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*The Official Journal of the Saskatchewan Registered
Music Teachers' Association & Saskatchewan Music
Festival Association*

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A new season is upon us – Autumn, and it is my favorite time of year! A few days ago I walked along the edge of a lake and was treated to the crunch and rustle of leaves with each step I made. The acoustics of this season are different and all sounds, no matter how hushed, are as crisp as the autumn air.

Hello there. I am the new Editor of *OPUS*. My name is Sheri Andrews and I have the very talented and big shoes to fill of your past Editor, Gregory Chase. I will do my best to rise to the challenge and look forward to being part of such a wonderful organization. I look forward to meeting and getting to know many of you.

Sincerely,

Sheri

Did you know...

Have you moved, changed email addresses, have preferred a phone number to be contacted at or used for your teaching business? If so, be sure to make the changes with the SRMTA Registrar.

Contact the SRMTA Registrar, Sheri Andrews at:

Mail: Box 754
Rosthern, SK S0K 3R0

Email: srmta@sasktel.net



Our mission is to promote progressive ideas in music education, to encourage professionalism in the art of teaching; and to stimulate a high standard of music and culture

SRMTA President's Message

Fall 2010

This year I often found myself thinking of the phrase "*The best laid plans of mice and men go oft awry*" (*To a Mouse* by Robert Burns). It seemed that no sooner had a plan been put into place or a decision made, a situation arose that necessitated an alternative. Thankfully, and considering the details that require attention, the Board has been able to conduct business with reasonable efficiency and, while not as speedy as for an individual circumstance, still in a timely manner. Keep in mind that though board members are not paid nor do we sit by our computers 24/7, but neither are we idle. There is a lot of behind-the-scenes work continually taking place!

Our Convention/Annual General Meeting approaches in less than a month, hosted by Saskatoon branch. The weekend is promising to be very interesting and educational. For

the business of SRMTA, there are two board positions opening up and a few important resolutions have been put forth. I want to highlight two of the resolutions. One revisits our bylaws that were approved in principle at last year's AGM. Now that the Ministry's suggested revisions have been made the bylaws have to have your final approval. Another proposal seeks to improve our financial situation without substantially raising our professional fees. It is, however, a significant change from past practices. Please take the time to attend this meeting. If you think your vote is of no consequence, think again!

I mentioned two Board positions will be opening up. Unfortunately, both Audrey Bayduza and Sarah Clark Gregory are retiring from the Board. I would like to thank Audrey for stepping in as interim Secretary and for overseeing the Bylaw revisions. We would have been lost without her expertise! Also, thank you to Sarah for her work on the board. She's not totally "off the hook" however, as she has agreed to continue convening the Community Music Award program. If you are interested in serving on the board contact any one of the board members for more information.

In other board news, members were e-mailed that Sheri Andrews is able to remain as SRMTA Registrar. She has also taken over as Opus Editor, much to the delight of the former editor. We are grateful to Gregory Chase for taking care of the last few issues of Opus after his retirement.

We are still waiting for a willing branch to volunteer to host the 2011 Fall Convention/AGM. In 2009 it was held in Swift Current. Regina is host in 2012. Hopefully one of the other branches will step forward and extend an invitation at the AGM!

As we head into another teaching year, I encourage you to participate in the SRMTA programs, not only the Young Artist concerts and piano competitions, but also the first (annual?) retreat scheduled in February. We look forward to seeing you next month in Saskatoon!

[Chopin at 200](#)

SRMTA Provincial Convention 2010

Its only five more weeks!

Things have been very busy here in Saskatoon as we are preparing for the convention – it seems like every time I turn around we have an exciting new addition to Chopin at 200. The Saskatoon Branch is thrilled to host the more than 80 delegates from across the province for the weekend of October 15th and 16th. The addition of a vocal workshop with Martha Hill Duncan was really important to us – Martha is a composer and performer from Ontario, and when we went looking for a vocal workshop clinician she was so enthusiastic about being part of our clinician team. Dr Jennifer Snow, head of pedagogy development for the RCM, is so excited to be coming to Saskatoon – her

workshop on “Strong Foundations” was a major workshop at this summer’s Pedagogy Symposium in Toronto, and she’ll repeat that workshop here. On the Saturday morning she will delve into the Salon world of 19th century France, giving insight in to how Chopin used the salons as inspiration for his works. Dr Snow is generously being sponsored by RCM Examinations – we have been very lucky to have some great organizations to partner with for this convention.

We’ll be going to The Ivy to finalize the menu for our president’s reception very soon – if you’ve never been to The Ivy, you’re in for a treat. It’s in the heart of Saskatoon’s warehouse district, just blocks from Third Ave United Church, and its modern rustic atmosphere is charming and scintillating all at once. The food is amazing and the wine list is awesome! Curtis and his wonderful staff are even going to decorate the place for us – and we’ll have the jazz duo Bassovoce performing for us live.

And then there’s Jan. What a year this young man has had. His recording of the Chopin Concertos won a Diapason D’or Award in May for best recording of the year. He’s presently on tour in the Maritimes as part of Debut Atlantic, and he’s been jet setting all over the globe – my brother saw him in the summer in Seoul, Korea.

Please encourage music lovers and students alike to come to Saskatoon for Jan’s Concert – he’s being heralded as the next “Glenn Gould”, and wouldn’t it be a treat for our students to say “I say him when...”.

There is still time to register! We can’t wait to see you!

Mark Turner,
Convention Chair

Full Convention Schedule

Convention at the Best Western Saskatoon, 1715 Idylwyld Drive North

Friday October 15th:

12pm – Registration

12:30pm – Official Welcome in the Phoenix Room

1pm – **Etudes Opus 25** – Professor Kathleen Solose explores Chopin’s Opus 25. From the Aeolian Harp to the Ocean, these pieces have captured the hearts, and fingers, of many pianists.

2pm – **The Special Needs Student** – Lynn Ewing reprises her workshop on how to effectively teach students with special needs. In the Phoenix Room

Finding My Voice – a vocal workshop with Martha Hill Duncan, in the Saskatoon Branch Hospitality Suite

3pm – Tradeshow Break

3:30pm – Strong Foundations, an RCM Examinations workshop with Dr Jennifer Snow
This interactive workshop will discuss the importance of strong foundations in our teaching. Through a range of teaching fundamentals, Dr. Jennifer Snow will explore the core concepts of piano playing and learning processes and how these elements are the foundation for our teaching at all levels. An integrated holistic approach to building successful musicianship essential to teacher pedagogy will be discussed.

7:30pm – Jan Lisiecki in Concert at Third Ave United Church
President’s Reception, after the concert at The Ivy

Saturday, October 16th

9am - Inspiring the Imagination - The Salon Music Of Chopin

Join Dr. Jennifer Snow for this engaging workshop on the salon music of Chopin. Experience the atmosphere of the waltzes, nocturnes, and mazurkas to inspire and illuminate the wonders of Chopin for your students. Chopin’s unique style and influences will be discussed through his music with pedagogical strategies to help further engage and motivate students.

11:30pm – Tradeshow Break, check-out time

12:30pm – Luncheon

SRMTA Annual General Meeting will begin as the Luncheon proceeds.

Post-AGM – official thank you and farewell.

Delegates Report

CFMTA Delegate’s Report

This year Audrey Watson and I attended the CFMTA meetings as Saskatchewan’s delegates. The meetings were held at the Royal Conservatory of Music’s Theatre in downtown Toronto, on July 3 & 4. The weekend also included a bit of time for socializing with the other delegates from across the country. Often this is a very good way to learn what’s going on in other provinces.

If you’re interested in the business of our national organization you can go to the CFMTA website (www.cfmta.org) and click on “Members Only”. In the email or letter you received from SRMTA you will have received the user name and password to gain access to this section where you will find, among other items, the minutes of the Executive meeting and the AGM. I will highlight a few items of particular interest and relevance. More information can be found on the CFMTA website.

1. Please make an effort to send some information to the CFMTA Archivist, Priscilla King! There may be a tendency to view such items as photos or recital and workshop programs as trivial, but they do form a historical context for future generations.
2. The name of the Canada Music Week Writing Competition has been changed to “**CFMTA Student Composer Competition**”.

3. In honour of the **50th Anniversary of Canada Music Week (CMW)** new products, including a set of 5 different posters and a commemorative stamp, are available. These are awesome – and you can view them on the CFMTA website. In addition, each branch, via their presidents, has received an email directing their attention to an incentive to hold a CMW birthday celebration.
4. The **Canadian Music Teacher (CMT)** has a new editor. She is Dina Pollock of British Columbia. Our thanks to Bernadette Bullock for a job well done as interim editor! Speaking of which, past issues can be found on the CFMTA website (in the members only section). It was decided that, while CFMTA will continue to publish hard copies, members will have a choice not to receive a hard copy of CMT if their preference is to read it on the CFMTA website.
5. A few new initiatives were approved: the CFMTA Award for Professional Achievement; the Professional Development and Research Committee (look for more information in the next issue of CMT); and the investigation of advertising and branding of CFMTA.

Once again, thank you for the opportunity to represent this organization. It is indeed a learning experience. The next Convention and meetings, to be held in Regina in July of 2011, will be hosted by Saskatchewan. It promises to be filled with outstanding performances and clinics.

Respectfully submitted by Sandra Kerr, 1st Delegate

Music Writing Competition Bios

We have not yet received all of the biographies and pictures for the winners in the Music Writing Competition, so they will be included in the next issue of *OPUS*.

SRMTA Winter Retreat

SRMTA Winter Retreat 2011

February 4 - 6, 2011

Shekinah Retreat Centre
Waldheim, SK

Cost (all inclusive*)
\$199 -- SRMTA Member
\$225 -- Non-SRMTA Member

*Includes all meals, snacks, lodging, and attendance to all sessions being offered.

Further Registration information will be available in November's issue of Opus.

The SRMTA Winter Retreat will be a time of rejuvenation for teachers. It's an opportunity for us to do something for ourselves. As winter sets in and as we approach the half way mark of the teaching year, often times a little "pick me up" is what is needed to give us the boost to carry on the momentum for the remainder of the year. The SRMTA Winter Retreat will provide you with this. Shekinah Retreat Centre is located 50 minutes north of Saskatoon, nestled in the valley of the North Saskatchewan River.

Call for Proposals:

SRMTA is accepting proposals for the SRMTA Winter Retreat 2011. Topics should be applicable to teachers of all instruments/disciplines. Provide the title and a brief description of the session being offered (approx. 500) words. Presentations should fall within the time range of 45 - 75 minutes. Deadline for submissions has been extended until October 29th, 2010.

Presenters will have access to a piano, small sound system, white board, multi-media projector and screen, and laptop. Any other AV equipment will need to be supplied by the presenter. Please note that there will be no internet access. Presenters will be asked to supply their own handouts.

Since the retreat is a small fund raiser for SRMTA, we ask that the selected presenters donate their session and cover their cost of travel, accommodations and meals (approx. \$115). SRMTA will cover the remainder of the retreat costs for presenters.

When submitting a proposal, please include the following information:

- Title of the session
- Brief description of the session (approx. 500 words)
- Time length of session
- AV or other requirements to be supplied for the session
- Name of the presenter
- Contact information of the presenter
- Email address of the presenter
- Biography of the presenter

Submit proposals, via email, to Gregory Chase by October 29th, 2010.

Please note that to keep the "retreat" atmosphere, a trade fair will not be available. However, presenters are free to sell their product to help receive remuneration for their session.

Request A Topic:

Is there a topic you would like addressed at the SRMTA Winter Retreat 2011? Suggest the topic and we'll see if we can find someone to address it at the retreat.

Selection of Topics:

Since the retreat is for you, the members, you will be on the selection committee of what

will be presented at the 2011 Retreat. All topics and a brief description will be posted online after October 1, 2010, on the Convention page of our website. Select the topics you would like addressed at the 2011 Winter Retreat. The sessions chosen will be those with the highest request. The line up of sessions and presenters will be announced in the November issue of Opus.

Current Topic Submissions:

The following are a few topics that have already been submitted.

An Introduction to the Hammered Dulcimer

In this session participants will experience first hand the ancient Hammered Dulcimer. Participants will learn about the historical significance of the Hammered Dulcimer which is considered a precursor to our modern piano. Music history teachers will enjoy seeing the Dulcimer and all will have the opportunity to play it.

Discussion topics will cover the difference between the Hammered Dulcimer and the Mountain Dulcimer, the specific tuning of the instrument, and Biblical and music historical references to the instrument. As well as audio and video clips will be presented. The role and importance of the Hammered Dulcimer in different cultures and musical genres will also be explored.

Historical background information will be presented, along with modern reference materials. A demonstration of the instrument, as well as time allowed for audience participation will round out the session.

This will be a lighthearted session the goal of which will be learning about and experimenting on this rare and ancient instrument.

How to Teach the “Wiggly-Iggly” Student

In the 1970s we were told that everyone learns the exact same way. We were told that there wasn't any difference between the way that boys and girls learn. With the development of technology (MRI, CT, etc) and advancements in neuroscience, psychologists now realise that this is not the case and that boys and girls DO learn differently.

- Boys are much more vulnerable than girls, they mature more slowly, get sick more often, and are less likely to have mastered the language, self-control, and fine motor skills necessary for a successful start in private music lessons.
- Boys are at greater risk than girls for most of the major learning and developmental disorders – as much as 4 times more likely to suffer from autism, attention deficit disorder, and dyslexia.
- Rather than suppressing or disapproving boys' physicality, how can private teachers structure their learning environment so young boys can express this drive in safe, respectful ways?
- How can we support young boys so their curiosity to explore, question, and wonder is supported as we aid them in their journey to thrive in private music lessons.

This session will take a look at how boys learn and how we as private teachers can further aid our male students in their path of music education.

Understanding Learning Patterns – Liberate Your Student’s Fullest Potential

So why can one student look at a page of notes and know what to play but not yet be able to do theory work with success? BUT. . . . why can another student be great at theory, know their note names, but yet not be able to transfer that information to an instrument or song sheet?

This session will explore the six natural learning patterns of students:

- Do your students learn best through three-dimensional or two-dimensional materials?
- Are your students predominantly simultaneous or sequential learners?
- Do your students learn best with multisensory teaching: visual, auditory, kinaesthetic/tactile?

This session will give practical, user-friendly approaches as it explores the six natural learning patterns, why it matters, and how it can be put our students “at promise” or “at risk”.

Requested Topics:

The Enneagram or the Myers-Briggs

Being a Collaborative Artist:

What does it take to be a collaborative artist for accompanying, chamber music, duets, etc? How can teachers get involved, as well as what technical aspects should be considered?

If you have other topics you would like to see presented, OR if you would like to represent one of the above requested topics, please contact Gregory Chase.

For further inquiries, please contact Gregory Chase.

"Music gives a soul to the universe,
wings to the mind,
flight to the imagination,
and life to everything."
~ Plato ~

Motions

1. Motion: Moved by Audrey Bayduza, seconded by Gregory Chase, that SRMTA move forward with the proposal for SMEA to provide administrative assistance to SRMTA with the stipulation that SRMTA retain its own identity (logos, branding, stationery, etc) and look after their own memberships, directories, journal, and other programs & services.

2. Motion: Be it resolved that the Saskatchewan Registered Music Teachers Association increase the recommended minimum tuition for a 30 minute lesson to \$22.

Moved by: Noreen King

Seconded: Heather Waldner



3. Motion: Currently SRMTA has 3 membership levels full RMT status, and 2 types of Affiliate memberships for those teachers who have completed their Grade 9 and 10 qualifications. We move that SRMTA explore the idea of expanding its membership to include a new Affiliate 3 category, similar to what has happened in a number of other provinces across Canada, and that this new Affiliate 3 membership category be created for those teachers who have completed Grade 8 qualifications.

Motion made by: Noreen King, RMT

And seconded by: Lynn Ewing, RMT

Upcoming Events

All applications and forms for the upcoming events and competitions will be posted on the SRMTA website by Oct. 31st, 2010.

LYELL GUSTIN MEMORIAL PIANO SCHOLARSHIP

Deadline for applications is **JANUARY 31st**. Send application and required fee, two cheques of \$50.00 each made out to LYELL GUSTIN MEMORIAL SCHOLARSHIP COMPETITION, along with a resume of previous practical and theoretical accomplishments in music examinations, festivals, and other musical involvement to: LYNN EWING

726 – 10TH STREET EAST
SASKATOON, SK. S7H 0H1

The competition usually takes place, in Saskatoon, on the last Saturday of May, with a possible start on the previous Friday if number of entries require. The actual date TBA after applications are received. There are three scholarship levels:

Gustin/Trounce Heritage Committee \$500.00

SRMTA Gustin Memorial \$300.00

Saskatoon Branch SRMTA \$100.00

ENTRANCE REQUIRMENTS

- The entrant must be studying with a Registered Music Teacher in Saskatchewan who is a current resident member.
- The competition is open to student up to and including 18 years of age
- The program length must be no less than 20 minutes and no more than 30 minutes.
- No concerto movements are allowed.
- Sonata movements must be consecutive.
- The minimum level of difficulty must be equivalent to Grade Ten.
- Scholarships will be awarded only if certain standards are met.
- Memorization is expected.
- The Gustin/Trounce Heritage Committee Scholarship may be won once only.
- If entering the Wallis or Bowes also, then an entirely different program must be presented.
- Three formats are available for your program:
 1. Three musical eras to be represented, choosing from Baroque, Classical, Romantic, Impressionistic, 20/21st Century.
 2. A complete sonata. If the sonata doesn't take in a full 20 minutes, then other material needs to be added to complete the time requirement.
 3. All pieces from ONE of the musical eras as listed above.
- DEADLINE FOR YOUR PROGRAM SUBMISSION IS MAY 10TH. NO CHANGES ARE ALLOWED AFTER THIS DATE. You may email me your program at:

lewing@sasktel.net

"Prairie to Pine"

SASKATCHEWAN REGISTERED MUSIC TEACHERS ASSOCIATION

From Prairie to Pine

Piano Solos by Saskatchewan Composers

Volume 2

CALL FOR PIANO COMPOSITIONS

Genre: Piano Solos

Levels: Beginner to Intermediate
Deadline Date: November 1st, 2010
Entry fee: None

This composition compilation will be a jurored collection of twenty to twenty-five compositions chosen on their pedagogical merit. Saskatchewan connections or themes are suggested. An honorarium will be awarded to each successful composer. The copyright for the composition to be retained by the composer. Competition is open to **any** Saskatchewan resident. Compositions are to be submitted as a PDF file, as well as a short composer biography including the composer's tie to Saskatchewan. The book will be launched at CFMTA National Convention in Regina July 7th, 2011.

Please direct submissions and questions to:

Peggy L`Hoir
Box 727
Biggar, SK
SOK OMO
(306) 948 - 5231

rplhoir@sasktel.net

Jean McCulloch Junior Piano Competition



Saskatchewan Registered Music Teachers' Association

JEAN MCCULLOCH JUNIOR PIANO COMPETITION

Provincial Coordinator: Karen Langlois
Entry deadline: Friday, March 25, 2011

The competition will be held on Saturday, May 28, 2011. This competition will travel throughout the province, with this year taking place in Humboldt. Should the number of entries require it, competition may begin Friday evening, May 27 or be extended until Sunday, May 29. The program will be posted on the SRMTA website (www.srmta.com) after May 1.

Florence Bowes Piano Competition

FLORENCE BOWES PIANO COMPETITION --- May 28, 2011

Chairperson: Eunice Koehler
Scholarships: Performance \$1500
Pedagogy \$1500
Composition \$750
Entry deadline: January 31, 2011

This competition will be held on the competition weekend in conjunction with the Lyle Gustin and Gordon Wallis competitions. This competition is not held every year. Dates will be decided by the SRMTA and published in Opus.

GENERAL REGULATIONS FOR CANDIDATES

- ☞ The student must be a student of, or be a residing member of the Saskatchewan Registered Music Teachers' Association. The member of the SRMTA must have been in good standing for a minimum of six months prior to the application deadline of January 31.
- ☞ The applicant must have completed Grade 12 requirements by June of the competition year.
- ☞ An applicant may not enter both the performance and pedagogy sections in the same year. The fees to enter the competition are \$200.00, \$100.00 which will be refunded after playing in the competition. Please remit two separate \$100.00 cheques payable to the SRMTA.
- ☞ **Applicants must play the program as submitted.**
- ☞ Memorization is compulsory.
- ☞ Previous winners are not eligible to enter again.
- ☞ The judge's decision is final. Any or all awards may be withheld and Honorable Mention status, without monetary reward, may be assigned.
- ☞ Scholarships will be paid as tuition to the music school or teacher of the student's choice, upon proof of their continuation of study.

PIANO PERFORMANCE APPLICANTS

The applicant will present a public performance of the program, which should not exceed 50 minutes. Please indicate on your program the performance time of each piece. The program is to consist of a sonata, or equivalent work and one or more contrasting works from the standard repertoire. All works are to be played complete. The applicants will provide the judge with copies of the edition of the music from which they are performing.

PIANO PEDAGOGY APPLICANTS

The requirements mirror the performance category with the exception that the program length not exceed 40 minutes. In addition Pedagogy applicants will undergo a 15 to 20 minute interview by the adjudicator to assess their interest in, knowledge of and practical experience with piano pedagogy. The adjudicator will provide teaching pieces approximately Grades 5-8 representing the musical period. From these the adjudicator will present, in any format they see fit, several common pedagogical problems. The candidate should provide concise, practical corrections and solutions. The performance and the interview will be weighted equally in the judge's decision.

COMPOSITION PORTION

This portion of the competition has been reinstated. More information will be found in the next *Opus* and on our website after October 31.

Gordon C. Wallis Piano Competition

GORDON C. WALLIS

PIANO COMPETITION --- May 28, 2011

Saskatchewan Registered Music Teachers' Association

Chairperson: Eunice Koehler
Scholarships: First Prize, \$1000
Second Prize, \$500
Entry Deadline: January 31, 2011

This competition will be held on the competition weekend in conjunction with the Gustin and/or Bowes competitions. Dates to be decided by the SRMTA and published in the *Opus*.

GENERAL REGULATIONS for CANDIDATES

- The Competition is open to advanced piano students of at least Grade X level as performer and/or teachers.
- The candidate may enter category (a) PIANO PERFORMER or (b) PIANO TEACHER, but not (a) and (b) in the same calendar year.
- Students wishing to enter the Gustin Competition and/or the Bowes Competition in the same year as the Wallis are required to play an entirely different program for each Competition.
- The fee to enter the competition is \$150, \$75 to be refunded immediately following the candidate's performance/interview. Please submit **two** separate \$75 cheques, **payable to the SRMTA**.
- Winners in one category are not eligible to enter again in the same category.
- All entries will be examined to ascertain if all requirements, including choice of

repertoire, have been met; if otherwise, the candidate will be disqualified.

- The candidate will be notified of the day, time and place of the Competition, also the hour of his/her performance/interview.
- The candidate must be ready at least ten minutes before the time set for his/her performance/interview.

The use of recording equipment or the taking of photographs during performances or interviews is strictly prohibited.

Do you have a question? Email the Editor at srmta@sasktel.net with your question and we will find the answer and publish it in the next issue of *Opus*.

*"Music is a higher revelation
than all wisdom and philosophy.
Music is the electrical soil
in which the spirit lives, thinks and invents."
~ Ludwig van Beethoven ~*