



VOLUME 12 - ISSUE 3
SPRING - MAY 2016



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PUBLICATION INFORMATION

Next Issue: **FALL 2016**
Copy Deadline: **AUGUST 1, 2016**

Advertising rates:

Back Cover	\$ 60.00
Inside Cover	\$ 60.00
Full Page	\$ 50.00
Two Thirds Page	\$ 40.00
Half Page	\$ 30.00
Third Page	\$ 20.00
Quarter Page	\$ 15.00
Business Card	\$ 10.00

Circulation: 240

The Editor reserves the right to edit submissions.
Send all advertising inquiries and material to the
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the President's Message



Dear Colleagues,

As I near to the end of my 3 ½ years as president of the MRMTA (a term is supposed to only be 2 years), I've started to reflect upon how this organization works and look at the steps needed for the future. I often hear us called "dinosaurs" or doing things "the old way"....but when I think of my journey we have come a long way already!

I remember being asked to serve on the executive by two long standing members, Winifred Sim and Kerrine Wilson (repeat volunteers on the executive and Kerrine twice sat in the president's seat) who convinced me by saying we needed new life and ideas on the executive. So, I accepted the position of secretary. I remember showing up with my lap top in the fall of 2008. After a few glances around the table, I saw I was the only one with a computer. I could see some were a bit nervous as to what I was doing and so I asked permission to audio record the meeting AND type in my notes. It was a step towards what is now totally expected and necessary for any organization. What followed next was full of trepidation but has moved us out of the 20th century and into the 21st!

I can proudly say that we have seen the following progress over the last three years.

- A new website with the ability to sell tickets to our events, a current calendar of events, membership

renewal online, current articles and announcements – including videos such as CTV at The Forks Musicthon and interviews of our members!

- The Directory was abolished and put online. It is now a teacher profile page, providing direct links to our teacher's studio websites and includes photos and bios of each member who post them for themselves.
- Cancelled landline telephone and fax which was costing \$3,000 annually.
- Take Note Magazine delivered into every members personal email inbox.
- The Take Note Magazine printed for 30 of our member upon request.
- A Facebook page which serves to announce events, offers congratulations to competition winners, posts photos of events such as Canada Music Week®, videos of performances at the Musicthon or other such concerts. We have viewers from all over the world!

These risks that the executive take are in hopes of taking steps forward and making members proud to belong to a professional organization such as ours. We've just begun at the tip of the iceberg. There is so much more

that we can do....it just takes time, energy and an incredible executive, which we most definitely have! But mostly, it is the input from the members that keep us current and thriving. Your phone calls and emails keep the organization on its toes and aware of what is needed. For this, I'd like to thank the members of the MRMTA. Your support has meant a lot.

Encouraging new membership is now paramount to our continued success in the future. Elizabeth Rotoff, Vice President of the MRMTA and I have been working hard on the new membership drive. We ask teachers and colleagues alike to help guide their students who are already teaching or thinking of teaching to look up our organization and get involved as members. There are two places to go! Grade 9 and 10, diploma music students are invited to join the Pre-Diploma Group and recent graduates of any Canadian University are automatically eligible for full membership status. Joining a professional teaching organization should be a priority to all private music teachers and what better organization than the Manitoba Registered Music Teachers Association?!

Sincerely,
Tiffany A. Wilson, President MRMTA



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DATES AND INFORMATION 2016

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June 26 th 3 - 5 pm	President's June Wine-up 621 South Drive	Tiffany Wilson 204-488-3325 president@mrmta.org
September 25 th Afternoon	AGM Featuring Young Artist Winner Luis Ramirez	Elizabeth Rotoff vicepresident@mrmta.org
August 1 st	Take Note Magazine Fall Issue Submission deadline	Dina Pollock editor@mrmta.org

UPDATE YOUR PROFILES

As the whole membership renewal process winds up, please be sure to update your profiles with correct information as to what you teach in your studio and please include a picture. When performing a search on the home page to look for a teacher, if you have not checked the proper box for your area of the city or what subjects you teach, your name may not appear to prospective students when they do a search.

Again if you are still having trouble with registration, contact our registrar Gina Wedel at registrar@mrmta.org

EXECUTIVE POSITIONS OPEN

The MRMTA Executive has three positions open to nominations. Elections will be held at the next Annual General Meeting, on September 25, 2016. If you would like to serve on a committee or fill an executive position for one of the following positions, please contact the Nominating Committee Chair, Leanne Hiebert at info@mrmta.org.

- Vice-President
- Secretary
- Events/Social Coordinator

For more information regarding the duties and expectations of the positions please refer to the MRMTA By-laws.

They can be found on at www.mrmta.org under the **About Us** tab.



YOUNG ARTIST LUIS RAMIREZ

The MRMTA held this year's Young Artist Series, Western Region competition in Winnipeg. We are proud to announce that the winner of the concert tour is Luis Ramirez who is studying in Brandon, Manitoba. Luis will take to the road in September and perform in various towns across Manitoba and Saskatchewan. His last stop will be in Winnipeg at the Annual General Meeting. We look forward to hearing this fine, young man at the beginning of what promises to be a very successful career at the keyboard.

A few words from Luis about his win and his teacher....

More than simply considering myself a lucky person, I believe it is both my curiosity and hard work what has fueled my development as a musician and what took me from learning music in a third-world country into applying my knowledge in a first-world country. I was very fortunate to meet Alexander Tselyakov in Mexico, while he was offering masterclasses in a state close to mine four years ago. I was able to work for a few hours with him, and despite not playing perfectly accurate or up to his standards, he was able to see my potential as a musician. Ever since then, professor Tselyakov has been an essential component for my growth and he remains as my trustworthy advisor with a knowledgeable and invaluable guidance. I am currently in the last semester of my Piano Performance Master's degree, and I can confidently say that my time with Professor Tselyakov has been crucial for my development as a professional pianist.

Luis Ramirez



Originally from Aguascalientes, México, Luis started his Bachelor studies at the Autonomous University of Aguascalientes, but in 2012 he won a full scholarship to study at Brandon University in Canada. He graduated with greatest distinction in 2014, and is currently pursuing two Master's degrees preserving his full ride scholarship at the same institution in both Piano and Composition, under Professor Alexander Tselyakov and Dr. Patrick Carrabré respectively.

Luis has performed many times as soloist and is particularly enthusiastic about chamber music. His main piano professors have been Fernando Olmos, Alain del Real, and Alexander Tselyakov. His passion and curiosity have been the essential components in his development as a musician,

compensating him with multiple scholarships and awards, in addition to numerous performances across México (Festival de Música Libre, SLP; Homenaje a Shostakovich, AGS), Canada (Centric Festival, AB; Winnipeg New Music Festival, MB; AugustFest, MB), and Italy (Casalmaggiore International Festival).

In 2014, Luis was invited to the 5th World Piano Conference in Novi Sad, Serbia, to participate with his Lecture/Recital: The Five Styles in Prokofiev's Piano Music. Also an avid composer, Luis has been commissioned several times, with premieres at the Centric Festival (Huldufunk, 2014), the Casalmaggiore Festival (First steps, 2014) and AugustFest (Three Paraprosdokians, 2014).



In Memoriam

Joan Passey

member of MRMTA



Betty Ross

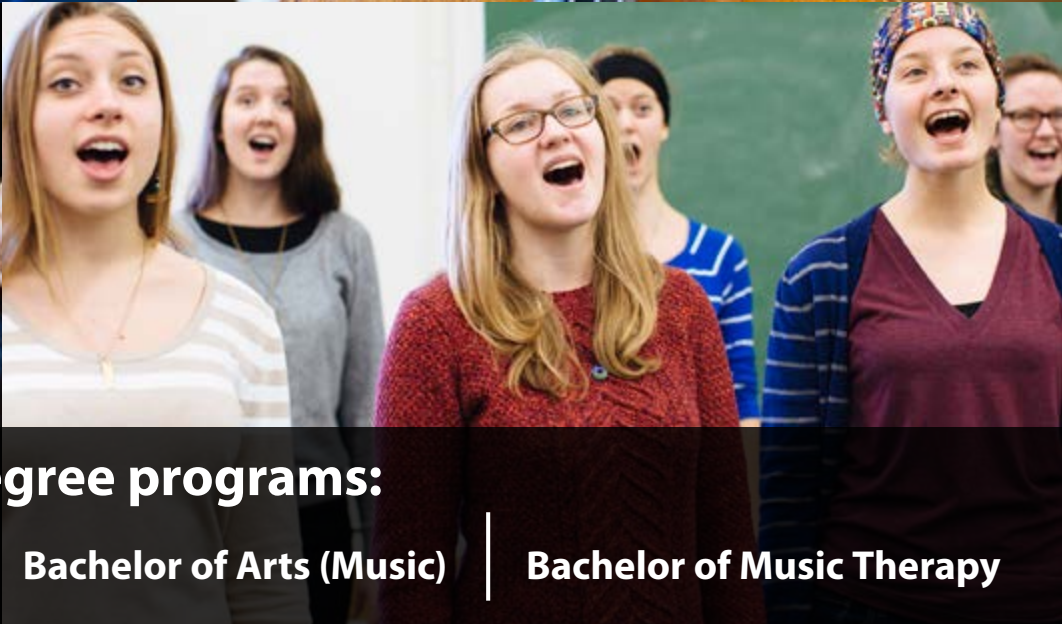
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MRMTA'S 26TH MUSICTHON

Submitted by Musicthon organizer Gina Wedel

Our 26th annual Musicthon held at The Forks, February 5 - 7, was again a success! We had over 200 students perform and 21 teachers participate, helping to raise \$ 9293.10 bringing our 26 year totals to....

\$ 201,068.28!



A huge thank you to all the teachers for sending students with their pledges and to my volunteers...we could not do this without you! Also, a big thank you to all the sponsors including:

- St. John's Music
- The Keg
- Long & McQuade
- Virtuosi
- Women's Musical Club
- Eleanore McLeod.



TEACHER ACKNOWLEDGEMENT FROM WINNIPEG RCM GOLD MEDAL CEREMONY

For the last 3 years, I have been honoured to host the Royal Conservatory of Music, Gold Award Ceremony. This event happens every November and the current MRMTA president is usually invited to MC.

This year, I met the exuberant Dr. Foley and was delighted when he spoke directly to the teachers who are producing these award winners. Skimming through the programme of

winners and their teachers listed, I couldn't help but notice the majority of those teachers are active members of the MRMTA. When I looked out into the audience I was delighted to recognize so many of our members who were in attendance.

Dr. Foley's words to the teachers were delivered with passion and insight, not only as an examiner but as music teacher himself. When the ceremony was over, I had a chance

to ask Dr. Foley to share his speech with me for this edition of the Take Note Magazine. He gladly obliged. His inspiring words and bio are here below.

I thank Dr. Foley for these words and for helping parents and students recognize the hard work that goes into the success of every student that passes through our studios.

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

They have known when to be kind, when to put their foot down, when to make a pre-emptive call to parents after a particularly dreadful lesson, and when to jump for joy when their students fulfill their potential.

They have marked in your fingerings, straightened your bow, corrected your Spanish diction, helped you to build a deeper core of breath, and reminded you of the composer's intentions. But above all, teachers have gently nurtured the artistic impulse within you, have seen the kernel of what you might achieve, and are the champions of what you might become.

Would the teachers of the Gold Medalists please stand.

Please join me in acknowledging with gratitude the exceptional work of the Gold Medalists' teachers.



Christopher Foley Master of Music and Doctor of Musical Arts (Eastman School of Music), Bachelor of Music (University

of British Columbia), ARCT (The Royal Conservatory) is a pianist dedicated to the fields of teaching, chamber music, art song, opera, and contemporary music. At the Eastman School of Music, he received a Doctor of Musical Arts degree in 1994, majoring in piano accompanying and chamber music as a student of Jean Barr and David Burge. Other notable studies include Academy of the West, Aspen Music Festival, and Holland Music Sessions. He is a former teacher at the University of British Columbia and the Vancouver Academy of Music.

In 1989 at the Eckhardt-Gramatté Competition for the Performance of Contemporary Music, he won first prize for the performance of the commissioned work (Walter Buczinski's Mosaics) and third prize overall. In 1991, he won first prize in piano at the Kneisel Competition for the Performance of German Lieder in Rochester, New York.

Christopher is the vice president of the Ontario chapter of the National Association of Teachers of Singing and a member of the Toronto Musicians' Association. He is also a resident pianist for the Bowdoin Summer Music Festival and Tapestry New Opera Works, and has appeared with Continuum, Vancouver New Music Ensemble, Eastman Musica Nova, and Eastman Intermusica. Christopher has been a Royal Conservatory faculty member since 2003.



TEACHER ACKNOWLEDGEMENT

Good afternoon gold medal recipients, parents, teachers and guests.

It is my great pleasure to join you here in Winnipeg and to participate in this celebration of achievement and excellence.

The gold medals that will be awarded today represent not only hours, but weeks, months, and years of focused work and dedication. Many people aspire to the discovery and joy of playing a musical instrument, singing, or learning speech arts and drama. Those who are being honoured here today represent the highest attainment of the musical arts recognized by The Royal Conservatory.

I am certain that much of your motivation and creative energy

comes from within, but it is also safe to say that each one of you is here today because of the inspiration and guidance of your parents and teachers.

I would like to take a moment now to acknowledge the teachers of the gold medalists. In an educational climate that relies largely on classroom education, besieged by cutbacks and ever-increasing class sizes, music lessons might just be the only private instruction that students ever receive.

Given this reality, private music teachers have an enormous responsibility to our children, not just as guides on your students' musical journeys, but as mentors for our children, helping them to achieve their goals and leading them towards eventual success and well-being in education, work, and life.



Chris Foley with Duy Tran

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MRMTA SCHOLARSHIP COMPETITION



The Scholarship Competition was held on April 5, 6 and 7th, at Sterling Mennonite Church, with the Gala on Sunday, April 10th.

There were 55 competitors, spread over the three days. The schedule was intense, especially in Piano, with one 10 hour day for the Senior and Advanced adjudicator, Herb Pauls. The Junior and Intermediate Piano adjudicator was Eleanor Epp, who bravely came in from Brandon on the icy roads.

The Instrumental adjudicator was Desiree Abbey, and the Vocal adjudicator was Henriette Schellenberg, who also drove back with a snowstorm on her tail.

Kudos to all the talented and enthusiastic young musicians and their families, who also came out during the lovely and typical spring weather, to play with such fervour and passion. Record attendance ensured they had appreciative audiences.

The Gala on the Sunday featuring our 12 winners, was well attended and thoroughly enjoyed. With music by

Kuhlau, Mozart, Gallant, Wieniawsky, Brahms, Bruch, and others, the concert was interesting and varied and very well displayed by our young winners.

The paper Scholarships were also handed out, including the very first Dorothy Lothar Scholarship, which was presented by her son Curt.

Hopefully the 2017 Scholarship will be bigger and even more successful.

Program

1. Grace Gabrielle Lu- *Sonatina in C+* - F.Kuhlau
2. Sophie Reimer-Epp- *Concerto no.5 in d+, 1st movement* - F.Seitz
3. Jordan Kroeker- *Jardin d'amour* - J.F.Keel
4. Angela Suet Kee Ng- *Variation on a Russian Theme* - I.Berkovich
5. River Sawchyn- *Sonata in E, 1st Movement* - W.A.Mozart
6. Fiona Dunn- *Gia il sole dal Gange* - D.Scarlatti
7. Sarah Pu- *6 Variations on land of the Silver Birch* - Pierre Gallant
8. Liana Fonseca- *Kol Nidrei* - M.Bruch
9. Elena Howard-Scott- *Fleur Jetee* - G.Faure
10. Tigran Saakyan- *Four Pieces for Piano Opus 119* - J.Brahms
11. Guadalupe Isabel Santos- *Polonaise #1 in D+* - H.Wieniawsky
12. Katherine Mayba- *Quel guardio il cavaliere* - Donizetti

Many thanks to our talented accompanists, who faithfully made their way through the spring snowstorms and freezing rain, to play for our young musicians.



Katherine Mayba



Grace Gabrielle Lu

Where words fail, music speaks

2016 Winners

Junior

- Piano - Grace Gabrielle Lu
- Instrumental - Sophie Reimer-Epp
- Vocal - Jordan Kroeker

Intermediate

- Piano - Angela Suet Kee Ng
- Instrumental - River Sawchyn
- Vocal - Fiona Dunn

Senior

- Piano -Sarah Pu
- Instrumental - Liana Fonseca
- Vocal - Elena Howard-Scott

Advanced

- Piano - Tigran Saakyan
- Instrumental - Guadalupe Isabel Santos
- Vocal - Katherine Mayba



Liana Fonseca



Curt Lothar

PAPER SCHOLARSHIP AWARDS 2016

Grace Rich-Bastin Keyboard/Instrumental Award

Tianhao Wang

Teacher: Darryl Friesen

Grace Rich-Bastin Memorial Award

Nicole Stonyk

Teacher: Judy Kehler-Siebert

Madeleine Gauvin Scholarship For Strings

Liana Fonseca

Teacher: Laurel Howard

Nita Eamer Memorial Scholarship Award

Ethan Lin

Teacher: Jane Petroni

Harry Reginald Rowlin Memorial Strings Award

Ella Rempel

Teacher: Andrea Bell

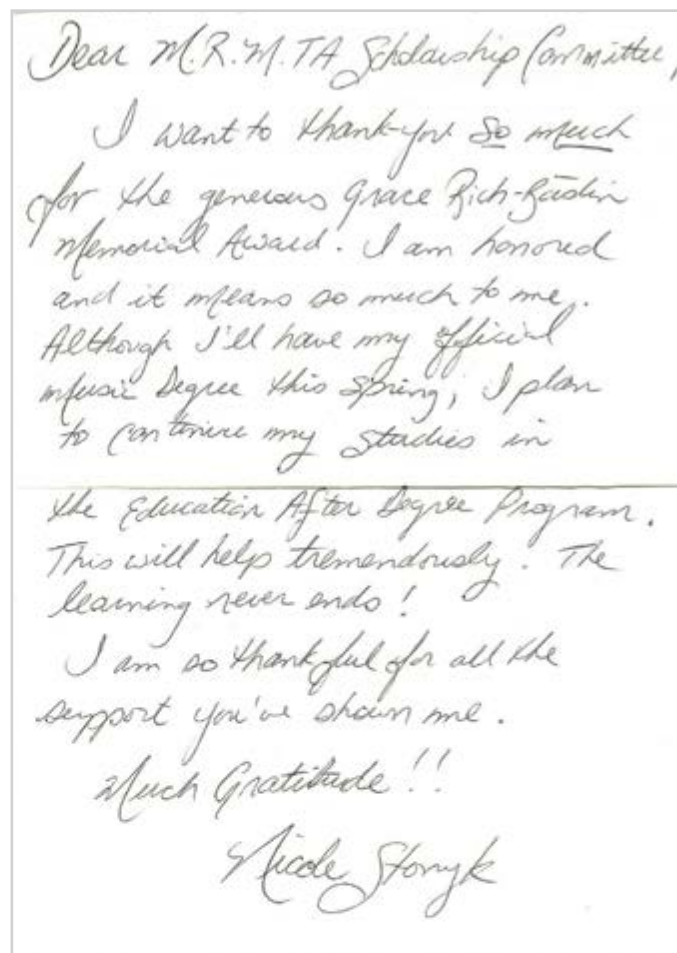
Dorothy Lothar Scholarship

Megan Dufrat

Teacher: David Moroz

This year there were 28 applicants for the paper scholarships, more than any other year! What a great problem to have. Please keep encouraging your students to apply for all the scholarships for which they are eligible.

Congratulations to all!



Dear M.R.M.T.A. Scholarship Committee,

I want to thank you so much for the generous Grace Rich-Bastin Memorial Award. I am honored and it means so much to me. Although I'll have my official master's degree this spring, I plan to continue my studies in the Education After Degree Program. This will help tremendously. The learning never ends!

I am so thankful for all the support you've shown me.

Much Gratitude!!

Nicole Stonyk



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PRE-DIPLOMA GROUP MASTERCLASS WITH ANDRÉ LAPLANTE

by Michele Leclerc, President of Pre-Diploma Group of MRMTA

On February 14th, the Pre-Diploma Group was hosting a masterclass with a very special guest: André Laplante. What a wonderful Valentine's gift for our MRMTA members! The event was sponsored by MRMTA and the Virtuosi Concerts and was presented at the Eckhardt-Gramatte Hall, at the University of Winnipeg.

Four students from the Pre-Diploma Group of MRMTA performed for André:

- Liam Carter Berry played the *Intermezzo in a minor* by Brahms,
- Haley Kim played a *Sonata in E Major* by Beethoven,
- Nicole Stonyk, the *Rondo Opus 16* by Chopin,
- Rachel Dueck played *Pour le Piano* by Debussy.

As you can see, a beautiful program, with a variety of styles. With no doubt, our four students really enjoyed their experience, as André brought them to a very high level of performance.

As a matter of fact, the members of the audience could witness a transformation on stage, right before their eyes, with each participant. The most significant learning experience for all of us was certainly about the physical aspect in the projection of the music. André described it as a



From left to right: Liam Carter Berry, Haley Kim, Nicole Stonyk, André Laplante and Rachel Dueck

transfer of the whole body energy into the piano keys, using the hands as a simple extension of the body to serve that inner energy. He invited the students to feel and sing the melody, and to project that physical motion into their music, keeping the focus on that inner voice rather than the hands. Instantly, the expression became so more powerful. Then, he suggested to use our temperament to give more character to the music. *Don't you ever get mad?* he said in a smile, entertaining the audience as well as his students, while he was working on the Beethoven's Sonata.

Of course, many technical aspects were also discussed. For example, the interior and the exterior articulations, with an interesting suggestion: to practice the runs in staccatos even if the goal is to play them legato. Another point: the importance of the meter. How to count and feel the rhythm and how to use the rests as a preparation for the next phrase or chord. André insisted a lot on the rhythm, saying that *rhythm is firmness* and has to be very precise. He also talked about the importance of the phrasing: *there is always a note in a phrase that attracts everything else*. We have to find that note and make it attractive.

And he kept going like this for 2 hours and 40 minutes, sharing generously his great knowledge with the students. What a passionate teacher! After the masterclass, he said *I loved these students today! They were very good!*

Well, we loved you too, Mr Laplante, and we sincerely want to thank you for your generosity and your passion.

Thank you to our four students for their performance, and for all the work they have done to be well prepared for this challenge. Finally, we wish to say a special thank you to the Virtuosi Concerts who made *our dream masterclass come true*, and to the Executive of MRMTA who fully supported this adventure right from the start. In fact, this collaboration

was so successful, that a new partnership between MRMTA and Virtuosi Concerts will now make this masterclass an annual event, with a different distinguished guest-master every year.

We are pleased to announce that our
next masterclass will be on
April 6th 2017 with Janina Fialkowska.
Look on our website in September for
more info about this coming event.

www.mrmta.org



DYSLEXIA AND MUSIC TEACHING

by Reuben Vincent

Reprinted with permission from Mr. Vincent and Music Teachers Helper.

<http://blog.musicteachershelper.com/>

Have you noticed some of your pupils struggling more than usual to learn to read music? Do they score low in sight-reading tests? Do they take a really long time to learn a piece and then seem to be playing more by ear than by reading the music?

Maybe, just maybe they are dyslexic.

Sadly, many dyslexics go through life undetected. They've learnt to somehow find ways of avoiding situations which involve numbers and/or words and have endured endless frustration at the hand of parents, teachers, peers and themselves. Going back a little in time, before such learning difficulties were widely acknowledged, dyslexics were often label as "stupid" or "slow." However, in my experience of teaching dyslexics (I currently teach four, with a further three pupils awaiting diagnosis), they certainly do not lack intelligence. In fact, one of the adults I teach, who has word dyslexia, is extremely good at maths with a high profile banking job and three related patents to her name!

At this point, I would just like to clarify that I am no expert in dyslexia but perhaps it might be useful to share a few ideas I've picked up along the way to help you with teaching students whom you may know or suspect have dyslexia.

As reading can be challenging, dyslexics often learn to rely more on other senses and methods. For example, if a student is struggling

with learning a new song by reading the music, giving them a recording can be a massive help because their auditory skills are often very strong.

I've found that printing music or other material on cream paper is a big help to some (but not all). Often school teachers will recommend coloured overlays which can be helpful. Every dyslexic is unique.

I now know to photocopy their music and use coloured highlighters to flag mistakes or to help dynamic markings to jump out.

Encouraging them to spot patterns in the music is a very helpful technique as with other pupils. Are the notes going up or down? By step or skip? Is that a sequence?

Can the music be enlarged? And especially if you are working from a Sibelius (or similar) file, can some of the detail be deleted or simplified first? For example, are the guitar chords needed? Or the lyrics? Can the fingering be minimised or the phrase marks left out for now etc.?

Patience on the part of the teacher and parents is vital. Dyslexics need extra time to complete a task. If proof of diagnosis can be given, most examination boards will permit the use of extra time which is especially important for a sight-reading test. The ABRSM for example allow 3 minutes of preparation time for their sight-reading tests compared to the normal 30 seconds which makes a huge difference.

Short-term memory amongst dyslexics can be challenging. Smaller goals, shorter sentences, speaking slower, making the task simpler can definitely help the learner.

If an approach doesn't seem to be working, try something different. Why not ask them what they think would help.

Above all, give your dyslexic student lots of encouragement and sincere commendation for their efforts. They often endure lots of frustration and sometimes bullying from those around them so a positive, empathetic music teacher can do much to reassure them as a human being and to inspire their musical growth.



Reuben Vincent is a freelance musician working as a composer, producer and private music

teacher, based from his purpose built recording studio in Bagillt, Flintshire, North Wales, UK. His main instrument is the piano although he is also known for a "mean" solo on the Kazoo!!!



STUDENTS SPEAK

by Mary Tickner - BCRMTA Vancouver Branch

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This summer having recovered from the race to the finish of the Spring Examinations, I decided to do some therapeutic housecleaning of my studio library. However, I didn't get too far because I became engrossed in some articles and books on practicing. Like most teachers, I tend to become obsessed with seeking new ideas and ways to inspire and motivate students to practice more efficiently (and just practice more!). What caught my attention was an article that summarized the ideas from students in a summer program regarding what they had learned that would help them in the following year.

That really set me to thinking about what my own students have learned (if anything) about practicing. Since my students are often guinea pigs for trying out new ways of doing things, I decided to ask them a series of questions ranging from:

- Is daily practice necessary?
- How to practice if there isn't enough time?
- What are some of your basic practice techniques?
- Any ideas on goals and practicing?

Initially, the response was stony silence or rolled eyes and a guilty look. However, when I explained that this was a research project, the response was almost enthusiastic, with some rather eye-opening comments. It has given me a new perspective on my students and in particular, on how I can encourage them to be more creative in their practice routines. The following is a compilation of my research organized in a fairly loose arrangement.

The () after some are my comments.

GOALS

- Goals are your homework. If you get them right, your next lesson will be a dream!
- Have weekly goals (a big picture) and small goals (daily)
- Goals should not be too big or too hard, Otherwise, you just don't try
- Small goals are better than big chunks
- You won't get anything done if you don't (Bravo!)

NOT ENOUGH TIME

- Pick a specific time to practice and stick to it, no matter what. It may change each day but the important thing is to do some practice each day, no matter how little
- Stay away from the computer and the Internet until you've finished your practicing
- Try to practice in small bits of time instead of all at once
- Think of what you can practice in 10 minutes, 20 minutes, etc.
- Practice technique and sight reading in the morning before school. Then you can get to the good stuff after school
- Take short breaks
- If the school has a piano, try to practice in your free time or at lunch
- Don't let your little brothers or sisters interrupt your practicing
- Focus on doing your best, even if it is only a short time
- Work harder
- Don't go to sleep until your practicing is done
- I know I could do much better if I spent more time

STUDENTS SPEAK - CONT.

DAILY PRACTICE – IMPORTANT?

- Yes. It gives you a chance to fix the mistakes you made the last time you practiced
- It's dumb to miss practice. . .but not a national crisis
- Sometimes skipping a day makes you think and listen more
- Take one day off. . . we're not machines
- If I miss a day, I will try to make up the time on the weekend
- I never practice on my lesson day
- It depends (a frequent response)

- Practice with your eyes closed
- If you have an octave jump, practice jumping 2 octaves. It makes the 1 octave seem easier
- Think about the tempo of a piece before you start. It's too late after you have started
- You have 2 ears and 10 fingers. They must work together. Listen
- Always warm up with Hanon, scales, arpeggios, whatever gets the fingers moving
- Practice the stuff you don't know first

MOTIVATION AND PRACTICE

- Stop making excuses
- When you practice, use your brain first
- Don't forget to ask "is it better?" when you have finished practicing a section or piece
- Small sections are good to work with. If you take too large a 'chunk', you wind up with musical 'indigestion'
- Reviewing an old piece is dangerous. Play it through once, then practice sections, and then play through again. The fingers need reminders (so does the mind)
- Rest are really big deals and should be loud! (this from a student who is studying a Haydn Sonata)
- Never, never, never play with the wrong fingering (a student who had just finished reworking a Bach fugue)
- Just do it because you like it
- Stop worrying about what others think, just play
- Play a lot, especially for people who don't know much about the music. They usually think you are great
- Don't give up. It takes a long time to be good

Thanks to my students who took time to share with me their ideas and I look forward to trying some of them in the new year. At least they won't get bored since they are going to be introduced to a 'new' way to practice each week.

If you have new or novel ideas about practicing, don't hold back. Share it with us.



BASIC PRACTICE TECHNIQUES

- I hate counting out loud, but it does make 2 against 3 work
- What bugs me is that when I use the metronome, it's always right
- Using the Pencil Practice technique or the 3 Pennies takes time, but you really do know the section you've practiced. (Pay a section 3 times. If perfect move the pencil or a penny to the middle of the keyboard rack. Play 3 times again. If perfect, move the pencil or penny to the right side. Any mistake sends you back to the first step)
- Table top practice forces me to imagine the sound as my fingers play on the table, I 'see' the music in my mind and there are no distractions such as wrong notes. (good for memory and practicing difficult section in fingering)
- Write things down. You can remember it better
- Be a detective: find your trouble spots, mark them and do whatever it takes to fix them
- Get it right the first time (my national creed)
- Repeat, repeat, repeat. . .
- It's only boring if you make it boring
- Change the passage somehow to make it harder (repeat each measure 3 times, play a staccato passage legato and vice versa or use a dotted rhythm to make the section sound different)

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Dina Pollock

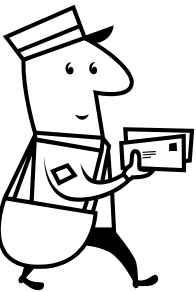
Hello Everyone,

I hope you are all well and are looking forward to the summer break (but first we have to get through the exams).

What would you like to see in Take Note? More articles, interviews. . . What can I do to make this magazine more of a tool for you?

I am always looking for ideas of what you would like to see in the magazine, so if you have any, please send them to me.

Thanks, Dina



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