

*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*

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President's Message

Sandra Kerr



Greetings! As you have likely noticed we're experimenting with OPUS. With this first issue of an "e-journal" we will virtually eliminate postage and printing costs though there are some disadvantages as well, such as losing revenue from advertisers and the loss of the journal partnership with Saskatchewan Music Festival's "Festival Focus". As I said, we're experimenting. I thank past-Editor Greg Chase for putting together at least one more issue (you may notice his arm in a sling). Please let us know what you think of our e-journal ([email me](#)). In addition, our hope is to communicate almost exclusively via email so it's even more crucial that you send us your email address. Let us know if you do not wish to have it published on our website.

I hope you were able to achieve whatever goals you may have set for the summer months - whether it was study, travel, rest & relaxation, or a variety of other pursuits - and are ready to begin yet another season. Allison Sarauer and I attended the CFMTA meetings and convention in Sackville, NB, in July and I think it's safe to say we gained new perspective on our organisation at both the national and provincial levels, found the workshops interesting and useful, and generally had a great time.

One invaluable informative session came not from any of the above but through conversations with the BC delegate, Carol Schlosar. Carol was instrumental in BCRMTA's fight to get their Professional Act back. It was a six-year process that isn't quite finished. Without their Professional Act, the BC Registered Music Teachers would lose, among other things, the right to use the designation "RMT" (the BC Registered Massage Therapists would have gained that right). Had BC Registered Music Teachers' executive been apathetic to the notice that their Act had been dissolved, they would have lost something quite important - recognition of their professional status.

SRMTA is not immune to such a situation. Unfortunately, often only a handful of people of any organisation are willing to deal with administrative issues such as Bylaws, Act, Regulations, and so on. Such documents are not the most stimulating reading by any means - my eyes often glaze over while reading or trying to decipher a passage - nor would I classify it as relevant to music-making, nevertheless the Executive has an obligation to acknowledge their importance to our profession and to our organisation. I am not about to suggest that every member of SRMTA delve into the Act and Bylaws - though you could be aware of the content - but please do not dismiss these as trivial. Though the Act and Bylaws may not be your top priority they are legal documents - particularly our Act. The Act doesn't just entitle us to use those three letters beside our name. It recognises music education as a profession and SRMTA as a professional organisation. It is what sets us apart from other music teachers *by our educational achievements*.

Take a moment to consider how many hours of practise and study, how many exams, performances, and presentations were prepared and executed, to obtain your diploma or degree - not to mention further professional development since that time. *Don't dismiss that!* Of course, the purpose of obtaining the diploma and/or degree is not to flaunt your achievements, but to acknowledge the work you have put into getting where you are now as a music educator. If you think that being a Registered Music Teacher is not well recognised ask yourself why, but don't simply sit back and expect a handful of members to promote the name or the organisation for you. If you are concerned about dropping membership, ask yourself what you are doing to promote Registered Music Teachers. None of this requires hours of commitment.

At our 2007 AGM, the motion to create new membership categories, Affiliate level 1 and Affiliate level 2, was passed. At our 2008 AGM, members voted in favour to accept the equivalent of the RCM/CC Grade 4 theory to compliment the British Schools' Associate diploma as a requirement for full membership. This fall, at the AGM to be held in Swift Current, members will vote on the proposed Bylaws that will implement these changes. SRMTA members should have received the proposed Bylaws via email in early August. They are also included in this issue of Opus and on our website. If these Bylaws are approved by SRMTA members, they then are sent to the Minister for approval. Re-writing Bylaws is a tedious and lengthy undertaking, so I hope this will be the last for a while. I thank board member Audrey Bayduza for drafting these!! Please come to Swift Current to exercise your right to have a say in your organisation.

New Submission Deadlines for OPUS

Fall: August 15, 2009
Winter: Nov. 1, 2009
Spring: May 15, 2010

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Stay in Touch

Have you moved or changed your e-mail address? Be sure to stay in touch by forwarding your address changes to the [Registrar](#).

Have An Event?

Does your branch have an event that they would like to share? Contact the [webmaster](#) with the information formatted as you would like it posted on our website's [Events Page](#).

Fall Convention and AGM, 2009

Swift Current is hosting the Fall Convention and AGM, Friday and Saturday, September 25 & 26. This is a convention not to be missed. For further detail, and for a printable registration form, [click here](#) . . .

Well, I haven't rid of me yet! I've come to the conclusion that I will be on the SRMTA Board for the remainder of my days . . . arm twisting and gun slinging seems to be the norm. Some of the goals of the SRMTA Executive are to be fiscally responsible in the times of a recession, to improve communication with members, and to be progressive in our ideas. In the last printed issue of Opus a survey was printed regarding feedback on Opus and a new direction it could go. There was only one response requesting that Opus stay as a printed edition. However, as we aim for a greener association, Opus has now become an E-journal. As with anything, it may take a few issues for us all to be comfortable with this approach, but the advantages are many. Have you ever misplaced an issue of Opus and couldn't find it? Now you will be able to find each issue, online. Our hope and goal is to keep all issues online for future reference. Now with a click of the mouse button, you can download application forms and information as you are reading Opus - there is no more having to remember to go to the website and print those off later.

A few tips on how to navigate through Opus. On the left you will see the table of contents, "Found in this Issue". You can scroll down Opus to read the entire journal, or you click on a specific topic. To return to the "Found in this Issue" (Table of Contents), click on the [back to top] link found on the bottom right of each article. Within an article, you may find a word that is underlined, this is linked to the application or document that is being referenced. This will save you from having to look for it on the website and will give you easy access to the mentioned document. Have you ever wanted to send a quick email to a contributor of Opus, but kept forgetting when you were at the computer? Now, all you have to do is click on the contributor's name, found under the article's title, and your email program will open with the contributor's email address already addressed to the contributor. This will save you a step in looking up their email address.

If there is a section you would like to print off, highlight that section with your cursor and click on the print button. While in the print preference window, click on "print selection". Only the text that you highlighted will be printed.

Please **Visit our Sponsors**. It is through their sponsorship that we are able to bring you OPUS. By clicking on the links under "Visit Our Sponsors", some links will take you directly to the supporter's website, while other links will open an advertisement or pdf file. If there is an email address or website link on the pdf file, click on these links to take you to the supporters website or email. SRMTA would like to thank all of our sponsors and thank them for their continued support as we venture down the electronic avenue.

Our hope is that by moving to an E-journal and placing it directly on our website, we will take advantage of the website as a means of communication and make fuller use of the donated money for its creation. Over the next while the website will be undergoing a few minor changes to aid the ease of navigation on the site. As our Association grows, so does our website. The upcoming changes will be for the sake of inclusion and expansion of information about our association. We ask for your patience during the transition.

If you come across a page, link, or information which is not working, or accurate, please feel free to email the [webmaster](#) with the concern and necessary changes.

While the look and medium of Opus has changed, so have the submission dates. Part of the goal in creating better communication is also the goal of getting news to our membership while in fact, it is still new. The change of dates reflect the events and business of SRMTA, to serve its members in a more timely matter. The Winter edition will be a little earlier, while the Spring Edition will be a little later. Please take note of the new submission dates.

If you know of someone who has email, but has not yet submitted their email address to SRMTA, please encourage them to do so, and please forward them the link to Opus. Please feel free to give us feedback on our new format. Enjoy!

Resolutions and Bylaws for the AGM

The SRMTA Board has been busy making changes to our Bylaws. These changes will be voted on at the AGM. To view these changes, please [click here](#) . . .

In Memorium - Beverly Vaughn Tillman July 10, 1953 - May 25, 2009

Laurel Teichroeb



Beverly Vaughn Tillman, "Bev," as we all called him, passed away May 25, 2009 after a brief but arduous struggle with cancer. Bev would like to remain known as one who walked with God, and who walks with Jesus ever so painlessly now. Having lived a short life, Bev was full of love: love for his family, love for music, love for the God and Church he served, and love for the abundant grace he was and is held in. Born in Yorkton, Saskatchewan on July 1, 1953, Bev was the oldest of four children. He grew up on the family dairy farm and began piano lessons at age 8 with the late Jean Laube of Springside, quickly excelling in his talents and finding his niche in life. It was here in his youth that he was exposed to a rich musical heritage both from his family singing together and his church where hymns and choirs, always in 4-part harmony, were a central part of life. After graduation from the Yorkton Regional High School, he attended NABC in Edmonton being one of the first graduates from a newly established music program. In 1978, Bev moved to the States and married Rebecca "Becky" Smith, with whom he had two beautiful daughters, Rachel and Hope. With a ringing tenor voice similar to his namesake, George Beverly Shea, Bev went on to excel at church music, earning a Bachelor of Music degree at Tabor College in Hillsboro, Kansas and then later his Masters and Doctorate degrees at Southern Baptist Seminary in Louisville, Kentucky. He was also ordained as Minister of Music and served in many churches throughout the United States. In 1999, he began employment at St. Paul's Cathedral in Regina as Music minister until his death on May 25, 2009. During these years he taught voice and theory in some of the smaller rural communities, sang and conducted Regina's Lyric Light Opera, sang in

Memorial Donations

In memory of loved ones, former music teachers, colleagues or students, you may receive a tax receipt for donations of \$50 or more. The method for receiving such a tax receipt is as follows:

Make the cheque out to CFMTA

Send the cheque and indicate to where you would like acknowledgement be sent, to: SRMTA

These memorial donations will be used to help a deserving music student to attend a music camp of his or her choice. Donations of less than \$50 will also be welcomed but a regular receipt rather than a tax receipt will be sent to the donor. The method for submitting this type of donation is as follows:

Make the cheque payable to SRMTA

Send the cheque along with where you would like acknowledgement to be sent to SRMTA

SRMTA Music Camp Bursary

The Saskatchewan Registered Music Teachers' Camp Bursary Fund was established to provide financial assistance to music students who wish to attend a summer music camp. Originally established as a memorial fund, it is funded by donations from families of former SRMTA members, and from the Provincial Music Teachers' Association on behalf of music teachers who were formerly part of our Association. The amount of the Bursary for 2010 will be \$150.00, and will be awarded to one candidate, or divided among several candidates.

Students applying for this Bursary may be studying music in any discipline (piano, voice, strings, theory, etc.), must be between the ages of 8 and 18 years (as of December 31, 2009), must be studying under the direction of a music teacher who is a current member of the Saskatchewan Registered Music Teachers Association, and must attend a music camp during the summer of 2010. The winner of the SRMTA Memorial Bursary must submit a short report to SRMTA about their experiences at music camp, after which time the Bursary money will be forwarded to the winner.

The SRMTA Music Camp Bursary honours the memory of the following past members:

Margaret Kippen

Marguerite Richards

Marjorie Temple

Beverly Tillman

The recipients of the SRMTA Music Camp Bursary for 2009 were:

Simon Garez (Student of Karen Hill and Rebecca Hankins Vopni)

Kaitlyn Kasha (Student of Rebecca Hankins Vopni)

Meagan Milatz (Student of Cherith Alexander)

To download an application form, [click here](#)

Attending Camp with the SRMTA Music Camp Bursary

The following reports are from the recipients of the 2009 SRMTA Music Camp Bursary.

Morningside Music Bridge, Gdansk, Poland

Meagan Milatz, age 15

I attended the Morningside Music Bridge program from July 2-31. This program is usually in Calgary but for this year only it was held in Gdansk, Poland. It is a training camp for piano, violin, viola and cello players aged 12 to 18. This year students came from China, Japan, Taiwan, Netherlands, Russia, United States, Canada and Poland. It consists of private lessons with teachers from all over the world, masterclasses, recitals, and a chance to work in a chamber group. There are also lots of concerts that we attend throughout the month that are given by international artists and faculty.

SK Choral Federation Junior Camp

Kaitlyn Kasha, age 11

I had an awesome time at the camp. I learned so much. The vocal coach and music director were well educated, wonderful singers and really fun. They cultivated our voices and enhanced them. Also, they had such neat ideas about how to improve our singing! To name a few; marbles, chocolates in your mouth, and pitches like darts on a dart board. Lisa and Laurence sure knew what they're doing.

Even though I've been to camp before it will never cease to amaze me how we can learn and memorize 12-15 songs in just one week! There was a wide song selection from old spirituals and hymns to modern selections for the Toronto Children's Choir.

I really loved our different activities, sectionals, vocal and recreation. In sectionals we learned our separate parts and gained confidence in them. In vocal we learned how to improve our voices using neat ideas and tricks. Rec. was super fun. We made masks and had a masquerade ball, also we made stained glass by using special scratch paper.

Now I'd like to talk about how choir camp helped me. During my 3rd year voice I was having some problems with hitting high notes. My teacher told me it was because of heavy regulation. When I tried to hit the high notes my voice was gravelly and it was very hard to hit the notes. But with Lisa's and Laurence's help I can now hit the high notes with ease.

Everyone at choir camp feels like a big family. It's a really safe and friendly environment. It made me feel right at home. All the dorm leaders were really nice. And of course Laurence, Lisa, Joy, Kathee, Agi and Anne Marie. Also, of course, the nurse Marlinn, she took care of lots of people. Whether they were overly nervous or had a toothache she was always there to take care of us. I hope choir camp will be around for a long time and it doesn't change. I can't wait for next year.

Keyboard Harmony and Learning How to Fish

Audrey Bayduza

Why do I teach just theory? It's a question I am often asked. The simple answer is "Because I love teaching it." A more complete answer has to do with the "Give a man a fish – teach a man to fish" idea. We all know the principle. If we give a man a fish, we feed him for a day. But if we teach him how to fish, we feed him for a lifetime. The same principle applies to the teaching of music. If we teach a student to faithfully and accurately reproduce the notes of a Mozart Sonata, that is all the student learns – one Mozart Sonata. If I teach the student to understand the harmonic and formal structure, I open her mind to the whole of the music of the Classical Period – and, most importantly, like that man who can fish for himself, I teach the student to make music herself in the same style.

I meet a lot of students who have been given a lot of fish, but have not been taught to fish for themselves – which leads me to the other question I have been frequently asked lately and that is "Why are you teaching so much Keyboard Harmony, rather than the written version?" Teaching keyboard harmony is about teaching pianists to fish for themselves. Unfortunately, too many of us get caught up in exam culture and become too focused on simply handing out fish. It is easy to do, and the pressure from students, parents, society, to "pass exams" can easily lead us into that way of thinking.

Most students come to me at playing at about the Grade 8 or 9 level – which means that they have been playing the piano for about 10 years. Yet most of them cannot improvise a simple, four measure melody. Most of them cannot find a C major chord in second inversion without first finding root position and first inversion. Most of them cannot take a simple given melody and improvise an accompaniment to it. Most of them are immensely skilled at taking hand-out fish – not so skilled at fishing for themselves.

And it seems to make much more sense to teach them that at the keyboard, rather than to snatch them away from those familiar black and white keys, plunk them down at a table with a piece of paper in front of them, and expect them to learn how to make music there. I wouldn't teach a person to fish by sitting them down at a table with a piece of paper in front of them. Once they know how to fish, then we can work in abstract terms and symbols – but the concrete experience has to come first.

I have had a lot of wonderful teaching experiences over the past several years of teaching keyboard harmony – those "Aha!" moments that we as teachers live for and cherish. I seem to have more of these teaching keyboard harmony than I do teaching written harmony, perhaps because it is easier for the student to make connections when they are sitting at that familiar and very concrete keyboard, than when they are trying to manipulate abstract symbols on a piece of paper. I love it when students say things like, "Oh so that was what my band teacher was talking about in Jazz band yesterday."

The learning on my part has been exhilarating. I spent one whole lesson with one of my students this past term, with both of us teaching each other what we know about tritone substitution. I have had to think through familiar concepts in different ways and I find myself revising even my most elementary teaching because of the different ways in which I have had to approach more advanced concepts. The importance of the tritone is a case in point. I really think that if expectant mothers want their children to grow up appreciating and understanding music, they need not play Mozart to them in the womb. What they really need to do is to recite aloud, as often as possible, "leading tone rises to tonic, subdominant falls to mediant."

Certainly there are practical difficulties involved in teaching Keyboard Harmony. For example, the Royal Conservatory only offers the exam in the June practical session – no January exams, no August exams. For that student who needs "just a few more months" to let newly learned skills settle, that can be a problem. If anyone would like to join me in lobbying them for a change in that policy, at least in major exam centres, you are more than welcome.

Then there is the problem of teaching materials – but that's a lengthy topic, so I'll save it for the next fishing lesson.

CFMTA Convention/AGM - 1st Delegate's Report

Sandra Kerr

Saskatchewan sent two novices this year to the biennial CFMTA Convention/AGM – Allison Sarauer and yours truly. We left with an armful of information from previous years, given us by Past President Greg Chase, our open minds, and no fear. Say what you will about conventions but the workshops were informative, the piano competition was inspiring, and the fellowship was great. You can never go wrong with networking with colleagues from other parts of the country because there is always something one can either contribute or, more importantly, gain.

The meetings ran rather smoothly, thanks to having reports sent to us beforehand to avoid reading them aloud. We covered the business that was required. I'll just list a few of the more pertinent issues for your information and in no particular order:

- Young Artist – funds are available to assist with expenses should we decide to hold the Young Artist tour annually.
- A reminder to send relevant materials to the National Archivist
- Corporate sponsorship is being sought for the CFMTA Piano Competition prize monies, as well as to cover the administrative costs of the competitors, such as meals, accommodation, and entry fees.
- A National Health Plan is still being investigated.
- Tax deduction for private music lessons is available for the parents or student, if the student is studying at a post-secondary level.
- CFMTA is conducting an ongoing membership drive, such as contacting university grads, including brochures in RCM and CC mailouts.
- Look for a possible collaborative symposium with MTNA in July 2010.
- 2010 marks the 75th anniversary of CFMTA – plan for celebratory events.
- CFMTA has a new website – check it out: www.cfmta.org
- The submission date for any resolutions to CFMTA is now April 1. This enables enough time for provincial boards to have discussions so their delegates can make an informed decision/vote at the CFMTA meeting.
- The Call for Compositions for Canada Music Week was deemed a success and will be an annual event.
- The Canada Music Teacher journal will also include book and CD reviews from other disciplines.
- The new CFMTA President is Darlene Brigdear of BCRMTA and the Vice-President is Lorna Wanzel of NSRMTA.

- Travel Arrangements – Bill Andrews and Air Canada are great. There was just that two-and-a-half-hour delay getting out of Toronto – better safe than sorry!
- Accommodations – Mount Allison University & Campbell Hall: clean and bright.
- Food – great. I didn't have to prepare, cook, or clean for a week! Jennings Hall had great selection for breakfast and your regular University Cafeteria food for lunch. Lovely Saturday night banquet! Ate seafood 5 of the 7 days – that's amazing for me, a Saskatchewan Stubble Jumper.
- Provincial Delegates – a diverse and friendly bunch. Our common goal is the *education and enjoyment of music across the country*, but every one of us has a different path to follow, with various barriers and potholes along the way. Lots of fun and laughter throughout the week.
- CFMTA Executive – Wow! Those ladies are good! The down-to-earth Bernadette (Sec-Treas), the elegant Pat (past Pres), the enthusiastic Darlene (Vice Pres) and our own lively and dedicated Peggy L'Hoir (Pres).
- Delegate Meeting – enlightening and not nearly as overwhelming as expected. Comments from the "rookies" (Sandra & I and a few others) were welcome and encouraged. Covered so many items, such as:
 - Use your RMT designation in your advertising and correspondence.
 - Use the CFMTA logo wherever and whenever you can.
 - Offer of monetary support for provinces that wish to stage a Young Artist Tour yearly rather than bi-annually.
 - Continued communication with the Conservatories, Universities and international music educators organizations to promote membership and share ideas.
 - Encouragement to search out sponsorship for the \$10,000 that CFMTA awards to the young national competitors bi-annually.
 - Canada Music Week: Exciting things are happening! Continued funding for the Music Writing Competition, expansion of categories for Music Writing, a new poster, and continuance and expansion of the yearly open Call for Compositions.
 - Canadian Music Teacher: Magazine updates and innovations are in the works. Look for reviews of CD's and books. Increased communication is encouraged between provincial and national publications.
- AGM – short and sweet. Peggy and Bernadette were organized and to-the-point. Five teachers were recognized by the first Hugheen Fergusson Distinguished Teacher Awards. Peggy passed the gavel onto the incoming President, Darlene Brigadeur of BC.
- Convention – I want to say how impressed I was by the New Brunswick Conference organizers, the presenters and the young competitors! Thanks to CFMTA & SRMTA for the opportunity to represent Saskatchewan. See 2009 CFMTA Convention - Sackville, NB, below, for more information.

2009 CFMTA Convention - Sackville, NB

Lore Ruschiensky

Chair - Convention 2011

The picturesque town of Sackville New Brunswick was the location for the 2009 CFMTA convention in early July. The arrival of the music teachers for the convention brought along with it sunshine that lasted the entire 5 days of the convention that was held on the campus of Mount Allison University.

The opening night was the occasion for a lobster cruise on Shediac Bay with a great learning experience for the drylanders!! The next morning Dr. Edmund Dawe, formerly a teacher at Mount Allison and now at University of Manitoba gave an inspiring keynote address. That evening a concert was given by Jasper Wood, violin, and Edmund Dawe, piano.

Days were filled with a variety of workshops one could attend that ranged from pedagogy, the use of technology, contemporary music, masterclasses in strings voice and piano. Of particular interest were a workshop was given by Dr. Stephen Runge, who is originally from Regina on a holistic approach to piano playing and one on Pianos – From Touch to Tone given by Lowell Wood. A highlight of the CFMTA conventions is always the piano competition which proved to be a very high standard this year. Unfortunately Saskatchewan was not able to have a competitor this year. See your Canadian Music Teacher for details on the competitors and the winners.



Having attended part or all of the conventions since 1995 I was again reminded how great it is to meet with like minded people and share the love of music teaching. In 2011 the CFMTA convention will be held in Regina and this time I will have an integral part in the planning. Many ideas have already been discussed many more will be arise I am sure. As of right now we have talked with the Gryphon Trio and Thomas Yu who have agreed to be part of this event. Stay posted for much more information to follow. For right now mark your calendars for early July 2011 and plan to have an exciting few days with music teachers from across the country.

What is the Young Artist Series?

Cathy Donahue

The Young Artist Series, which is sponsored by the Canadian Federation of Music Teachers' Association, had its beginnings in 1941 when Lyell Gustin (1895-1988), a prominent Saskatoon music teacher, implemented his idea of a concert tour to provide experience for building young musicians in the West. In that year, an exchange was arranged between his studio and that of Myrtle Ruttan Patterson of Winnipeg. Neil Chotem, who was to become a leading Canadian music personality, represented the Lyell Gustin Studio and Gordon Kushner, pianist, well-known through his association with the Royal Conservatory of Toronto, assisted by James Duncan, baritone, represented the Winnipeg Studio. The following year, Gustin approached the Canadian Federation at its convention and the series was launched. In 1980, Ontario began its own series which was followed by the Maritimes region in 1985. At present, there are three areas promoting the Young Artist Series: Atlantic, Ontario and Western (B.C.), thereby expanding Lyell Gustin's original vision into a national concept.

Young Artists must be studying with a Registered Music Teacher. Auditions are held in the winter in each region and an artist is chosen from those auditioning. The majority of artists have been pianists but violinists, cellists, and vocalists have also been selected for the tour. On one occasion a piano duo team from Winnipeg were the Young Artist.

Invariably the touring artist finds the tour an exhilarating and artistically profiting experience and the sponsoring centers, most of which are off the beaten track of

professional concerts, find the artists presenting a high standard of performance brimming with youthful freshness. Through the years Young Artists have entered the music field as professional performers or have located in centers where they have become leading teachers either privately or in music schools and universities.

One would like to think that Dr. Gustin would be most gratified that his original idea has developed to its present day scope and that the series will continue to provide deserving young performers with a rewarding experience helping them find direction in their early musical careers

In 2005 it was decided by the SRMTA to make the Western (Saskatchewan and Manitoba) Young Artist Competition a biennial event. The tour takes place in the even years. In 2010, the Saskatchewan and Interprovincial Competition will be held jointly in Saskatoon, March 20th. The overall winner will then begin his/her tour of ten centers in Saskatchewan and Manitoba in the fall of 2010.

Inquiries regarding the 2010 tour may be directed to the Western Convener, Cathy Donahue: [e-mail](#), or by ph.(306) 237-4790. Application forms are available from the Convener, or [click here](#)

Piano Competitions

Noreen King



Nicole Mak, and Adjudicator, Claudette Caron

Congratulations to the students who participated in the Florence Bowes, Gordon Wallis, and Lyell Gustin Memorial Piano Competitions, held at St. James Anglican Church on Saturday, May 23rd. Adjudicator for these competitions was *Claudette Caron* of Brandon, Manitoba, who commented that she was very impressed with such a high standard of playing. The winners were:

Many thanks to the competitors (and their teachers) for some very fine performances, to the adjudicator Claudette Caron, and to the coordinators of this competition - Eunice Koehler and Lynn Ewing.

(L to R): Karen King, Meagan Milatz, Walter Jeworski, David Woloschuk,

Competition Coordinators: [Eunice Kohler](#) (Bowes and Wallis), [Lynn Ewing](#) (Gustin):



Gordon C. Wallis Piano Competition

Eunice Koehler

The winners of the 2009 Gordon C. Wallis Piano Competition were:

1st place --- Performer: Megan Milatz
Teacher: Cherith Alexander

2nd place --- Performer: David Woloschuk
Teacher: Lynn Ewing

To download a 2010 Gordon C. Wallis Piano Competition application form, [click here . . .](#)

For further information on the Gordon C. Wallis Piano Competition and other competitions offered by SRMTA, [click here . . .](#)

Florence Bowes Biannual Scholarship Competition for Piano

Eunice Koehler

The winners of the 2009 Florence Bowes Biannual Scholarship Competition for Piano were:

1st place --- Performer: Nicole Mak

Teacher: Kathleen Solose

1st place --- Pedagogy: Karen King

Teacher: Lynn Ewing

For further information on the Florence Bowes Biannual Scholarship Competition, and other competitions offered by SRMTA, [click here . . .](#)

Lyell Gustin Memorial Piano Scholarship

Lynn Ewing

Walter Jeworski, a student of Janice Elliott-Denike, took first place and the \$500.00 scholarship provided by the Gustin Trounce Heritage Committee. Walter was our only competitor this year, and he was awarded a first place by adjudicator, Claudette Caron, who felt that Walter's performance was at a very high level. She had been given the option of awarding him the second or third place based on the quality of his programme. The Gustin competition was held in conjunction with the Bowes and Wallis competitions, May 24, 2009 at St. James Anglican Church in Saskatoon.

Next year's competition will take place May 29, 2010, in Saskatoon. We hope to have at least five competitors or we will be unable to hold the competition.

To download a 2010 Lyell Gustin Memorial Piano Scholarship application form, [click here . . .](#)

For further information on the Lyell Gustin Memorial Piano Scholarship, and other competitions offered by SRMTA, [click here . . .](#)

Call for Compositions

CFMTA is calling for compositions for performance during Canada Music Week 2010. For more information [click here . . .](#)

"Piano FAQs"

Bruce Gibson

1. "What is tuning?" Tuning is, essentially, making very fine adjustments to the tension on strings so that they create the proper frequency for any given note. A440 is the most common reference note that most instruments tune to, although this reference note has been other values throughout history, e.g. in 1885 the Austrian government suggested A435. In equal tempered tuning, the one most commonly used, the notes in the reference octave have the following beating patterns: 4ths beat at about 1 beat/second; 5ths at roughly 3 beats over 5 seconds; descending 3rds beat slower, ascending 3rds beat faster, and the octave is beatless. When note F3 and A3 are played together, the dominant partial should beat very closely to 7 beats/second.

2. "What is voicing?" Voicing is making adjustments to the tonal quality, or 'voice', of the piano. This is done by strengthening or weakening the density of the hammer felt that is glued to a wooden core. Typically, voicing begins with the piano being tuned and, if there are deep grooves in the felt, each hammer is filed back to its original tear-drop shape. Careful alignment of the hammer to the strings is the next step. This can involve more shaping of the felt and/or string levelling. If the pianist wants the 'voice' of the piano to be brighter, the density of the felt can be strengthened by ironing and/or applying a hardener made from lacquer and lacquer thinner. Conversely, the 'voice' can be softened by driving needles into the felt. Sometimes steam is applied. The goal is to have an even 'voice' across the keyboard.

3. "What is regulation?" Regulation is the process of making adjustments to the mechanics, including the keys, which allow the pianist the type of touch desired. There are hundreds of adjustments that can be made. If the keys feel too heavy, they can be lightened – too light – they can be made heavier. Key repetition can be made slower or quicker. The key must drive the hammer to the strings in such a way that the hammers do not block or double hit the strings when played once. The mechanism (dampers) that lifts off the strings, must release at the right moment for the strings to sound. This has to work in concert with the keys and pedals. The goal of regulation is to have all these parts working together so the pianist can coax out of the piano a broad range between its quietest and loudest 'voices'.

4. "How does the sostenuto, or middle, pedal work?" The sostenuto pedal (Italian for 'sustain') is typically found on better quality grand and upright pianos. If this pedal is depressed right after a key is played, the damper connected to that key will lift off the strings and stay off the strings, but any key played after that will function normally, i.e., the damper connected to that key will lift off the strings when the key is depressed and return to rest against the strings when the key is returned to its resting position. The damper, connected to the key that is being sustained by the sostenuto pedal, will return to rest against the strings when the pedal is released. The middle pedals on some pianos will lift all the dampers of the bass section, while others might drop a practice felt down between the hammers and strings.

5. "How does the soft, or left, pedal work?" This pedal allows the pianist to adjust the volume of the piano incrementally. On grand pianos, the pedal shifts the whole mechanism, typically, to the right. The hammers shift over and where there are two strings per key, only one string is struck – where there are three strings per key, only two strings are struck. A large spring, attached to the inside of the action cavity, returns the mechanism to its resting position after the pedal is released. On upright pianos this pedal, most often, moves all the hammers closer to the strings, thus producing a decrease in power. The effect is not usually very convincing on uprights. Some, very rare, uprights shift the mechanism to the right, as found in grands that have the true sostenuto pedal.

6. "How does the damper, or sustain, pedal work?" When the pedal is depressed on grand pianos, all the dampers lift off the strings vertically via a damper tray. In upright pianos, a long, horizontally mounted rod presses against the lower end of all the damper levers, lifting them off the strings. After the pedal is released, grand dampers return to the strings via gravity, while dampers in uprights have strong return springs that drive them back to rest on the strings.

The Regina Branch is honoured to have Nancy Telfer work with choirs, students, and teachers the week of February 23 - 27, 2010. Workshops for teachers will occur on Friday, February 26 and Saturday, February 27. Nancy will work with students on compositions, and masterclasses in both piano and voice. The week will end with an evening concert on Saturday, February 27, featuring the vocal, choral, and piano works of Nancy Telfer. along with a massed choir under the direction of Nancy. For further details download the brochure by clicking here [link removed due to time-dated material].

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