITION WINNERS
CANADA MUSIC WEEK® - MANITOBA 2015 - CONT.

THE FOLLOWING STUDENTS WERE WINNERS WITH THE 2015 COMPETITION:

PREPARATORY - 8 years and under

CLASS 1 - An original work for solo instrument or any combination of instruments

WINNER

Nicolas Rempel
Pink Waltz (piano solo)
PRIZE: \$50.00
Teacher: Gina Wedel

CATEGORY A - 11 years and under

CLASS 1 - An original work for solo instrument or any combination of instruments

WINNER

Joshua Harding
Darkness (piano solo)
PRIZE: \$50.00
Teacher: Eleanor Lwiwski

HONOURABLE MENTIONS

Lilja Tataryn
The Rainbow (piano solo)
Teacher: Gwen Allison

Mitchell Tataryn
March of the Armies (piano solo)
Teacher: Gwen Allison

CATEGORY B - 15 years and under

CLASS 1 - An original work for solo instrument or any combination of instruments

WINNER

Miranda Day
A Minor Variations (piano solo)
PRIZE: \$75.00
Teacher: Lara Mason

HONOURABLE MENTIONS

Jaden Wisneski
Spring's Awakening (piano solo)
Teacher: Vivian Klosse

Mallory Stewart
Lost in Daydreams (piano solo)
Teacher: Vivian Klosse

CATEGORY B - 15 years and under

CLASS 2 - An original work for voice, with or without accompaniment

WINNER

Anna Schwartz
My Perfect World (voice with accompaniment)
PRIZE: \$75.00
Teacher: Renee Martin-Brown

CATEGORY C - 19 years and under

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.

WINNER

Sarah MacDonald
Memory (piano solo)
PRIZE: \$100.00
Teacher: Eleanor Epp

CATEGORY D - Open

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.

WINNER

Jordan Martens
Create in Me (SATB)
PRIZE: \$200.00
Teacher: Jane Duerksen

HONOURABLE MENTION

Nolan Hildebrand
Untitled (Adagio commodo) (Piano solo)
Teacher: Elsie Fehr



Preparatory

WINNER - NICOLAS REMPEL

Nicolas Rempel is 8 years old and has been in music classes since the age of two. He began piano lessons at age four in Music for Young Children. It was through that program where he began composing and he seems to enjoy composing in minor keys! He is an MYC graduate and recently performed his Conservatory Canada Classical piano exam receiving First Class Honours. He also enjoys singing in choir and looks forward to doing Musical Theatre in the fall. He plays hockey and soccer and also dances at the RWB. He is excited about working on his Grade 2 piano in the fall with his teacher (and mom), Gina Wedel. Maybe he'll even venture a composition in a major key!

Category A

WINNER - JOSHUA HARDING

Joshua Harding is a 10 year old boy attending Grade 5 this fall at St. John's Ravenscourt School. He started his musical career in the Music for Young Children Program at the age of 4. His teacher, Norma Donough, was the first to encourage his piano composing with the yearly original composition requirement. Josh learned the basics of composing and discovered how much he liked it! Upon completion of the MYC program, he began private piano lessons with Eleanor Lwiwski. He had continued to compose on his own and when he played his composition "Darkness" for Mrs Lwiwski, she encouraged him to enter the MRMTA composer competition. He had forgotten all about it when a letter arrived in the mail announcing his win! Josh was thrilled to have won but also grateful for the encouragement it gave him to keep composing! Thank you MRMTA!



Category B - Class 1

WINNER MIRANDA DAY

Miranda Day, age 12, 11 at the time of the competition. She was in grade 4 piano, now going into 5. She is going into Grade 7 at school. She loves reading and writing, music and crafts. She will continue to compose music in the future.

Category B - Class 2

WINNER - ANNA SCHWARTZ

Anna Schwartz is a 15 year old homeschooled student from Fort Frances, Ontario. Anna studies piano, singing, organ, and has been writing her own music for about two years. She wrote her composition, *My Perfect World*, when she was 14 but more recently added an accompaniment. She has won several awards in the local music festival in Fort Frances including the Rose Bowl for the top piano competitor at the age of 13. In the last year, she has completed RCM examinations for Basic Harmony, History I, Grade VII Voice, and Grade IX Piano.

Her other interests include playing guitar, improvising on the piano, and playing squash. She is honoured to have had the opportunity to participate in the MRMTA 2015 Canadian Music Week Student Composer Competition and would like to thank her vocal teacher, Mrs. Renée Martin-Brown, for all her help and support.



STUDENT COMPOSER COMPETITION WINNERS
CANADA MUSIC WEEK® - MANITOBA 2015 - CONT.

Category C

WINNER - SARAH MACDONALD

Sarah MacDonald is 17 years old and lives with her mother, father and three younger siblings in Minnedosa, MB. She started taking piano lessons when she was 10, and has continued with them. She also started band in grade 6, and jazz band in grade 9. Sarah started composing when she was 10, and plans to continue to compose. She wrote her piece “Memory” in her head, and was later asked to write it out by her piano teacher. She plays several different instruments and loves to write different kinds of music.



Category D

WINNER - JORDAN MARTENS

Jordan Martens has always loved music. He started taking piano lessons when he was in Grade 2 and is still taking lessons as he plans to enter the Desautels Faculty of Music at the University of Manitoba in the fall. He also enjoys playing saxophone and played in the High School band while he attended Steinbach Christian High School. Recently, Jordan delved into composing and Create in Me is one of his first finished compositions. He plans to achieve a Bachelor of Music at the U of M and then either pursue teaching or cinematic composing.



*Congratulations to everyone that participated
Until next year. . .
Keep composing !*



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CFMTA/FCAPM Vancouver 2015

Pathways to . . . Collaboration - Performance - Wellness



1



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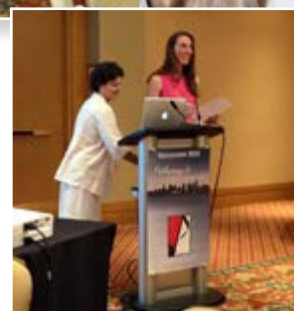
6



9



11



10



12

- 1 - Piano Competition
- 2 - Session with Dr. Mark Laughlin
- 3 - Gala Opening Concert
- 4 - Trade Show
- 5 - Session
- 6 - Session with Gail Berenson
- 7 - Terry Small - Engaging the Brain
- 8 - Master Class with Sara Davis Buechner
- 9 - RCM Session
- 10 - Elizabeth Rotoff introducing Terrie Manno
- 11 - The walk to the Gateway Theatre
- 12 - L-R: Janet Scott Hoyt, Charissa Vandikas (Winner of Piano Competition) Sara Davis Buechner, and James Parker

CFMTA/FCAPM CONVENTION VANCOUVER 2015

by Elizabeth Rotoff

MRMTA President, Tiffany Wilson and MRMTA Vice President, Elizabeth Rotoff had a wonderfully inspirational and educational time at the CFMTA Conference in Vancouver in July. Our first duty as delegates was to attend the National Executive Meetings. We started with a meet and greet on Tuesday evening at the Sheraton Airport Hotel. The following day consisted of the actual meeting where many issues relevant to CFMTA, as well as to the provincial associations. Our own Tiffany Wilson was voted in as Vice President of CFMTA, a role I'm sure she will excel in.

The official opening of the conference took place on Wednesday evening as we were treated to a reception and concert at the nearby Gateway Theatre. A short walk from the hotel made very pleasant by cutting through the nearby park where young volunteers with signs directed us to the venue. The concert was a wonderfully eclectic mix of music. Starting with a Chinese folk ensemble with traditional instruments, played with a lot of humour. This was followed by piano for 4 hands at two grand pianos with some extremely talented young children. We also heard the two adjudicators for the piano competition. Sarah played a mixed bag of Mozart, Viennese Waltz and Gershwin. Jamie played a set of Brahms Intermezzos. Both performers showed such a variety of colours and a full range of expression; a good example to the competitors. The program ended with a Jazz ensemble playing a mix of originals and standards. The evening was thoroughly enjoyed by all.

The theme of the conference was Pathways to...Collaboration – Performance – Wellness. There were so many sessions to choose from since my teaching focus is voice I didn't attend the sessions that focused on piano, but found many others to go to, especially those with the theme of wellness. Some of the highlights were as follows.

Engaging the Brain with Terry Small. Terry is a knowledgeable, funny and engaging presenter. The focus was on that music is THE top activity for engaging the brain.

"The Role of the Teacher in Keeping our students healthy" with presenter Gail Berenson delved into promoting emotional, mental and physical health. Some topics she touched on were the learning environment, feedback, new thinking on technique to emphasis comfort and ease, teaching how to practice and avoiding overuse of muscle that could lead to injury

Jennifer Snow presented a workshop on "Meaningful Adjudication". She discussed how to establish a rubric and how qualitative and quantitative elements must be taken into account. Effective writing and how to engage with the audience in live adjudication were also highlighted.

"Befriending Musical Performance Anxiety" with Dr. Joann Kirchner dealt with methods to deal with anxiety from preparation to mindfulness training and other relaxation techniques to diet and supplements that can help.

Sharon Case's presentation "How to Turn Stressed into Serene" explored different tools to use and why they work.

There were so many more wonderful presentations. Many of them reaffirmed what had already been touched on in previous sessions examining wellness from many aspects for both the students and the teachers. I felt I came away with many new ideas to use for my own self-care and in my studio.

The Royal Conservatory had a large presence with a couple of sessions devoted to the new Celebration Series and changes to the new Piano Syllabus.

During all this the semi-finals of the National Piano Competition were taking place. Our own Megan Dufrat represented Manitoba. This all culminated with the final round on Friday evening. These young pianists were of exceptionally high caliber. The winner was Charissa Vandikas from Ontario, whose final program included pieces by D. Scarlatti, Ravel and Brahms.

The conference wrapped up on Saturday evening with a Gala Banquet. I must say that the conference committee did a wonderful job of organizing this conference; right down to making sure that meals took into consideration individuals' allergies and dietary preferences.

This was a wonderful experience, being my first CFMTA conference, and I strongly recommend that everyone make an effort to attend the next one, which will be in...Winnipeg! No excuses.



GET READY TO PERFORM MRMTA TEACHERS!

In 2019 Winnipeg is to host the CFMTA National Conference.

As a fundraiser for this huge endeavour,
the MRMTA will be hosting a Teachers' Showcase concert annually up until the conference.

The first concert in the series will be
SERATA – An Evening of Italian Delights, featuring teachers of the MRMTA.

This will take place on the evening of Sunday, May 1st, 2016 at 7:00 pm.

We are asking all teachers to come forward to perform at this event
solos, duets or ensembles are all welcome.

Brush off your Rossini, Scarlatti, Paganini
or just anything with an Italian connection

- *did the composer study in Italy,*
 - *win the Prix de Rome,*
 - *write something inspired by the country, etc.*
- and join us.

This is to be a gala event to which you can invite all your students and their parents to see you perform. If you won't be performing you can still help by volunteering or by promoting this event and encouraging your students to go. Help us make this an incredible, not-to-be-missed event!

Contact Elizabeth Rotoff at (204) 487-2190 or octavian@shaw.ca with your intent to participate (repertoire to be performed will be requested at a later date).

Thank you,
Elizabeth Rotoff



MUSIKTANZ LUNCHEON HOSTED BY VERNA ROSS

by Gina Wedel

In June, Tiffany Wilson and I attended a MusikTanz Luncheon hosted by Verna Ross at Variety, The Children's Charity. This was a lovely afternoon of sandwiches and desserts, an event made possible by Verna's warm hospitality and passionate acknowledgement of all her instructors and daycare directors, as well as the MRMTA.

MusikTanz is in its 25th year and is a highly respected and successful music program run in over thirty core-area daycares in Winnipeg. Twenty-eight years ago Verna began work on this which would take her three years to complete. With Verna as Director, she ensured that her teachers were extensively certified in Music Education in order to provide the benefits of music to hundreds of children each week. During each lesson, the children participate in musical concepts of singing, finger play, chanting, sound recognition and character play. This program began in only a handful of Daycare Centres, but quickly grew as the benefits of the program became clear.

The MusikTanz Program consists of 30 non-sequential lesson plans for 3 Levels: Infants (2 to 15 months); Toddler's Level 1 (15 months to 3-3 ½ years), and Preschooler's Level 2 (ages 3 ½ to 5). Each of the levels begins and ends with a name recognition song, which reflects each child's personality and likes. This is extremely important to help all children attain a strong sense of belonging, regardless of their social, racial or developmental status. The program's significant benefits to these inner-city children include improved

fine and gross motors skills, increased attention span, creativity, emotional release and self-esteem.

There is an ever-growing list of Daycares waiting to participate in MusikTanz. Hand-in-hand with this, there remains a strong need for Variety to reach, benefit and impact more children with this outstanding program. With the help of our annual MRMTA Musicthon, we hope to aid in this goal.

For her amazing vision and determination in developing and running this program, Verna was selected for the prestigious Presidential Citation Award at Variety's annual conference in May 2015. Congratulations Verna! We are proud to have you as one of our members and this proves the exceptional talents of our membership.



Left to right:

Gina Wedel, Verna Ross, Tiffany Wilson, Margot Harding, Jerry Maslowsky



SOUND REFLECTIONS: TEACHING CONTEMPORARY PIANO REPERTOIRE

by Sandra Joy Friesen

Teachers begin the year with a big responsibility to assign the right repertoire for each student and choosing contemporary repertoire can be a tricky task. There is a vast collection of Canadian repertoire to be explored, taught and played, and the desire or need for variety in selections for students can be achieved, but it can take some searching and experimenting. This article highlights three suggestions for choosing repertoire as well as a few ideas for learning, practicing and teaching new pieces. Although the repertoire discussed in this article is for piano, the concepts can be applied to any other instrument.

Faced with the diverse range of styles by Canadian composers, a teacher can organize the process of repertoire selection to form an interesting and educational curriculum for their studio – selection by compilation, by composer, or by style. Some compilations combine varying styles into one volume. *Horizons I and II: Music by Canadian Composers* is a graded compilation inclusive of a wide variety of compositional styles providing brief explanations for each piece and style. An educational approach here is to assign each piece to a student, and when all are learned reasonably well, host an informal “compilation recital” for the students. The explanations serve as program notes and can be read aloud. In this format, students are introduced to the various styles. *Meet Canadian Composers at the Piano I and II* is another compilation of mostly earlier conventional style compositions. The compilation approach shows what a

wonderful selection there is of our recent century of music from which to choose.

Another process for choosing repertoire is creating a “composer” year and assigning a selection from this specific composer. If the composer has written predominantly for the junior levels, a teacher might consider giving several pieces to an advanced student as an exercise in student teaching. For example, the *Amusements I, II, III* by Stephen Chatman are intended for juniors and intermediates, but a senior pianist can be equally challenged to produce the percussive techniques and special effects convincingly and comfortably. These selections can offer a fun and rewarding introduction to new sound concepts dreamed up by composers. Another year could be dedicated “Violet Archer Year”, for example, – whose Bagatelles, Preludes and three-movement Sonatine could be divided among senior students. This approach to learning about a composer could be connected with another teacher, and culminate in a “composer recital” when each piece gets talked about, played and heard.

Finally, a teacher might choose a particular style of composition as a theme for the month, the term, or the year. There is no shortage of ideas for this approach. Three examples:

1) the 12-tone system - *12 Twelve Tone Pieces for Children* by Otto Joachim is comprised of charming, colorful and melodic atonal pieces for junior to intermediate levels;

2) jazz-influenced styles in Ann Southam’s *Three in Blue* and *5 Shades of Blue*, John Weinzwieg’s three-movement *Suite #2* (advanced) that is tinged with blue notes and subtle syncopations, *Uptown Music* (intermediate) by Jim Hiscott, *Two Sundances* (intermediate) by Joan Hansen and *Boogie Fugue* (intermediate) by Judy Specht;

3) extended piano technique repertoire such as Stephen Chatman’s *Amusements*, Mary Gardiner’s *Short Circuits* (intermediate) and Hope Lee’s *Flake upon Flake upon....* (intermediate to advanced).

Once repertoire is chosen, incorporate several practice strategies to keep the imagination active. One creative approach to learning new music involves musical graphing. This can work well with music that does not readily appear to have a conventional melodic shape, as in several twelve-tone pieces by Barbara Pentland (for example, *Hands Across the C*), or for pieces that do not provide phrasing and dynamics markings. Graphing is done whereby a single solid horizontal line represents the middle range of the keyboard. The individual notes within the texture are then graphed in curved or angular lines below and above the solid line. A new solid line begins every four measures or so (no strict rule in this exercise). Graphing allows the piece to be “viewed” in more than one way and the teacher and student can experiment together to create longer or shorter groups of graphed phrases. What this exercise combines is the visual sense with the aural.

The graphs activate the imagination in making decisions of phrasing and dynamic. Connecting the visual and aural senses also assists memory, and serves as a reminder of how music and sound move through time.

Choosing a technical focus is a creative practice strategy. The pianist chooses a technical pattern from the selected composition and creates an “exercise of the week” or “of the month”, by devising as many ways as possible to play this pattern. For example, Steven Gellman’s *Etude* from *Album for Piano* contains various fast patterns between the hands, hand-crossing, broken chords, scalar passages between the hands, and so on. Extract one of these patterns (the opening two measures, or measures 5–6 for example) and keep the rhythm correct but alter the keyboard range, change the accent placements, and experiment with at least five different dynamic and shaping ideas. Playing music requires an extraordinary amount of skill and imagination – this exercise develops both.

A third strategy for practice is incorporating free improvisation. Use any musical idiom, aspect or element from the selected composition (an arpeggio, a cluster chord, the pedal, a glissando) and ask: “How many ways can I play this element?” Respond by practicing that element with as many different fingerings, articulations, rhythms, tonalities or harmonies imaginable (for example, R.H. plays B flat major, L.H. plays G minor for a modal mix). Improvise by creating four-measure phrases from these practice ideas and repeat several

times. Change the articulation, range, dynamic, etc. and repeat several times. Form is created in this manner and a freely improvised composition is born. Improvisation is an act of freedom and exploration and by experimenting in these simple ways the ear, eye, body and heart enjoy working and creating all together.

In conclusion, I believe that practicing must be a continually renewed act of co-creation. These thoughts can hopefully encourage the pianist to take part in composing, creating and most importantly, *listening* while developing strengths and strengthening weaknesses. Here’s to a creative year of music making!

Sandra Joy Friesen explores a broad repertoire that includes free-improvisation and interdisciplinary collaboration, while dedicating time to lecture-recitals, presentations and workshops on extended techniques and styles from the past century. A former faculty member of Kwantlen Polytechnic University (Langley, BC), she is currently a Visiting Professor of Piano at St. Olaf College in Northfield, Minnesota.

DMus (2012, University of Alberta; supervisor Jacques Després)

MMus, BMus (UBC)

Bachelor of Church Music (Canadian Mennonite University; Winnipeg, MB)



MRMTA CENTENNIAL BOOK PROJECT

The Winnipeg Music Teachers' Association was founded with 80 members in 1919, by pianist Eva Clare, and Kathleen Fletcher, the president of the Women's Musical Club of Winnipeg. In 1921, the new title of Manitoba Music Teachers' Association defined the broadening of the membership, representing teachers in 16 communities across Manitoba. The current name, The Manitoba Registered Music Teachers' Association has been in place since 1939.

The early aims of the association included establishing the criteria for membership, developing methods of pedagogy, and introducing optional credits for high school students based on private music study. Over the 20th-century the association's programming grew to include a scholarship program, a pre-diploma group, and an annual series of workshops. Through the changing times, the MRMTA, functioning primarily as a volunteer association, has made every effort to maintain its relevance to the community and to the needs of its members. While that has not been an easy task, it has been an important one, critical for the development of high art music across the province.

The narrative of the MRMTA as the trailblazers of music education in Manitoba and Canada is significant. The association's value to community has been and remains vital, and it should be chronicled. With

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THE CANADIAN UNIVERSITY MUSIC SOCIETY AND THE SOCAN FOUNDATION ANNOUNCE WINNER OF THE 2015 SOCAN FOUNDATION/MusCan AWARD FOR WRITINGS ON CANADIAN MUSIC (In English)


The Canadian University Music Society and the SOCAN Foundation are pleased to announce that **Muriel Smith** is the recipient of a **2015 SOCAN Foundation/MusCan Award for Writings on Canadian Music (in English)** for her paper entitled: **“Singing in ‘the Peg: Anglo-Canadian and Mennonite Choral Exchanges in Winnipeg, Manitoba (1920-1960)”**

The SOCAN Foundation/MusCan Awards for Writing on Canadian Music are awarded annually to students for research projects on Canadian music, in separate categories for English and French. The awards are intended to encourage students' research and writing on music related topics, and music professors' mentorship of students in these endeavors, at both undergraduate and graduate levels. The winning paper will be published on the MusCan website in the coming months:
<http://muscan.org/en/>



Muriel Smith is a doctoral candidate at the University of York, UK. Her interests include the development of, and the interconnections between Lineages of singing pedagogies, cultures and empires, and the evolution of culturally based repertoires. As an adjunct professor, Muriel has taught courses in ethnomusicology, research techniques, and 19th- and 20th-century music histories. She has presented papers at various international musicology and ethnomusicology conferences and has published an article on Winnipeg's Polish Folk Ensembles. She maintains a small private voice studio, conducts a community choir, and is involved in the administration of the Evergreen Festival of the Arts.

The Canadian University Music Society gratefully acknowledges the generous financial support of the SOCAN Foundation in the awarding of this prize.



support from the MRMTA Executive, I have proposed to research and write a comprehensive history of the MRMTA, with a publication date late 2018 or early 2019. While it seems like a long way away, there is much to do. Through *Take Note* I will keep the membership informed of my progress. This autumn, the project will be defined and the search for funding begins.

When you have a quiet moment, rare as that may be, it would be

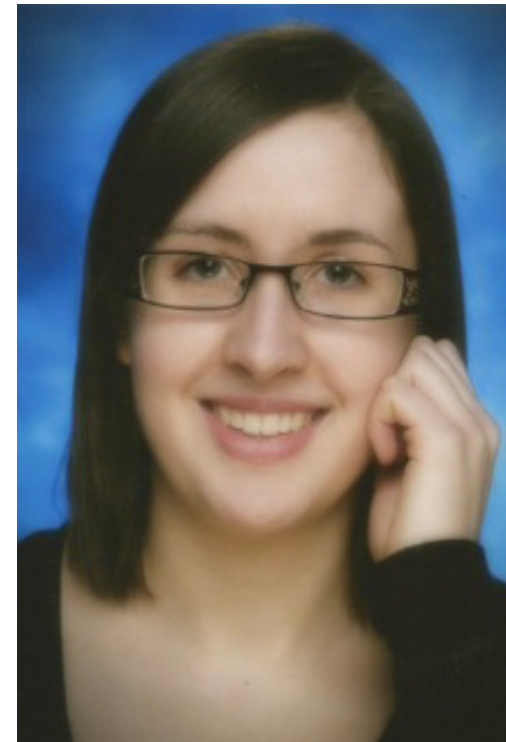
really helpful if each of you, no matter whether you have been a member for a year or for 50 years, begin to jot down anecdotes of your career as a teacher, your memories of those who have influenced you as a musician, and dig out photos of MRMTA members and activities. This proposed book is your history. I look forward to getting to know each of you better through this process.

Sincerely,

Muriel Smith
murielsmith@megevrine.com



MRMTA presents



Megan Dufurat

winner of the MRMTA
Advanced Piano Scholarship
& Manitoba competitor for the
CFMTA National Piano Competition 2015

Sunday, September 27, 3 pm

Fort Garry Mennonite Fellowship

150 Bayridge Ave. Winnipeg

free for MRMTA members
\$15 for non-members

CELEBRATING 10 YEARS OF CHAMBER MUSIC

Alexander Tselyakov, Artistic Director

This August long weekend marked the tenth season of the Clear Lake Chamber Music Festival directed by internationally acclaimed concert pianist and professor at Brandon University, Alexander Tselyakov. This year's festival was comprised of seven concerts: piano recital, four chamber concerts and two jazz events. Performances ran from July 30th - August 3rd and feature a wide variety of musical styles and artists.

The Clear Lake Chamber Music Festival has become an important part of Canada's cultural calendar, delighting people of all ages with a powerful musical experience. This

year's ambitious schedule was sure to please, and promises to grow the number of classical music lovers, as well as satisfied the appetites of seasoned enthusiasts. The large scale roster of talented guest artists included: Alexander Tselyakov, Alla Turbanova, Daniel Tselyakov, piano; Marc Djokic, violin; Laszlo Baroczi, viola; Simon Fryer, cello; Crystal Tait, double bass; Ken MacDonald, horn; Colin Mehmel, clarinet; Greg Gatien, saxophone; Eric Platz, percussion; and special guest Dr. Gervan Fearon (President Brandon University) on saxophone.

The wide variety in programming was sure to keep audience members engaged, and the exceptional musical talent guaranteed an exciting and pleasurable experience for all.

The Clear Lake Chamber Music Festival is now firmly lodged into music lovers' hearts, minds and summer plans. A wonderful week of outstanding music in the beautiful, natural surroundings of Clear Lake and Riding Mountains National Park!

Alla Turbanova, Director
Clear Lake Chamber Music Festival
Phone: (204) 571-6547

YEAR END WINE-UP

by Gina Wedel

This year's wine-up was held on Father's Day in our president, Tiffany Wilson's beautiful backyard. The weather was perfect for the 20 or so MRMTA executive, members and significant others to enjoy a glass of wine and each other's company. The wine-up proves to be a lovely afternoon at the end of a busy teaching year where we can get to know each other a little better.



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HELLO FROM THE EDITOR

Dina Pollock



Hello Everyone,

I hope you are all in good health and having some time this summer to relax, enjoy your families and to take some time for yourself. As teachers we are always giving out to everyone and we have to remember to give to ourselves as well.

It has been a busy spring this year, being on the conference committee has been an enjoyable experience. I would encourage anyone to take part if you can. The friendships that we gain, the experience and the chance to get out of our studio and try something different - and believe me this will push you to try new things.

The reward: seeing members from other provinces, meeting them, talking to them, hearing that we all have the same problems and issues to deal with. Students, parents and everything else you can think about, it is the same all across the country.

Glad I was part of this event and I am looking forward to when Manitoba hosts the conference in 2017. I will be there.

Have a great year of teaching!

Thanks

Dina



