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OPUS



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

Editor's Corner

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

Editor's Corner

The holiday season is quickly approaching! Sometimes I think that we forget that this is to be a time for "peace on earth" and get caught up in the hustle and bustle of the commercialism that surrounds this time of year. Take some time to be "at peace" this holiday season, and best wishes to you all!

This edition of Opus is very full of interesting items. Please take time to look through the wonderful articles and new competition forms.

Sincerely,

Sheri



Did you know...

Have you moved, changed email addresses, have preferred 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

Thank you to Saskatoon

On behalf of the Executive of the SRMTA, I would like to commend the Saskatoon Branch on the wonderful job that they did in hosting the annual provincial workshop and AGM. Your hard work and dedication is greatly appreciated!

Keyboard Harmony Article

Keyboard Harmony Article **By Audrey Baduza**

When I first began thinking about this article, I had in mind a survey of all the available resources that I could find. However, a Saturday's excursion to the University Library produced a stack of at least 20 books and I realized that working my way through all of them would not be particularly helpful, either to you or to me. Instead, I have chosen a handful of materials that are readily available, relatively affordable, and that I use regularly in my studio. I am hoping that this will give you at least a starting point.

I am indebted to Dale Wheeler, who, several years ago, began his presentation here on keyboard harmony by stating that you can teach it using any book that you would use to teach written harmony – you just teach it at the keyboard, rather than sitting at a table. To a large extent, he is right. The chordal vocabulary is the same, the voice leading principles are the same - and certainly I have used the same books to teach both keyboard and written harmony. What is a good textbook for one should also be a good textbook for the other.

In assessing resources, ask yourself these questions:

- 1) Does the book cover all of the material or various skill areas that your student needs to master?
- 2) Does it present each area of the material in a logical and progressive way, from elementary to more advanced levels?
- 3) Does it provide enough exercises at each level?

Here are some of my favorites:

1) *Materials of Western Music* by Andrews and Slater. This is an “oldie but goodie.” I like it particularly because of the MANY analysis examples it provides. In keyboard harmony, many of these excerpts can be easily adapted to be used as transposition and chordal reduction exercises. By way of example, a student should be able to take this excerpt from Schubert’s *Ständchen*,



and, AT SIGHT, reduce it to



while muttering under her breath, “i, VI, ii⁶, V, i...” From there, transposition to other keys is the next step.

- 2) *Introduction to Keyboard Harmony and Transposition* by Stephen Fielder. Published under the auspices of Conservatory Canada, this book is very much geared to that institution’s curriculum and it does focus solely on harmonization and transposition. For the first half of the book, primary chords only are used and only in root position. “X’s” are given to indicate where harmonies change. I would much prefer to be able to dispense with that crutch much earlier, and begin teaching the student how to make intelligent decisions about harmonic rhythm “on the fly.” Although the melodies given here are said to be for harmonization,

they can also be used to practice improvising accompaniments. The transposition exercises are excellent in that they do progress from very easy to “definitely not so easy” by the end of the book. Also, whereas the Royal Conservatory Keyboard Harmony exams test only transposition of single line melodies, this book very quickly introduces short pieces that use both hands, and eventually, three and four-part textures with chromatic inflexions added. I regularly use these transposition exercises with my RCM students. They then find the transposition question on their keyboard exam to be quite easy.

- 3) *Keyboard Harmony for Beginners* by J. Barham Johnson, published by Oxford University Press. Last time I looked, I could only find this book through the British version of Amazon. Amazon.ca lists it as being unavailable. This is a little gem that has been kicking around my bookshelf for years and is proving very useful, particularly at the Grade III Harmony level, simply because it is organized by key. Within each major key (no more than 2#’s or 2b’s), it introduces primary chords first, then adds ii, iii, and vi. For just getting the student familiar with chords and finding them in different positions, it is very useful – if you want to spend the entire lesson in the key of G, you easily can. At elementary levels, that can be very good for the student. First inversion chords are not introduced until root position has been well-explored. vii^o is dealt with solely as a first inversion chord at this level. Minor keys (again, only the relative minors of the majors listed above) are also introduced, although much more briefly than major keys. Second inversion chords and dominant seventh chords are also dealt with only briefly.
- 4) *Figured Harmony at the Keyboard*, by R.O. Morris, Oxford University Press. Like the previous book, this one focuses solely on reading figured bass, but begins at a slightly more advanced level, with secondary dominants and other chromatic inflexions being used right from the beginning. It is probably more useful at the Grade IV level. It does include a number of exercises that require the student to play sequences, including elaborated versions of the descending circle of fifths. Both this book and the Johnson book (above) follow the British tradition of putting figures in between the staves rather than beneath the bass notes. This is an annoying, but not insurmountable problem. I have seen this book recently listed with Amazon at about \$20.00.

There are two areas for which I have not been able to find ready-made, useful teaching material: reading of lead sheet (root/quality chord) symbols, and score reading. In the area of lead sheet chord symbols, I have simply resorted to using bits and pieces of material gleaned from books of popular music and musical theatre repertoire. This is, unfortunately a hit and miss process and finding material that progresses in a logical way for the student is not an easy task. In the matter of score reading, there is a book called *Preparatory Exercises in Score Reading*, again by R. O. Morris and Howard Ferguson. In some respects, these exercises get too hard too fast. At the same time, they offer almost no exercises in modern vocal score. I have access to the University library, where I can borrow madrigals and motets in vocal score, but without that resource, you can have a look through your church choir repertoire. However, this is again a hit and miss process

and finding exercises that progress logically from easy to more difficult is....difficult! If the Conservatories are serious about encouraging this kind of practical approach to learning harmony, then these issues of teaching material and resources have to be addressed. It is unrealistic to expect our students to purchase more than one or two books per course of study, and those one or two books have to give them good value for their dollar. Leaving the teacher to scramble through various materials trying to patch together a logical course of study is not a satisfactory approach. If anyone out there has suggestions for useful materials, particularly in these two areas, I would love to hear them.

***When you find peace within yourself, you become
the kind of person who can live at peace with others...***

Thank you to Verna Veikle...

Verna Veikle has been our representative to the Saskatchewan Music Festival Association (SMFA) for many years. This year she has stepped down from this important role. SRMTA would like to thank Verna for her willingness, faithful service, and commitment to both of these organizations. She has been a wonderful liaison between SMFA and SRMTA.

To that end, we are in need of a new representative to SMFA. If any of you are interested in please contact Sandra Kerr or any Board Member.

Baroque Event

Baroque Dance Workshop

Description: Discover the mad craze of the Gavotte, the sexy courtship of the elegant Minuet, the full passion of the Bourree and the pyrotechnic challenges in the Gigue. Break the barrier of the 21st Century and discover a portal to the 18th Century as we learn the dances of the Baroque Era! Ann Kipling Brown will take us through the some of the most popular dances of the Baroque suite, teaching us basic steps, patterns, and musical rhythms, with opportunities for discussion on the history, costume and context of the various dances. Come join us as we learn the relation between the musical accents and the Baroque dance step movements.

Who can come? This workshop is open to teachers, students, musicians, singers, actors and dance enthusiasts. Expand your circle of friends as you meet new people and learn the proper way to offer a hand during the minuet or how to cut a caper in the gigue! Ages 12 and up are welcome to join us. No previous dance experience is required. Deadline for registration is January 21, 2011. Limited space of 25 people, so register early.

What do I wear? Please wear flexible shoes, no street shoes are allowed in the studio. Trainers are not appropriate. Casual dance or exercise clothing is recommended.

When and where?

Session One

Date: Friday, February 11, 2011

Time: 7:00 - 9:30 pm

Where: University of Regina Dance Studio, ED 222.1 Education Building, main campus

What we will be learning: An overview of Renaissance dances and how they evolved into the dances of the Baroque Era, Allemande, Minuet, and Gavotte

Session Two

Date: Friday, March 4, 2011

Time: 7:00 - 9:30 pm

Where: University of Regina Dance Studio, ED 222.1 Education Building, main campus

What we will be learning: Review of dances from Session One, Bourree, Gigue

Cost:

RMTs: \$20 for both sessions, \$15 for an individual session

non-RMTs: \$30 for both sessions, \$20 for an individual session

How do I register? Please fill out the registration form and mail with your cheque to:

SRMTA Regina Branch

c/o Kim Engen

224 Orchard Crescent

Regina, SK S4S 5B8

Please make cheques out to SRMTA Regina Branch.

Ann Kipling Brown, Ph.D. is presently a professor in dance education in the Arts Education Program in the Faculty of Education at the University of Regina. She works extensively with children, youth and adults in public and dance studio settings. In this work she has choreographed and led classes in technique, composition, and notation. She has also choreographed for theatre productions and continues her own work in performance and choreography. One of her passions is exploring and teaching Baroque dance. Her research and publications focus on dance pedagogy, the integration of notation in dance programs, the role of dance in the child's and adult's lived world, and technology in arts education.

Baroque Dance Workshop

Sponsored by:
Saskatchewan Registered Music Teachers' Association, Regina Branch

Clinician: Ann Kipling-Brown

Deadline for registration: January 21, 2011. Space is limited! Please register early!

Name: _____

Address: _____

City: _____ Postal Code: _____

Email: _____

Phone #: _____

Please check what you will be attending.

Session One only: _____

Session Two only: _____

Both Sessions: _____

Session One: Friday, February 11, 7:00 – 9:30 pm

An overview of Renaissance dances and how they evolved into the dances of the Baroque Era, Allemande, Minuet & Gavotte

Session Two: Friday, March 4, 7:00 – 9:30 pm

A review of the dances from Session One, Bourree, Gigue

RMTs: \$20 for both sessions, \$15 for an individual session

non-RMTs: \$30 for both sessions, \$20 for an individual session

Please mail this application form with a cheque made out to SRMTA Regina Branch to:

SRMTA Regina Branch
c/o Kim Engen
224 Orchard Crescent
Regina, SK S4S 5B8

Saskatchewan Music Conference, Saskatoon, November 4-6, 2010

This was my first experience at the Saskatchewan Music Conference, and I attended as a “member-at-large” representative from the Naicam Music Festival. The Conference is a result of co-operation between the Saskatchewan Music Educators Assoc, Band Association, Choral Federation, Orchestral Association and Music Festival Association.

A total of 47 workshops, 4 concerts, and 5 Annual General Meetings were held during the Conference. Yes, it was a busy weekend!

The conference began Thursday with the arrival of the Honor Band, Choir and Orchestra youth who gathered to rehearse for 2 ½ days before their concert at the culmination of the Conference on Saturday afternoon. A Delegate reception was held that evening.

I arrived Friday morning and attended *The listening adventure: Strategies for listening to music* — **Marcelline Moody** and the *The Importance of Speech Arts* — **Lorelie DeRoose**. After an amazing luncheon concert by the Bedford Road and Rosthern Junior College Choirs, I attended *Interested in becoming an SMFA adjudicator?* — **Gloria Nickell** and a technology workshop, *Engaging each student in elementary music: Individualized instruction and assessment with Music Ace Maestro* — **Kelly Demoline**.

The Friday evening pre-banquet entertainment was the Brandon University Orchestra, and the delicious banquet was followed by presentations and awards by the five co-operating organizations.

Saturday brought a full day of *Music Festival Roundtable* discussions, the conference key-note address by Dr. David Newell, *Much of what I know, I learned from my students*, and the entertaining **Brenda Robinson's** “*Celebrating Volunteers*” presentation on recognizing and utilizing the wide age range of potential volunteers.

As a private music teacher, I found many concepts and ideas at the Conference that I can adapt to my studio, and I met many familiar faces and made some new friends. It was a great way to connect with other music educators.

By:
Allison Sarauer

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

Remember in these cold winter months...

“The sunshine of life is made up of very little beams that are bright all the time”

Dr. John Aiken



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.

Limited space – register early!

****Registration Deadline: Friday, January 21, 2011**

**Registration must be RECEIVED BY this date to accommodate food preparation.

Please check our website for further updates and information at
<http://srmta.com/convention.html>

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 opportunity. [Shekinah Retreat Centre](http://www.shekinahretreatcentre.org/) (<http://www.shekinahretreatcentre.org/>) is located 50 minutes north of Saskatoon, nestled in the valley of the North Saskatchewan River.

Retreat Sessions

Round the Kitchen Table

Moderator: Audrey Bayduza

An informal. "round the kitchen table" discussion of some of our favourite music-related books. The discussion can begin with my list of favourites, compiled over a number of years. My list includes biographies, works of fiction that centre on music or musicians, and yes, one actual theory textbook - but it's written in a very engaging way and explains concepts using coffee beans!! Most of these are the kinds of books you might take on a winter holiday - the sort of book that is engaging enough to be interesting, but not really HEAVY reading. These are books that we can tell ourselves we are reading for professional development, but that are enjoyable enough to capture our attention on a cold winter's Saturday night as we sit in front of the fire with a glass of wine (or hot chocolate, as there is no wine allowed at Shekinah.) So bring along a couple of your favourites, and be prepared to tell us why you like it. Find a few good quotes from your books that will whet our appetites.

An Introduction to the Hammered Dulcimer

Clinician: Laureen Kells

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 light-hearted session the goal of which will be learning about and experimenting on this rare and ancient instrument.

Cracking the Boy-Code

Clinician: Gregory Chase

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 scans, 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.

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? When you require an accompanist for your students, what are you looking for?

This session will be an open floor discussion. Bring your thoughts and share them with the rest of the group.

Yes! You can teach any student to compose!

Clinician: Janet Gieck

This workshop will explore ideas for getting creative juices flowing in your students and why it's important to do so. It will discuss how to help students that have trouble starting a piece, and how to help them develop their musical thoughts. The session will offer resources for the teacher and student that aim to inspire experimentation with any instrument.

Understanding Learning Patterns – Liberate Your Student's Fullest Potential

Clinician: Gregory Chase

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? AND. . . . 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".

Ringin' Along!

Clinician: Laureen Kells

In this interactive workshop participants will have the opportunity to experience and make music with Suzuki Tone Chimes. Different ringing techniques will be explored, with making music being the emphasis.

Music teachers of all disciplines will enjoy participating in this session.

Guided Tour of Shekinah Walking Trails

Guide: Sheri Andrews

After a day of mental stimulation it is always great to get out and enjoy the fresh air. Join Sheri as she guides us through the walking trails around Shekinah.

Love, laugh, cry!

What is a retreat without laughter. Saturday evening will be dedicated to a time when you can show your talents, share gifts, or inspire us. This is a place to let your hair down. Does your branch have a hilarious skit to share, do you have an inspiring story to share, do you have a poem that will touch the hearts of your colleagues, or a song to sing or piece to play. Bring this and share it with the group. Please contact Greg Chase so he can schedule you or your group in the evening.

The Sensuous Sarabande

Clinician: Kim Engen

Transport yourself back to the time of the Baroque Era and experience the sensuous Sarabande, which supposedly created much mischief during it's time, and the attempt the light-hearted and energetic "sailor's dance", the Rigaudon. Come join us as we learn the basic dance steps to two popular Baroque dances and explore the relationship between the dance steps and musical features.

"Singing Improves Your Health

. . . . even if other people shouldn't hear you sing." Did you know that singing has been medically proven to improve your health? Throughout the weekend there will be opportunities to "improve" your health.

and more

Additional Topics??

If you have a topic you would like to present we may just be able to squeeze you in, please contact [Gregory Chase](mailto:gregorykchase@gmail.com) at gregorykchase@gmail.com.

Please note that due to unforeseen circumstances topics or clinicians may change without prior notice.

ACCOMMODATIONS:

There are 17 rooms, of varying shared capacities - 69 beds in total. Some rooms hold 2 people, some 5, one room can accommodate 8 people.

Guests need to bring their own bedding, pillow, towels, and toiletries. Shared washrooms.

Please state your accommodation/roommate preferences on the registrations form. Requests will be accommodated on first come first serve basis.

REGISTRATION: Limited space – register early!

SRMTA Member -- \$199.00

Non-SRMTA Member -- \$225.00

Registration includes all meals, snacks, lodging, and attendance to all sessions being offered.

Registration Deadline: Friday, January 21, 2011

Registration must be RECEIVED BY this date to accommodate food preparation.

For further inquiries, please contact [Gregory Chase](#) at gregorykchase@gmail.com

Please check our website for further updates and information at
<http://srmta.com/convention.html>

Shekinah retreat participants:

- a) The deposit is non-refundable.
- b) If the retreat must be cancelled because of inclement weather, the deposit can be transferred to another date, up to one year later.
- c) Smoking is not allowed in any public building. Shekinah staff will inform the group of designated areas.
- d) Possession and use of alcohol and illicit drugs are not allowed on Shekinah property.
- e) **Pets are not allowed** on the premises.
- f) Everyone is responsible to provide their own bedding, pillow, towels and personal effects.
- g) There must be adult supervision in the Timber Lodge recreation room.
- h) Any damage to buildings, equipment or other facilities should be reported to Shekinah's staff.
- i) Camp users are to abide by camper codes - no littering, cutting or peeling of trees, destruction of wildlife, speeding with vehicles, or excessive noise after midnight.
- j) Open fires are not allowed unless arrangements have been made with Shekinah staff.
- k) Fireworks should be left at home.
- l) Any recreation vehicle i.e. snowmobiles or motorbikes are not to be driven on Shekinah property; use of mountain bikes is by permission only
- m) Shekinah cannot assume responsibility for personal property and vehicles on the premises.
- n) Guests are expected to do some facility cleanup prior to departure. Instructions are posted in each facility.

REGISTRATION FORM

SRMTA WINTER RETREAT 2011

Registration **must be received by Friday, January 21, 2011**

Name: _____

Address: _____
Mailing address City/Town Postal Code

Email: _____ Phone: _____

Dietary Needs: _____

Accommodation Requests/Roommates: _____

SRMTA Member \$199.00

Non-SRMTA Member \$225.00

Please make cheque payable to SRMTA.

Mail Registration Fee and cheque to:

Gregory Chase
2200 Halifax Street
Regina, SK S4P 1V2

No refunds after Friday, January 21, 2011

The Arts Professions Act comes into effect...

As of June 1, 2010, The Arts Professions Act requires written contracts to be used between professional artists of all types, including performers and anyone wanting to hire, engage or contract them for their work or performance. The Act also recognizes the artist as a professional and, as a professional, emphasizes the importance of fair compensation. For more information on the Act, visit <http://www.tpcs.gov.sk.ca/arts-professions-act>.

SRMTA Board of Directors for
2010/2011

Sandra Kerr – President
Audrey Watson – Vice President
Karen Langlois – Secretary
Gail Murray
Lynn Ewing
Marj Klassen
Laureen Kells

*Best wishes from all of us for a wonderful
Holiday Season*

Upcoming Events & Competitions

*Music allows our dreams
a chance to sing and dance*



Music *Is a* Life Force

CFMTA
Convention
July 6-9, 2011
Regina, SK

Come for
the concerts
... and much
more!



July 6, 2011

The **Gryphon Trio** continues to delight audiences around the globe with their highly refined and dynamic performances.

As the featured artists of the 2011 CFMTA Convention, the Gryphon Trio, (*left*) Roman Borys, Annalee Patipatanakoon, and Jamie Parker, will be performing a concert and giving master classes, clinics, and workshops.



July 7, 2011

The *Canadian Composers' Day* recital will feature a variety of artists and include performances by the composers/pianists **Heather Schmidt** and **David L. McIntyre**. They will be sharing their talents during the convention working with student composers.



July 8, 2011

Stephen Runge and **Thomas Yu**, former CFMTA Piano Competition prize winners will be giving a joint recital. They will also be sharing their passion for music working with students.

July 9, 2011 CFMTA Piano Competition Finals featuring finalists performing *Piano Trio* by David L. McIntyre with The Gryphon Trio. Adjudicators – Jamie Parker, Christine Vanderkooy, and Kathleen Lohrenz Gable.

2011 CFMTA Convention | July 6-9, 2011 | Regina, SK | www.cfmta.org





**2011 CFMFA CONVENTION
CALL FOR PROPOSALS**

General sessions
Canadian Composer Sessions
Poster Sessions

DEADLINE – JANUARY 15, 2011

See cfmfa.org for detailed information on submitting proposals.

SASKATCHEWAN SILENT AUCTION

We are asking the branches and individuals to contribute to the convention by providing items for sale in the silent auction. These items should be made in or have some connection to Saskatchewan. Let's send convention delegates home with a bit of our great province.

For more info contact Lore Ruschiensky lore_rusch@accesscomm.ca



PIANO MASTERCLASS APPLICATION



*Saturday July 9, 2011
University of Regina,
Regina, SK*

Entry deadline – May 15, 2011

OPEN TO PIANO STUDENTS GRADE 4 AND UP.

Name _____

TEACHER _____

Address _____

Address _____

Telephone _____

Telephone _____

Email _____

Email _____

JUNIOR – Grade 4-6 _____ (maximum 5 minutes performance time) Cost \$30

SELECTION _____

COMPOSER _____ Duration _____

INTERMEDIATE - Grade 7-9 _____ (maximum 10 minutes performance time) Cost \$40

SELECTION _____

COMPOSER _____ Duration _____

SENIOR - Grade 10 and up _____ (maximum 15 minutes performance time) Cost \$50

SELECTION _____

COMPOSER _____ Duration _____

All materials must be memorized. Space is limited. Applications will be accepted on an as received basis.

MASTERCLASS CLINICIANS:

JUNIOR LEVEL – KATHLEEN LOHRENZ GABLE

INTERMEDIATE – CHRISTINE VANDERKOOY

SENIOR – JAMES PARKER



SRMTA Provincial Piano Competition

for the CFMTA – FCAPM National Piano Competition



Competitors and their teachers are responsible for reading and understanding the regulations governing the CFMTA National Piano Competition. This information can be accessed on the CFMTA website www.cfmta.org. For the provincial level of competition a video DVD must be submitted. It will be judged, with the winner representing Saskatchewan at the CFMTA competition in July.

RULES AND REGULATIONS

1. The SRMTA Piano Competition is limited to competitors studying at the undergraduate level or lower as of the date of application.
 2. Competitor must be a student of a Saskatchewan Registered Music Teacher in good standing.
 3. Competitors must be no more than 24 years of age as of January 1, 2011. They must be Canadian citizens or permanent residents (landed immigrants).
 4. The entire program presented by a competitor must be at a senior concert level or higher. The program should be 30 to 45 minutes in length and consist of the following:
 - One complete Canadian solo composition.
 - One complete solo composition from the Classical or Baroque period.
 - A variety of shorter solo works to form a well-balanced program.
 5. In determining a program for the SRMTA Provincial Piano Competition, it may be useful to consider prizes decided upon at the National level of competition:
 - The Marek Jablonski Prize - for best performance of a Chopin composition: \$1,000.00
 - The Dorothy Buckley Prize - for best performance of a Canadian performance: \$500.00
 - The Willard Schultz Prize - \$1,000.00 award to the performer whose reading of Baroque music best communicates the intentions of the composer, in the opinion of the jury.
 - The Willard Schultz Prize - \$1,000.00 award to the performer who shows the most promise overall as a performing artist, in the opinion of the jury.
- These prizes are in addition to the First (\$5,000.00), Second (\$3,000.00), and Third (\$2,000.00) place monetary awards. There is an additional prize - Regina Chapter of Contemporary Showcase - for best performance of D. McIntyre's *Piano Trio 2005*: \$500.00
6. A VIDEO DVD, entry fee, and entry form for the SRMTA Provincial Piano Competition must be packaged together and delivered to the convener **no later than 9:00 p.m. March 15, 2011**. Late or incomplete entries will not be accepted. No exceptions will be made for any applicant.
 7. **Decisions of the Judge at every stage of the competition will be final and not subject to question, review or appeal.**
 8. From the recordings submitted, one (1) candidate will be selected by the adjudicator to proceed to the National semi-finals which will be held during the Collaborative Convention in Regina, Saskatchewan from July 6 - 9, 2011. The winner of the Provincial competition must agree to be available for this convention. An alternate will be selected by the adjudicator, in the event that the winner, through unforeseen circumstances, cannot compete. The name of the Provincial winner will be announced by April 20, 2011. If, in the opinion of the adjudicator, the standard attained is not of sufficient merit, no winner will be chosen. SRMTA will be responsible for the expenses of the competitor's travel to and from Regina.
 9. Recordings will be returned ONLY if a self-addressed, padded envelope and correct postage is provided.



**SRMTA Provincial Piano Competition
for the CFMTA – FCAPM National Piano Competition**



ENTRY FORM

Name _____ Birthdate _____
MM / DD / YYYY

Address _____

City/Postal Code _____

Telephone _____ E-mail _____

Teacher _____

Teacher's Telephone/E-mail _____

REPERTOIRE

Please list works in the same order as they occur on the recording. PRINT clearly!

COMPOSER	WORK (Complete title, Opus, No., Key, Movements, etc.)	DURATION
----------	--	----------

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

TO BE SIGNED BY THE RECORDING TECHNICIAN

Recording must be made on good quality media and individual works must be UNEDITED.

Recorded at _____ Date _____

Signed _____

CHECKLIST

- Video DVD
- Completed entry form
- Entry fee of \$100 (Entry fee is non-refundable and must be included with the entry package)

Please make cheque payable to: **SRMTA**

Completed entry package must be **delivered by 9:00 pm, March 15, 2011** to:

Sandra Kerr, 45 Martin St., Regina, SK S4S 3W4 (306) 584-9547 skerr.srmta@gmail.com

I have read and I understand the Regulations of the Saskatchewan Piano Competition and the CFMTA National Piano Competitions, and I agree to abide by them.

Signature of Applicant _____ Date _____

Signature of Teacher _____



Saskatchewan Registered Music Teachers' Association

SUMMER MUSIC CAMP AWARD

Entry deadline: June 1, 2011

Provincial Coordinator: Gail Murray

The **Summer Music Camp Award** was established to provide financial assistance to students who wish to attend a summer music camp. This award is the result of memorial donations from families of former SRMTA members as well as money donated by SRMTA on behalf of music teachers who were once part of our Association. The amount of the award for 2011 will be up to a maximum of \$150.00 and will be awarded to either one candidate or divided between two candidates.

Eligibility:

Students may be studying music in any discipline (piano, voice, strings, theory, etc.) and must:

- be between the ages of 8 and 18 years as of December 31, 2010
- be studying under the direction of a current member of SRMTA
- attend a music camp during the summer of 2011

The winner(s) of the SRMTA Summer Music Camp Award must submit a short report to SRMTA **for publication in our journal, OPUS** about their experience at music camp, after which time the award will be forwarded.

APPLICANT INFORMATION

Name _____ Gender _____ Age _____ Date of Birth _____
MM / DD / YYYY

Address _____

E-Mail Address _____ Phone _____

Instrument & Level _____

Music Teacher _____ SRMTA Branch _____

Teacher's E-Mail: _____ Teacher's Phone _____

DESCRIPTION OF SUMMER CAMP:

Camp Name _____

Location _____ Website (if available) _____

Dates _____ Camp Cost _____

DESCRIBE HOW THIS CAMP WILL BENEFIT YOUR MUSIC STUDIES:

Application must be postmarked on or before June 1, 2011 and sent to:

SRMTA SUMMER MUSIC CAMP AWARD

c/o Gail Murray, Box 245, Yellow Grass, SK S0G 5J0

grmurrayfarm100@yourlink.ca



Saskatchewan Registered Music Teachers' Association

STUDENT COMPOSER COMPETITION

Entry deadline: April 1, 2011

Provincial Coordinator: Audrey Watson



The **CFMTA Student Composer Competition** is aimed to encourage those students interested in composing, for either solo instruments or voice. Winners in each of the categories of the **Provincial level of competition** below will then advance to the **National level** to compete against other provincial winners from across Canada. Thanks to the sponsorship of **Prairie Malt** of Biggar, SK, the **SRMTA Student Composer Competition** is also able to provide awards for provincial winners.

COMPOSERS MAY SUBMIT ENTRIES IN THE FOLLOWING CATEGORIES:

8 YEARS AND UNDER – PREPARATORY (\$50 PRAIRIE MALT AWARD for each Class)

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

11 YEARS AND UNDER – CATEGORY A (\$75 PRAIRIE MALT AWARD for each Class)

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

15 YEARS AND UNDER – CATEGORY B (\$100 PRAIRIE MALT AWARD for each Class)

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

19 YEARS AND UNDER – CATEGORY C (\$150 PRAIRIE MALT AWARD)

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

OPEN – CATEGORY D (\$175 PRAIRIE MALT AWARD)

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

ADJUDICATOR'S CHOICE AWARD (\$25 PRAIRIE MALT AWARD)

- Presented to the winner of one of the above categories, at the discretion of the Adjudicator.

Winning entries from the SRMTA Music Writing Competition will then advance to the **CFMTA Student Composer Competition** for judging at the national level. Thanks to sponsorship from Fairchild Radio CHKF FM94.7 Multicultural Radio in Calgary, and in recognition of their generous sponsorship, the awards have been renamed the **Fairchild Radio Awards**, with awards for the national winners in the following amounts:

8 YEARS AND UNDER – PREPARATORY

- Class 1 - \$50 Fairchild Radio Award
- Class 2 - \$50 Fairchild Radio Award

11 YEARS AND UNDER – CATEGORY A

- Class 1 - \$100 Fairchild Radio Award
- Class 2 - \$100 Fairchild Radio Award

15 YEARS AND UNDER – CATEGORY B

- Class 1 - \$200 Fairchild Radio Award
- Class 2 - \$200 Fairchild Radio Award

19 YEARS AND UNDER – CATEGORY C

- Class 1 - \$300 Fairchild Radio Award

OPEN – CATEGORY D

- Class 1 - \$400 Fairchild Radio Award



Saskatchewan Registered Music Teachers' Association



**STUDENT COMPOSER COMPETITION
ENTRY FORM**

Entry deadline: April 1, 2011

Provincial Coordinator: Audrey Watson

Applicant's Name _____ Date of Birth _____
MM / DD / YYYY

Address _____

Phone Number _____ Email Address _____

Name of Parent or Guardian _____

Teacher's Name _____ Branch _____

Teacher's Address _____

Phone Number _____ Email Address _____

Category: **8 YEARS & UNDER - PREPARATORY** Class 1 ___

Class 2 ___

11 YEARS & UNDER - CATEGORY A Class 1 ___

Class 2 ___

15 YEARS & UNDER - CATEGORY B Class 1 ___

Class 2 ___

19 YEARS & UNDER - CATEGORY C Class 1 ___

OPEN - CATEGORY D Class 1 ___

Title of Composition: _____

I hereby certify that the attached composition for the SRMTA Student Composer Competition is entirely my own work. I agree to comply with all Regulations pertaining to this Competition, and also agree to allow SRMTA and/or CFMTA the use of my work for publicity purposes (as per Section 5).

Signatures:

Competitor _____

Parent/Guardian _____

Music Teacher _____

(Teacher must be a current member of the Saskatchewan Registered Music Teachers' Association)



SRMTA Student Composer Competition REGULATIONS 2011

1. A student may enter more than one composition and more than one class but only one prize will be awarded to any individual.
2. The contestant must be eligible in his chosen age group as of June 1, 2011.
3. Each entry is assumed to be the original work of the individual whose name appears on the entry form attach to the manuscript. Any infraction of this regulation could result in the nullification of the offending entry.
4. First-place winning compositions will not be returned to the contestant after judging at the national level in the **CFMTA Student Composer Competition**. Therefore, it is advisable to retain an original copy of your submitted work.
5. All rights to his/her original work will be retained by the contestant, but winning compositions may be displayed or employed by SRMTA or CFMTA for publicity purposes after consultation with and agreement of the contestant.
6. First place winning manuscripts will be forwarded by the **CFMTA Student Composer Competition** in order to be included in the Canada-wide judging against other provincial winners.
7. The contestant must be a student of a current member of the Saskatchewan Registered Music Teachers' Association.
8. All manuscripts should be neat and legibly written in black ink, in regulation manuscript size. All necessary details of dynamics, editing, and tempo should be included, with every 10th bar numbered. Manuscripts printed by computers are permitted.
9. Only entries with complete contact information (name, telephone number, email and mailing address) clearly printed will be accepted.
10. The judge's decision is final and no correspondence will be entered into after final judging.
11. Any entrant who moves after June 1, 2011 must advise the Competition Coordinator of their change of address, including postal code.
12. The winner's cheque must be cashed within thirty days of receipt of the same.
13. Prizes will not be awarded if the adjudicator feels the standard has not been achieved.
14. **An entry fee must accompany each composition submitted for judging. Cheques must be payable to SRMTA in the following amount:**

Entry Fee

8 YEARS & UNDER - PREPARATORY \$25

11 YEARS & UNDER - CATEGORY A \$25

15 YEARS & UNDER - CATEGORY B \$25

19 YEARS & UNDER - CATEGORY C \$25

OPEN - CATEGORY D \$35

15. **Compositions must be received by the Competition Coordinator on or before April 1, 2011, along with an entry form and a cheque payable to SRMTA:**

SRMTA Music Writing Competition
c/o Audrey Watson
Box 948, Rosthern SK S0K 3R0



Saskatchewan Registered Music Teachers' Association

JEAN McCULLOCH JUNIOR PIANO COMPETITION

Saturday, May 28, 2011

Entry deadline: Friday, March 25, 2011

Provincial Coordinator: Karen Langlois

This competition travels 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.

GENERAL REGULATIONS

1. The student must be studying with an SRMTA member in good standing.
2. Time limits indicated below are for the total performance and therefore include time between selections. Failure to comply to stated time limits will result in disqualification.
3. Competitors must perform from memory.
4. Competitors must bring original copies of music for the adjudicator. Photocopied music will not be accepted; failure to comply will result in disqualification.
5. Competitors are responsible for their own expenses.
6. Winners and their parent/guardian must sign a waiver agreeing to have their name and photo published on the SRMTA website.
7. **The adjudicator's decision is final.**
8. **No changes to repertoire after Friday, April 29, 2011. If changes are made after this date, disqualification will occur.**
9. Any changes to the programme order must be announced on the day of the competition.
10. First place winners are not allowed to compete in the same grade level two years in a row; for example, the winner of Grade 3 level is still eligible to compete at the Grade 4 level in the following year; the winner of Grade 5 level is still eligible to compete at the Grade 6 level the following year, etc.
11. Repertoire does not have to be from a current recognized conservatory syllabus, but needs to be equivalent to the grade level in which the student is competing. Adjudicator's discretion.
12. Competitor's program needs to be of the same grade level, eg. either grade 3 OR 4, but not both.
13. **Program (complete titles, including Opus numbers, and composer-first and last names) must be submitted with entry form.**
14. Consideration will be given to a balanced program.
15. Award cheque will be forwarded to winners upon receipt of a thank you note to SRMTA.
16. **In the event that there are not enough entries, the competition will be cancelled. The adjudicator and competitors will be notified by April 4, 2011.**

ENTRY REQUIREMENTS

GRADES 3-4 (RCM or equivalent)

- One Baroque composition
- One or more movements from a Classical Sonata or Sonatina
- One larger work or a variety of smaller works from one or more other periods
- One Canadian composition

Entry fee: \$50 (Two cheques of \$25 each, second cheque returned after the competitor has performed)

Time limit: 12 minutes – from start to finish including breaks between selections

Prize Award: \$200.00

GRADES 5-6 (RCM or equivalent)

- One Baroque composition
- One or more movements from a Classical Sonata or Sonatina
- One larger work or a variety of smaller works from one or more other periods
- One Canadian composition

Entry fee: \$60 (Two cheques of \$30 each, second cheque returned after the competitor has performed)

Time limit: 16 minutes – from start to finish including breaks between selections

Prize Award: \$250.00

GRADES 7-8 (RCM or equivalent)

- One Baroque composition
- One or more movements from a Classical Sonata or Sonatina
- One larger work or a variety of smaller works from one or more other periods
- One Canadian composition

Entry fee: \$80 (Two cheques of \$40 each, second cheque returned after the competitor has performed)

Time limit: 20 minutes – from start to finish including breaks between selections

Prize Award: \$300.00



Jean McCulloch Junior Piano Competition ENTRY FORM

Incomplete entries will not be considered.

Student Name _____

Address _____

Phone Number _____ E-mail _____

Grade level you are entering _____

Parent/Guardian Name _____

I agree to allow my name and photo to be published on the SRMTA website:

Signature of student Date

Signature of parent/guardian Date

Teacher Information:

Name _____

Phone number _____ E-mail _____

I am the teacher of the above-named student: _____
Signature of teacher

Entries and fees as listed above (payable to SRMTA) must be in the hands of the provincial coordinator or postmarked by March 25. If e-mailing the entry form, payment must be in the hands of the provincial coordinator by April 1.

Karen Langlois
1261 Gillmor Crescent, Prince Albert, SK S6V 6A8
langloismusic@sasktel.net

Repertoire Selections

Name of Competitor: _____

Grade Level: _____

	Title of Work	Composer	Time
Baroque	_____	_____	_____
Classical	_____	_____	_____
Other	_____	_____	_____
Canadian	_____	_____	_____



Saskatchewan Registered Music Teachers' Association

LYELL GUSTIN MEMORIAL PIANO SCHOLARSHIP

Gustin/Trounce Heritage Committee \$500

SRMTA Gustin Memorial \$300 • SRMTA Saskatoon Branch \$100

Saskatoon, Saturday, May 28, 2011

Entry deadline: January 31, 2011

Provincial Coordinator: Lynn Ewing

This competition is held in conjunction with the Florence Bowes (when held) and Gordon C. Wallis competitions. Should the number of entries require it, competition may begin Friday evening. It will be held in Saskatoon. The program will be posted on the SRMTA website (www.srmta.com).

GENERAL REGULATIONS

- The student must be studying with an SRMTA member in good standing.
- The competition is open to students up to and including 18 years of age.
- Time limits indicated below are for the total performance and therefore include time between selections. Failure to comply to stated time limits will result in disqualification.
- Competitors must perform from memory.
- Competitors must bring original copies of music for the adjudicator. Photocopied music will not be accepted; failure to comply will result in disqualification.
- Competitors are responsible for their own expenses.
- Winners and their parent/guardian must sign a waiver agreeing to have their name and photo published on the SRMTA website.
- **The adjudicator's decision is final.** A high level of performance is essential, otherwise no award will be given.
- **DEADLINE FOR PROGRAM SUBMISSION IS MAY 10. NO CHANGES ARE ALLOWED AFTER THIS DATE.**
- Any changes to the programme order must be announced on the day of the competition.
- The Gustin/Trounce Heritage Committee Scholarship may be won only once.
- A minimum of five entries are required to hold the competition.
- If entering the Wallis or Bowes as well, then an entirely different program must be presented.

ENTRY REQUIREMENTS

- The minimum level of difficulty must be equivalent to Grade 10.
- 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.

Three formats are available for your program:

1. A minimum of three musical eras to be represented, choosing from Baroque, Classical, Romantic, Impressionistic, 20/21st Century.
2. A complete sonata. If the sonata does not take the full 20 minutes, then other material must be added to complete the time requirement.
3. All pieces from ONE of the musical eras as listed above.



Lyell Gustin Memorial Piano Scholarship ENTRY FORM

Incomplete entries will not be considered.

Student Name _____

Address _____

Phone Number _____ E-mail address _____

Parent/Guardian Name _____

I agree to allow my name and photo to be published on the SRMTA website:

Signature of student

Date

Signature of parent/guardian

Date

Teacher Name _____

Phone number _____ E-mail address _____

I am the teacher of the above-named student:

Signature of teacher

The following must be in the hands of the provincial coordinator or postmarked by January 31.

1. Completed Entry form
2. Resume of previous practical and theoretical accomplishments in music examinations, festivals, and other musical involvement.
3. List of repertoire and timings. (If wishing to submit now. Deadline is May 10th, as stated above.)
4. Entry fees of \$100, **in two cheques of \$50**, payable to **Lyell Gustin Memorial Piano Scholarship**. The second cheque will be returned after the competitor has performed.

Send to:

Lynn Ewing, 726-10th Street East, Saskatoon, SK S7H 0H1

Repertoire Selections

Name of Competitor: _____

Title of Work	Composer	Time
_____	_____	_____
_____	_____	_____
_____	_____	_____



Saskatchewan Registered Music Teachers' Association

DOROTHY BEE MEMORIAL SCHOLARSHIP

Provincial Coordinator: Gail Murray
Scholarship: \$750.00

Entry deadline: January 31, 2011

A scholarship based on the interest on a sum of money bequeathed by Dorothy Bee of Regina, will be awarded to a successful teacher wishing to take further studies and who will return to Saskatchewan to teach. Registered Music Teachers wishing to apply must send a completed application to Gail Murray, Box 245, Yellow Grass, SK S0G 5J0, **by January 31, 2011.**

APPLICATION FORM

NAME _____

ADDRESS _____

PHONE _____ E-MAIL _____

LENGTH OF TIME AS AN SRMTA MEMBER _____

LOCAL BRANCH AFFILIATION _____

DIPLOMA OR DEGREE _____

PLEASE ADDRESS EACH OF THE FOLLOWING POINTS SPECIFICALLY IN POINT FORM:

1. Number of students taught and levels.
2. Continuing education (workshops attended etc.)
3. Community involvement (church choirs etc.)
4. Previous awards or scholarship received

PROPOSED USE OF SCHOLARSHIP MONEY

Give an intended use of the scholarship along with an estimate of the anticipated expenses. Be sure to give the time frame that the proposed project will involve.

STATEMENT OF IMPACT – How do you think this project will benefit you as a teacher and your students?

Along with the completed application form, applicants are asked to provide a summary page of their resume and intended use of the scholarship. This page should NOT include the name of the applicant or the teacher.

The winner of this Scholarship will also submit a written report to OPUS upon completion of their studies. The opportunity to present a workshop to their branch also exists.



Saskatchewan Registered Music Teachers' Association

FLORENCE BOWES PIANO COMPETITION

Performance \$1500 • Pedagogy \$1500 • Composition \$750

Saskatoon, Saturday, May 28, 2011

Entry deadline: January 31, 2011

Provincial Coordinator: Eunice Koehler

This competition is held in odd-numbered years in conjunction with the Lyle Gustin and Gordon C. Wallis competitions. Should the number of entries require it, competition may begin Friday evening. The programme will be posted on the SRMTA website (www.srmta.com).

GENERAL REGULATIONS

- The student must be studying with an SRMTA member in good standing.
- The entrant must have completed Grade 12 requirements by June of the competition year.
- Time limits indicated below are for the total performance and therefore include time between selections. Failure to comply with stated time limits will result in disqualification.
- Competitors must perform from memory.
- Competitors must bring original copies of music for the adjudicator. Photocopied music will not be accepted; failure to comply will result in disqualification.
- Competitors are responsible for their own expenses.
- Winners must sign a waiver agreeing to have their name and photo published on the SRMTA website.
- **The adjudicator's decision is final. Any or all awards may be withheld and Honorable Mention status, without monetary reward, may be assigned.**
- An entrant may not enter both the performance and pedagogy sections in the same year, but may enter the composition and pianist section in the same year.
- **Competitors must play the program as submitted.**
- Previous winners are not eligible to enter again.
- Scholarships will be paid as tuition to the music school or teacher of the student's choice, upon proof of their continuation of study.
- If entering the Wallis or Gustin as well, then an entirely different program must be presented.

PIANO PERFORMANCE COMPETITORS

The competitor 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 entrants will provide the judge with copies of the edition of the music from which they are performing.

PIANO PEDAGOGY COMPETITORS

The requirements mirror the performance category with the exception that the program length not exceed 40 minutes. In addition Pedagogy competitors 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 COMPETITORS

Competitors are required to submit a portfolio of at least three pieces, at least one of which is for an instrument other than piano. The maximum total performance time of the submitted pieces should not exceed one hour. Program notes may be submitted with each piece. All pieces submitted must demonstrate correct musical notation. Competitors must not be professional composer.

Florence Bowes Competition ENTRY FORM

Incomplete entries will not be considered

Student Name _____

Address _____

Phone Number _____ E-mail address _____

Category Entering _____

I agree to allow my name and photo to be published on the SRMTA website:

Signature of student

Date

Teacher's Name _____

Phone number _____ E-mail address _____

I am the teacher of the above-named student: _____
Signature of teacher

The following must be in the hands of the provincial coordinator or postmarked by January 31.

1. The list of repertoire with timings.
2. Entry fees of \$200, **in two cheques of \$100**, payable to SRMTA. The second cheque will be returned after the competitor has performed.

Send to:
Eunice Koehler
419 Steiger Way
Saskatoon, SK S7N 4K2
ekoehler@sasktel.net

Music Writing Competition Winners

8 YEARS AND UNDER – PREPARATORY, CLASS 1 (\$50 PRAIRIE MALT AWARD)

By: Audrey Watson

First Place: Jessica Tosh

Composition: "Ladybug"

Student of Noreen King

Second Place: Judith Gieck

Composition: "Bouncy Bouncy"

Student of Janet Gieck

11 YEARS AND UNDER – CATEGORY A, CLASS 1 (\$75 PRAIRIE MALT AWARD)

First Place: Adrianna Dolata

Composition: "Spanish Delight"

Student of Sarah Konecsni

Second Place: Anna Glasgow

Composition: "In the Meadow"

Student of Raena Barnes

15 YEARS AND UNDER – CATEGORY B, CLASS 1 (\$100 PRAIRIE MALT AWARD)

First Place: Sarah Cunningham

Composition: "Aiden"

Student of Sharon Guina

Second Place: Alissa Creurer

Compositions: "Rain"

Student of Sharon Guina



19 YEARS AND UNDER – CATEGORY C, CLASS 1 (\$150 PRAIRIE MALT AWARD)

First Place: Brandon Mooney

Composition: "Blink"

Student of Sarah Clark Gregory

Second Place: Brooklyn Nemetchek

Composition: "He Spoke"

Student of Janet Gieck

Adjudicator's Choice

Sarah Cunningham

Composition: "Aiden"

Student of Sharon Guina

Biographies of Some of the Winners



Adrianna Uyen Dolata

Adrianna Uyen Dolata started taking piano lessons at age five with Sandra Cosbey, a well-known teacher at the Conservatory of Performing Arts in Regina, Saskatchewan for about a year. She then moved to Elkins, West Virginia where she had the wonderful opportunity to pursue her piano study with Eloise Federer, a notable teacher of West Virginia Music Teacher Association (WVMTA) until the end of October 2007. Upon returning to Regina, in July 2008 Adrianna started studying with Sarah Konecsni, a fantabulous pianist, adjudicator, teacher, and composer of Saskatchewan. Within a short time under the guidance from Sarah Konecsni, she has made an astounding progress in her piano study and is a recipient of many awards and trophies from Qu'Appelle Valley – Dysart and Regina Music Festivals. Noteworthy, she received the Silver Medal for Grade 1 piano in Saskatchewan from the Royal Conservatory of

Music in Regina in December 2009 and the David McIntyre scholarship at the Contemporary Showcase in November 2009.

Adrianna likes composing music and often plays and sings her own compositions. In 2008 she greatly enjoyed her first summer composition workshop with Sarah Konecsni and created her first piece of art Spanish Delight.

Her first public performance was for the patients at the Mayo Clinic in Rochester, MN in USA in 2008. In Regina she performed at a number of retirement homes in the summer and during the Christmas season of 2009.

She also likes singing and since September 2008 has taken voice lessons with Diana Woolrich, a renowned voice teacher and a director of the Youth Choir Orchestra in Regina.

Her love of playing and composing music coupled with the remarkable work of her teachers has laid a solid foundation for Adrianna's pursuit of music endeavor.

Adrianna's other pastimes are reading books, painting, swimming, and figure skating.



Brooklyn Nemetchek

Brooklyn Nemetchek is seventeen years old and is currently attending Centennial Collegiate in Saskatoon. She enjoys being a part of a youth worship band in her Church, actively participating in her Church youth group, and spending time with family and friends. She has taken piano lessons since she was in grade one, and continues to enjoy many types of music. Brooklyn has had success in many aspects of piano, including winning the Medal of Excellence for her Grade Five Practical. At present, she is working on her grade nine Conservatory Canada practical piano, and has completed her grade five Conservatory Canada Harmony.



Brandon Mooney

At the age of three Brandon Mooney of Watrous, SK started playing piano in the Music For Young Children (MYC) Program. By age 7 he was playing the guitar and then at age 10 switched to snare drum to join school band. Brandon's first introduction to composing music was in the MYC program; where at age 11 he won 1st Place in the International MYC Teen Competition for his piano composition. Brandon continued with private piano lessons into his teen years and private drum lessons until present.

Brandon's drumming has taken him traveling extensively across Canada and the USA for the past seven summers with tours ranging in length from 3 weeks to 3 months. He was a member of Saskatoon Lions Band for 3 years, Regina Pride of the Lions for 1 year, Dutch Boy Drum & Bugle of Kitchener, ON for 2 years, and then his ultimate dream came true this year when he was accepted into the World Class Drum Corps, Blue Stars, of LaCrosse, WI. He then started monthly trips to Indianapolis IN for rehearsals; then in May 2010 left for three months to compete in 33 competitions in 17 states, in the Drum Corps International World Class competitions.

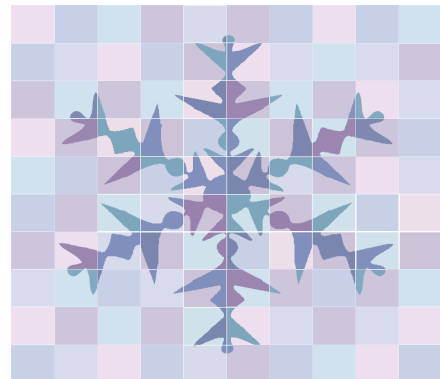
Brandon's music has won him several awards over the years; but he has also been active in many sporting activities; including hockey and refereeing, he has been a volunteer at the Roughrider games, working bingo's and other community events; as well as teaching drum lessons & writing music for himself and his students. Brandon is now in his first year of the Bachelor of Music Program at the University of Western Ontario in London, ON.

Sarah Cunningham

Sarah Cunningham, a thirteen year old from St. Brieux, SK, has loved music ever since she was a small child. Sarah began piano lessons when she was five years old with Mrs. Grace Wilton. She currently studies under Ms. Sharon Guina and is working on her Grade 6 piano repertoire. In addition to piano, Sarah also enjoys singing, dance, reading, writing and, of course, hanging out with friends. Her song "Aiden" was inspired by her friend's strength and grace as she dealt with the loss of her sister. Sarah draws the sources of her compositions from memories and her surroundings and continues to compose as the melodies emerge.

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 ~*



*May peace and joy be with you and
your loved ones...*