

# Impromptu

September 2017

## Singing for Respiratory Health (Part One)

BY DR. RACHEL GOLDENBERG

*This is the first of a two-part article detailing the current research about singing for health. Below, we look at what research is available to support singing teachers serving students with respiratory ailments and diseases. In part two, the science and mechanics behind singing as an adjunctive therapy to medical treatments will be explored.*

**Y**ears ago, while pursuing my doctorate in vocal pedagogy, I met a beautiful and talented singer with cystic fibrosis (CF) who performed in the opera chorus and in community theatre productions a couple of times per year. Remarkably, her disease was well managed and her lung function was more than 90% of the expected value for her age, despite only using a bronchodilator on occasion (as opposed to spending 108 minutes per day on pharmacological and non-pharmacological therapies, the average for a CF patient). Her doctors theorized her singing kept her respiratory symptoms in check. My curiosity was piqued and I began to investigate how singing can help respiratory symptoms and diseases.



These days, I find myself spending (too much) time on social media. Occasionally, one of my connections will post a meme or info graphic extolling the health benefits of singing such as “reduced stress,” “improved mood,” “improved breathing,” “cleared sinuses,” “improved posture,” etc. Fortunately, recent research has validated these claims that were previously purely anecdotal. Of course, we voice teachers, singers, and lovers of music can easily buy into these declarations. If I were a respiratory patient and saw one of these posts, I might seek out opportunities to sing in a choir or take singing lessons. If I were that singing teacher or choir director tasked with teaching a respiratory patient wanting to improve his respiratory symptoms, I would like to have information about teaching respiratory patients.

Recently I published an article in the *Journal of Voice* (*Singing for Respiratory Health: A Literature Review, 2017*) where I reviewed and analyzed 17 studies investigating the role of singing for diseases such as chronic obstructive pulmonary disease (COPD), asthma, CF, Parkinson disease, cancer, quadriplegia and multiple sclerosis. More than half of these studies were published in the last five years, a sign of a fast-moving research field. Most noted trends towards increased pulmonary function, particularly in maximum expiratory pressure and overall breathing technique. It is likely these increases result from the muscle training associated with the singer’s breath. And, the overwhelming majority of studies reported some form of quality of life improvement, which is very important to someone with a chronic disease. Many studies included open-ended

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\*See in-store for details.

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**Carol Moore**  
**Nathene Arthur**

**Special thanks to our guest writer:**  
**Dr. Magdalena Adamek**

# ARMTA

## IMPROMPTU

### PUBLICATION INFORMATION

Advertising and Submission Deadlines:

#### FALL ISSUE

Deadline: August 10

Publication: September 10

#### WINTER ISSUE

Deadline: January 15

Publication: February 15

Impromptu is the newsletter of ARMTA Calgary branch with the purpose of informing members of events of interest, providing summaries of Calgary meetings, and encouraging and supporting professional development through member-written articles.

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## President's Message

It is with great enthusiasm that I wish all of you on behalf of our amazing officers and conveners a terrific teaching year.

We hope that you and your students and their families will take advantage of all the programs we offer throughout the year either as participants, audience, or volunteers.

Your involvement is paramount and we could not possibly exist without you. I guarantee you will feel welcomed, supported, and encouraged to develop new skills and to share your expertise when you volunteer with us.

If you have been in the fence for some time, today is the day to get out of your comfort zone and give it a try. You will be amazed at how gratifying this could be for you.

As always, we are just an email away. Take the time at some point to get in touch with us. Your comments matter to us and assist us to do better.

Happy Teaching!

Alicia



P.S. Email me today at [aliciaromero@shaw.ca](mailto:aliciaromero@shaw.ca) to know more about volunteer opportunities.



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Regional Coordinator - Western Canada

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## Calendar of Events (September 2017–March 2018)

<b>Date</b>	<b>Event &amp; Place</b>	<b>Contact</b>
Sept. 7–10, 2017	Honens Festival—Various locations in the city	www.honens.com
Sept. 18, 2017	ARMTA Calgary Branch Executive Meeting 9:30 a.m. TBA	Alicia Romero: aliciaromero@shaw.ca
Sept. 24, 2017	NATS Meeting 3:00 p.m. K. Ardo's residence	Rita Thurn; rita_thurn@telus.net
Sept. 29–30, 2017	24th Annual APTA Conference Red Deer, AB	www.aptaonline.net
Oct. 15, 2017	Contemporary Showcase ENTRY DEADLINE	Katrina Thompson Fost: kthompson11@hotmail.com
Oct. 16, 2017	ARMTA Calgary Branch General Meeting 9:30 a.m. First Church of the Nazarene	Alicia Romero: aliciaromero@shaw.ca
Nov. 1, 2017	Honours Recital/Outstanding Student Recital/Graduate Ceremony ENTRY DEADLINE	Lisa Kiernan: armathonoursrecital@gmail.com
Nov. 11, 2017	ARMTA Student Recitals, North, 2:00 p.m. St. David's Church	Rita Thurn: rita_thurn@telus.net
Nov. 16–18, 2017	Contemporary Showcase St. Peter's Anglican Church	Katrina Thompson Fost: kthompson11@hotmail.com
Nov. 18, 2017	ARMTA Student Recitals, South, 2:00 p.m. Steinway Gallery	Carol Moore: rhythmreader@shaw.ca
Nov. 20, 2017	ARMTA Calgary Branch Executive Meeting 9:30 a.m. San Antonio, Texas	Alicia Romero: aliciaromero@shaw.ca
Nov. 24, 2017	Contemporary Showcase Gala Concerts, 6:00 and 7:30 p.m. TBA	Katrina Thompson Fost: kthompson11@hotmail.com
Jan. 5–7, 2018	NATS Winter Workshop New York, USA	Rita Thurn: rita_thurn@telus.net
Jan. 8, 2018	ARMTA Calgary Branch Executive Meeting 9:30 a.m. TBA	Alicia Romero: aliciaromero@shaw.ca
Jan. 13, 2018	ARMTA Student Recital, South, 2:00 p.m. Steinway Gallery	Carol Moore: rhythmreader@shaw.ca
Jan. 14, 2018	ARMTA Calgary workshop on Mindfulness with Tina Thrussel Lipnicki Fine Pianos	Beth Olver: soundsofmusic@shaw.ca
Jan. 27, 2018	Honours Recital and Graduate Ceremony, 3:00 pm Temple B'NAI TIKVAH	Lisa Kiernan: armathonoursrecital@gmail.com
Jan. 29, 2018	ARMTA Calgary Endowment Budget Meeting, 9:30 a.m. TBA	Alicia Romero: aliciaromero@shaw.ca
Feb. 3, 2018	Outstanding Student Recital, 4:00 p.m. St. David's Church	Ron Proctor: ronaldproctor@shaw.ca
Feb. 5, 2018	ARMTA Calgary Branch Budget Meeting, 9:30 a.m. TBA	Alicia Romero: aliciaromero@shaw.ca
Feb. 10, 2018	ARMTA Student Recital, North, 2:00 p.m. St. David's Church	Rita Thurn: rita_thurn@telus.net
Feb. 12, 2018	ARMTA Calgary Branch Executive Meeting 9:30 a.m. TBA	Alicia Romero: aliciaromero@shaw.ca
Mar. 19, 2018	ARMTA Calgary Branch General Meeting 9:30 a.m. First Church of the Nazarene	Alicia Romero: aliciaromero@shaw.ca

**HONOURS RECITAL**  
**SATURDAY JANUARY 27, 2018**  
**3:00 PM**  
**TEMPLE B'NAI TIKVAH**  
**900 47<sup>TH</sup> AVENUE SW**  
**www.templebnaitikvah.org**

The Calgary Branch of the Alberta Registered Music Teachers' Association sponsors the HONOURS RECITAL and the OUTSTANDING STUDENT RECITAL (OSR) in order to recognize students who have achieved excellence (minimum of 85%) on their current practical examinations. Students will first be considered for the Honours Recital. Those students not selected to play in the Honours Recital will automatically be selected to play at the Outstanding Student Recital on February 3, 2018 (St. David's United Church, 4:00 pm). **Please note that students MUST apply for the Honours Recital in order to be considered to play at the Outstanding Student Recital. The graduate ceremony for those students who have completed their ARCT/Diploma will be held at the Honours Recital.**

**New for this year:** ADVANCED THEORY SCHOLARSHIPS

**HONOURS RECITAL/OSR APPLICATION DEADLINE:**  
**MIDNIGHT Wednesday November 1, 2017**

*Please carefully read the Rules and Regulations, application process, and documentation requirements on the following page for detailed information on how to apply.*

***HOW TO APPLY***

**STEP ONE—FILL IN THE ONLINE APPLICATION FORM (one application for both recitals)—ALL LEVELS/GRADES INCLUDING THEORY SCHOLARSHIPS AND GRADUATE CEREMONY.**

The link to the online application form will open on September 1, 2017. The teacher will receive an email confirming form submission. Please contact Lisa Kiernan via [armtahonoursrecital@gmail.com](mailto:armtahonoursrecital@gmail.com) with any questions regarding the application form.

<https://form.jotform.ca/72144394786264>

**STEP TWO—PROVIDE PRACTICAL MARK AND/OR ADVANCED THEORY MARK DOCUMENTATION—ALL LEVELS/GRADES**

Hard copies or electronic files of **student practical marks** must be provided in conjunction with the online application by the application deadline: **midnight, Wednesday November 1, 2017**

**Documentation can be submitted using one of the following methods:**

a) Email attachment (scanned image, photo or PDF of the official exam results) sent to [armtahonoursrecital@gmail.com](mailto:armtahonoursrecital@gmail.com). Please put the student's name followed by the word "Documentation and Level \_\_\_" in the subject line.

**OR**

b) Send via Canada Post (must be received on or before **midnight, Wednesday November 1, 2017**) to *Lisa Kiernan 251 Hawkmere View Chestermere Alberta T1X 1T7*

**STEP THREE—PROVIDE THEORY CO-REQUISITE DOCUMENTATION – Level 5 through Diploma**

Hard copies or electronic files of **co-requisite theory mark** must be provided, in addition to the online application and documentation of the practical mark. Please submit this documentation by the application deadline: **midnight, Wednesday November 1, 2017.**

**Documentation can be submitted using one of the following methods:**

a) **Email attachment** (scanned image, photo or PDF of the official exam results) sent to [armtahonoursrecital@gmail.com](mailto:armtahonoursrecital@gmail.com). Please put the student's name followed by the word "Documentation and Theory Level \_\_\_" in the subject line.

**OR**

b) Send via Canada Post (must be received on or before **midnight, Wednesday November 1, 2017** to *Lisa Kiernan 251 Hawkmere View Chestermere Alberta T1X 1T7*

## **STEP FOUR—PRINT OUT, FILL IN, AND PROVIDE PHOTO RELEASE FORM—ALL LEVELS**

*Every applicant must include a completed and signed photo release form with their application. The form can be scanned and emailed or sent via Canada Post along with practical and theory mark documentation. The photo release form can be found on the last page of this application.*

**GRADUATE CEREMONY**—*Teachers wishing their recently graduated students (RCM, CC, LCM etc.) to be recognized for their accomplishment may submit a scanned copy of the diploma earned. Practical and co-requisite theory exam marks can be submitted in lieu of diploma. Applicants for the graduate ceremony are not required to perform in the recital.*

## **HONOURS RECITAL SCHOLARSHIPS**

### **EILEEN AND ELGAR HIGGIN MEMORIAL SCHOLARSHIP**

The **Eileen and Elgar Higgin Memorial Scholarship** is awarded to a Senior Voice student. Eileen and Elgar were giants in the musical life of Calgary, and their legacy lives on in the teaching and performing careers of their daughters, Elaine Case and Jennifer Higgin. Starting in the 1930s as soloists at Knox United Church, Eileen and Elgar were often heard in recitals throughout the city. In the late 1950s, Eileen formed the Calgary Theatre Singers in order to give up and coming singers opportunities to perform in operas and musicals, produced to a very high artistic standard. She also was instrumental in the start of the Singing and Opera Division of the Banff School of Fine Arts, where she taught every summer for several years. In 1969, in the last year of his life, Elgar Higgin taught singing for that program. Eileen and Elgar donated trophies and scholarships to the Calgary Kiwanis Festival and were active with the Calgary Musicians' Union, the Alberta Registered Music Teachers Association, and National Association of Singing. Their students have been heard at the Saddlers' Wells Opera, Dusseldorf Opera, San Francisco Opera, Canadian Opera Company and Metropolitan Opera. A life-size portrait of Elgar Higgin, painted by noted artist H. G. Glyde, hangs in the National Music Centre. Each year the Banff Centre awards a scholarship in honour of Eileen Higgin. Elaine Case has donated the Eileen and Elgar Higgin Memorial Scholarship to ARMTA to honour her parents' devotion to the development of young musical talent.

## **PIANO DIPLOMA ASSOCIATION SCHOLARSHIP FOR SENIOR PIANO**

The **Piano Diploma Association Scholarship for Senior Piano** is awarded to the Senior Piano Student in Grade 10 OR Diploma Level who has earned the highest mark based on both the practical and theory examination marks.

Criteria for the **Piano Diploma Association Scholarship for Senior Piano**:

1. Only those students who have achieved their Diplomas as PERFORMERS will be considered.
2. Grade 10 and Diploma level students who have been submitted for scholarship and medal consideration to the ARMTA Honours Recital will be eligible for this scholarship.
3. These students can be studying in either the Royal Conservatory curriculum or in the Conservatory Canada curriculum.
4. Tabulation of marks. The recipient of the scholarship will have the highest aggregate score using the following criteria:
  - a. For an RCM Grade Ten candidate—the Gr. 10 practical exam mark, Level II History and Level II Harmony.
  - b. For an RCM ARCT candidate—the ARCT practical exam mark, plus the TWO HIGHEST marks from the three ARCT theory co-requisites submitted by that candidate.
  - c. For a Conservatory Canada Grade 10 candidate—the Grade 10 practical exam mark, Theory 6 and History 6.
  - d. For a Conservatory Canada ACCM candidate—the ACCM practical exam mark, plus the TWO HIGHEST marks from the four ACCM theory co-requisites submitted by that candidate.

The Piano Diploma Association, formed in 1958, is a group of piano enthusiasts who meet monthly to perform or discuss major classical piano works in an atmosphere of friendly criticism and encouragement. They endeavour, wherever possible, to contribute to the musical life of the community.

### **PETER TURNER MEMORIAL SCHOLARSHIP**

The **Peter Turner Memorial Scholarship** is awarded to the student who earned the highest mark in the Performers' ARCT examination during the past year. Peter Turner was a highly regarded teacher of piano for many years in Calgary. His students played at the highest level and were consistently successful not only in local but also national competitions. Peter Turner set a high standard for both his students and for other teachers. He was also a senior examiner for the Royal Conservatory of Music. He died in 2008.

## HAROLD SAKLOFSKE SCHOLARSHIPS

Harold Saklofske was an instrumental force in the Calgary music scene since the 1940's as a pianist and band leader. His big band was "the" sound used for all of the big functions and visiting celebrities, right through to the 1990's. Harold always saw the importance of nurturing and inspiring students. With Harold's recent passing in 2016, his family have committed \$500.00 a year for nine more years to be gifted as scholarships to promising young musicians at the annual ARMTA Honours Recital.

There will be two scholarships of \$250.00 each named after Harold and Frances Saklofske. Performers in Level 8 through ARCT who have received 85% or higher in any instrument or voice are eligible to apply for these scholarships.

Applicants will apply in writing directly to Brent Saklofske detailing their musical background, why they love music, and what part will music play in their future. A copy of the most recent exam mark must be included to verify eligibility for the scholarships. Application letters and supporting documentation should be sent via email to [brentsak@shaw.ca](mailto:brentsak@shaw.ca) with the words "scholarship application" in the subject.

\*\*Please note that Level 10/Diploma students who are selected as winners of the Piano Diploma Scholarship will not be eligible to win the Harold Saklofske scholarships.

## ARMTA CALGARY SCHOLARSHIPS

The Calgary Branch of the Alberta Registered Music Teachers' Association sponsors the **Honours Recital Scholarships** for students who have earned the top three practical examination marks in each category during the past year.

Scholarships & medals are awarded to students who achieve the top three practical examination marks (minimum of 85%) in each category listed below. Level/Grades 5 through Diploma in each discipline will also need to show documentation of completed theory co-requisites.

### PRACTICAL:

#### PIANO

JUNIOR I Level/Grades 1–3

JUNIOR II Level/Grades 4–6

INTERMEDIATE Level/Grades 7–9

SENIOR Level/Grades 10 and Diploma

#### STRINGS

JUNIOR Level/Grades 1–6

INTERMEDIATE Level/Grades 7–9

SENIOR Level/Grades 10 and Diploma

### VOICE

JUNIOR I Level/Grades 1–3

JUNIOR II Level/Grades 4–6

INTERMEDIATE Level/Grades 7–9

SENIOR Level/Grades 10 and Diploma

### SPEECH ARTS/OTHER INSTRUMENTS

JUNIOR Level/Grades 1–6

INTERMEDIATE Level/Grades 7–9

SENIOR Level/Grades 10 and Diploma

### THEORETICAL:

Level 9 History

Level 10 History

ARCT/Diploma History

Level 9 Harmony

Level 10 Harmony and Counterpoint

ARCT Harmony and Counterpoint

## HONOURS RECITAL & OUTSTANDING STUDENTS' RECITAL RULES & REGULATIONS 2017/2018

*Please read the rules carefully. \*\*You will be asked in the online application form to agree that you have read the rules and regulations. By submitting an application you agree to abide by these rules and the decisions of the committee responsible for the organization of the recitals.*

1. Teachers may submit applications for students who earned a minimum of 85% on practical examinations from January 1, 2017 to August 31, 2017. (**Exception:** Level/Grade 10 AND Diploma students may apply the following calendar year to accommodate completion of theory co-requisites.)
2. The application deadline for both recitals is **midnight on Wednesday November 1, 2017. All applications and supporting documents must be received by this date. Late, incomplete, or illegible applications will not be accepted.**
3. Supporting documentation for practical examination marks must be submitted for all grades. In addition, documentation for theoretical co-requisite examination marks is required for Level/Grade 5 through Diploma Level based on the syllabus of the applicable examining board (i.e. Royal Conservatory, Conservatory Canada, or other recognized Examining Boards).
4. All teachers who submit students must be current ARMTA Calgary members.
5. Only students of members in good standing of ARMTA (Calgary Branch) at the time of the examination are eligible. \*Program credit will be given to the teacher at the time of the examination.

6. Teachers will be notified by email on or before **Friday, November 17, 2017** regarding the placement of their student(s) in either the Honours Recital or the Outstanding Student Recital.

7. Students who are chosen to perform in the **Honours Recital** will be sent a **Performance Confirmation Form** via email. This form must be completed by **midnight, Friday, December 1, 2017**.

8. Students who are chosen to perform in the **Outstanding Student Recital** will be sent a **Performance Confirmation Form** via email. This form must be completed by **midnight, Friday, December 8, 2017**.

9. All successful applicants for the **Honours Recital** will be required to attend the recital to accept their scholarships and medals unless prior arrangements have been made with **Lisa Kiernan, Honours Recital Committee Chair**.

Contact: [kiernans@shaw.ca](mailto:kiernans@shaw.ca)

10. All successful applicants for the **Outstanding Student Recital** will be required to attend the recital to accept their certificates unless prior arrangements have been made with Ron Proctor, Outstanding Student Recital Coordinator.

Contact: (403) 922-9917 or [ronaldproctor@shaw.ca](mailto:ronaldproctor@shaw.ca)

11. It is the teacher's responsibility to communicate information about the recitals to their students.

12. The decisions of the Honours Recital Committee and the Outstanding Student Recital Coordinator are final.

13. Any complaints must be made in writing and addressed to the President of the Calgary Branch of ARMETA.

14. The Calgary ARMETA Code of Ethics applies to all aspects of the Honours Recital and Outstanding Student Recital and its organization.

## HONOURS RECITAL SPONSORSHIP OPPORTUNITIES

These ARMETA awards are funded by donations. Donation cheques (made out to ARMETA Calgary Branch) may be sent to: **Jackie Law, 91 Edenwold Cres. NW, Calgary AB T3A 3T6**. Please direct questions regarding donations to **Jackie Law** at [jcklaw518@gmail.com](mailto:jcklaw518@gmail.com).

Scholarship donors will be acknowledged on the Honours Recital program, and advertising opportunities are available in the program for donations of \$300.00 and higher.

In 1987, when Robert Hooper was president of Calgary Registered Music Teachers, the Endowment fund was created to provide scholarships. Alberta Registered Music Teachers Association (ARMETA) Calgary Branch continues to maintain investments through the Endowment fund for the purpose of funding scholarships. Each fall, donations are sought from businesses and individuals and received into the Endowment fund.

## PHOTO RELEASE FORM

Students may be photographed while at the Honours Recital and the Outstanding Student Recital. These photos may be used for promotional purposes in print or online. Only first names of students will be used.

I hereby grant permission for ARMTA Calgary Branch to take photos or video during the Honours Recital or the Outstanding Student Recital.

I am the parent and/or legal guardian of these children. I will make no monetary or other claim against ARMTA Calgary Branch for the use of the photographs.

Please Print: (only one form required per family)

Name(s) of Child(ren):

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Parent /Guardian Name:

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Date

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Signature (Parent/Guardian)

## Singing and Respiratory Health

(continued from p.1)

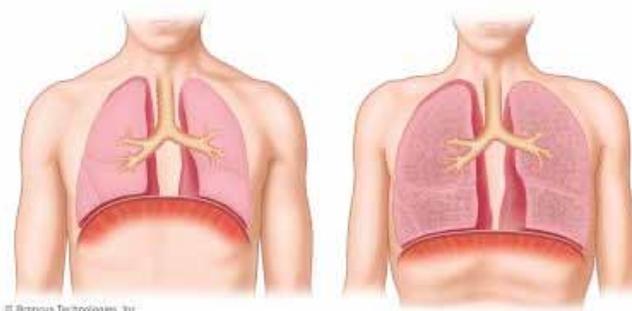
interviews revealing participants' perception of singing as an effective therapy that was fun, improved mood, taught breathing and breath control, was good exercise for the lungs and improved physical functioning. Several participants commented on the social benefits of joining a singing group and interacting with other patients or the teacher.

It is likely a singing teacher will come across a student who has respiratory symptoms, whether or not they are seeking lessons to help manage their disease. In my experience, a skilled teacher will have no problem finding ways to help these students. However, some pedagogical issues are worth considering. For example, certain respiratory patients have "hyperinflation" caused by the deterioration of lung tissues. This leads to air trapping and an increased residual volume. The over-inflated lungs flatten out the diaphragm, putting it at a mechanical disadvantage, and traditional breathing techniques, such as the appoggio, may not work. Respiratory patients may need to breathe more frequently or use accessory muscles in the ribcage and upper body to move the air. This could lead to over pressurization at the laryngeal level, causing the vocal folds to blow apart, which could exacerbate hyperfunctionality of the laryngeal adductors and constrictors. The result: a pressed sound not conducive to healthy singing. Ergo, a pedagogical "existential crisis" that requires some artful and creative skill to resolve!

Currently, little instruction is available for singing teachers working with respiratory patients. However, the British Lung Foundation sponsors "Singing for Lung Health" groups, conducted by trained leaders. These are free, weekly drop-in classes for respiratory patients and their caregivers. Some resources are available online (<https://www.blf.org.uk/support-for-you/singing-for-lung-health>.) To my knowledge, the equivalent does not yet exist in Alberta, although I will be collaborating with a physical therapist this fall to lead a group singing class for respiratory patients in Calgary.

The singing teacher who teaches respiratory patients should seek out information about the particular disease to understand the nuances of a student's needs and if possible, collaborate with the medical care team. Research about singing for health has boomed in the past five years. I believe in

the next decade we will see a marked increase in those seeking music lessons for health purposes. We teachers who already know about the healing power of music will be happy to share it.



Normal lungs (left) versus hyperinflated lungs (right). Note the high position of the diaphragm on the left compared to the flattened one of the right.

*Dr. Rachel Goldenberg holds degrees from Shenandoah University and Westminster Choir College. She has presented her research on the use of singing for respiratory ailments across the United States, Canada, and Europe. She teaches voice and pedagogy at Ambrose University and maintains a private studio in Calgary.*

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Jessica DeMars  
Breathe Well Physio  
403-681-8640  
[breathewellphysio@gmail.com](mailto:breathewellphysio@gmail.com)

Dr. Rachel Goldenberg  
[soprano@gmail.com](mailto:soprano@gmail.com)  
[www.rachelbgoldenberg.co](http://www.rachelbgoldenberg.co)

## New Member Profile

**D**arlene Schmidt began teaching voice and piano in 2003, and started her classroom teaching career in 2006 with the Calgary Board of Education. She completed a BA in Honours Music (Voice) and a Diploma in Social Work from the University of Waterloo. She completed her BEd at the University of Western Ontario, taking additional music education courses and workshops in Kodaly. Darlene has taught music in schools in Calgary and Lethbridge including directing and co-directing choirs, singing clubs, and school concerts. She is a past member of the Calgary Orff Chapter. Darlene loves to learn through workshops and conferences; she has recently completed Level 9 Music History and Keyboard Harmony exams through the RCM; she looks forward to completing Level 10 in the coming year. Darlene teaches piano and voice from her home studio in Okotoks and is a guest teacher with the Foothills School Division.



**I**lkim Tongur composed for solo instruments, chamber ensembles, and orchestra as well as electronics and combination of acoustics and electronics. Her works were performed in Turkey, Canada, and the U.S. She taught piano, music theory, solfege, composition privately, at the Mimar Sinan Fine Arts University, and at the University of Calgary. Ilkim holds an undergraduate (2001) and two master's (2004, 2012) degrees in music composition. She is currently pursuing her PhD in composition at the University of Calgary. She has been teaching privately since 1994. She co-established Tongur Music with her husband in 2013 and teaches in Calgary since then.



**M**andy Loban-Jordan has taught classical guitar and piano in Calgary for over 30 years. She is a certified RCM teacher and a registered Suzuki Association of the Americas (SAA) teacher. Her students have received medals from the RCM and first place gold at the Calgary Performing Arts Festival (formally Kiwanis) in solo and ensemble classes. Mandy has worked as a clinician for Banff Music Retreats and Mount Royal Conservatory. She is currently serving as the chair of the Calgary Suzuki Strings Association (CSSA) and has been an active member of the Calgary Classical Guitar Society for over 25 years.



Music is a life long love for Mandy! She is passionate about the benefits & joy it brings to her students. She enjoys working with students both privately and in ensemble groups to develop their musical ability and expression to the fullest extent. Mandy is also a composer and has recently had several guitar ensemble pieces performed at the CSSA String Festival.

**J**ennifer Wolsey is a Canadian-American Soprano and the owner of Songbird Vocal Academy in Okotoks, Alberta. The first part of her career was spent in Texas where she began her studies at Texas Christian University, and since then she has been heard on international stages singing classical, theater, and jazz selections. Jennifer completed her Bachelor of Music at Ambrose University where she was a member of their chamber choir. Jennifer toured Spain and Austria with Ambrose Chamber singers with a special performance in Calella, Spain. Jennifer regularly appears in Cowtown Opera's various endeavours. She was part of the ensemble for "Il Tabarro" and "Suor Angelica" with Calgary Concert Opera Company and sang the roles of the 2nd Touriere and the Novice in this work by Puccini. Jennifer was a presenter at the Alberta Choral Federation's research conference and the Ambrose Research Conference, and has worked as a guest clinician and adjudicator. Most recently she was a part of Calgary Opera's "Magic Flute" chorus, and she played the role of Jessie Bond in "Sullivan & Gilbert" with Morpheus Theatre. Jennifer is a passionate vocal coach with a desire to help each student reach their personal best in singing by incorporating training in musicianship, performance, and vocal technique.



## Meet Our Volunteer: Carol Moore

**W**hat's in it for me? What do I have to gain? What are the advantages to me, and how much will I have to do to gain these advantages? Our life is filled with these questions. We are all too busy, too involved, to take on more without knowing what, if anything, are the possible gains, and expenses, of any new project.



Assuming an executive position in any organization means answering those questions. What do I have to gain? What is the cost? What's in it for me? I cannot give you your own answer, but I can tell you what I have gained by being a member and an executive of the local branch of the Alberta Registered Music Teachers Association.

My name is Carol Moore. Many of you know me as the convener of the student recitals in the south. I have done this for two years now and hosted six recitals at Steinway Piano Gallery. It has been a relatively easy job and requires only a few hours of work three times a year. The most enjoyable part of this has been meeting and getting to know many different teachers. As I'm sure you are aware that socializing is very good for your brain and general health. Teaching privately does not give you the opportunity to do that.

I have been a member of ARMETA for 41 years. I completed the last part of my teaching degree two weeks after my oldest daughter was born. My mother was a member already, having joined a few years previously. She felt very strongly about membership in the association, and the potential gains for a professional music teacher. Approximately five years after joining, I was asked to be the treasurer. Mary Hatt was the president at that time. I did not attend any meetings or events and at that time being the treasurer was not as complicated as it is now. I completed the year and someone else took it over.

I had been thinking about volunteering on the executive for the past few years. I was very hesitant though because I am uncomfortable in a crowd of people I don't know. It is easier to stay home. I got to know Barbara Robertson through email when I was looking for a teacher with more experience to take my advanced student. We corresponded and I introduced myself at a general meeting. Over the

course of several months I referred more students to her and we got to know each other better. She became a friend, one of many I found through my association with ARMETA and the executive. Barbara asked me if I would consider volunteering for one of the vacant executive positions. After much thought, I decided to organize the student recitals. That seemed like a job I could do fairly easily and did not require a large commitment of time. The first couple of recitals were a learning curve but each time I improved my organizational skills. Now everything runs fairly smoothly. Of course, whenever people are involved one must expect the unexpected. The last recital I did on May 6 was a bit hectic as one teacher with several students playing misunderstood the start time. This meant we had to adjust "on-the-spot," and caused some confusion for those following the program. With understanding and cooperation from all involved, everyone played, and students received the experiences they needed and desired.

The first time I went to an executive meeting, I was very nervous, as I knew only one person. I sat beside another new executive member and we immediately clicked. She was the new convener of the north student recitals and we helped each other out. We have met for coffee a few times and enjoy chatting.

I have been able to know and socialize with all the executive members, and have met many other teachers through hosting the recitals. I have gathered much knowledge from these teachers regarding different teaching methods and issues, unique means to utilize students' strengths, and how other teachers overcome potential student weaknesses.

Now I attend almost all the executive meetings as well as the general meetings. It is so nice to walk into the meeting room and sit with friends. I have learned so much about our association. It is amazing how much planning and organizing it takes to operate. I had no idea how much work is involved in organizing all the events, workshops, or concerts that the association sponsors or is a part of. I am thrilled to be involved in those decisions that could affect the future of music education and student growth. I may not be very vocal, but I am there, interested, and a part of our future.

There were vacant positions again this year so I decided to take a second position, that of sending out the *Impromptu* to the sponsors and members who want paper copies. I plan to continue hosting the student recitals for the immediate future. It is enjoyable and keeps me involved and confident. I do not for one moment regret my decision to join the executive.

So, what did I gain? What was the cost? What's in it for me?

Cost is negligible; a bit of time, a small amount of commitment.

Gain? Great socialization, new friends, wonderful chances to learn and teach, real gain in personal confidence, meeting with so many superb teachers, and dedicated parents, much better knowledge and understanding of our association, and thus our chosen profession, and the rare and magical opportunity given to forge the future of music education in Alberta. These are my gains; my advantages. I can only urge you to not forfeit your opportunity for your own personal gains, at such very low cost. What could be your gains?

Carol Moore

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## A Note From the Editor

**I**t has been a great pleasure serving the Calgary branch during the past four years as editor of *Impromptu*. I have had the opportunities to get to know some great colleagues, dedicated musicians, composers, and talented writers. It was an enjoyable experience! This September issue is my last issue.

I would like to thank all authors who submitted articles and giving me inspiration, all executive members who helped me produced this newsletter. Things could not be done without you! I hope you will continue making this newsletter a great platform for professional development, and for sharing views and news.

Lisa Ng

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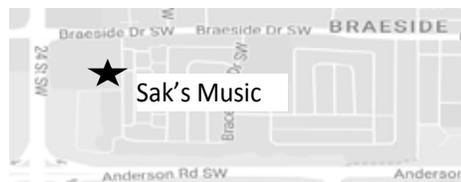
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**C**ollaborative Piano is a term, which describes a certain field in piano profession where the pianist prepares, rehearses, and performs repertoire with singers, instrumentalists, and other artists.

The field of Collaborative Piano has been rapidly expanding and becoming an attractive career option for many school graduates and established pianists. More schools in North America begin to offer academic degrees in Collaborative Piano. In the fast-paced environment and constantly changing demands of the musical field, pianists-collaborators end up being sought-after musicians. They often integrate working in at least several fields. They are vocal coaches, opera répétiteurs, staff accompanists, private instructors, freelance performers, audition pianists, school teachers, audition pianists, to name a few. Beyond rather rigorous training and practice, pianists-collaborators need to develop and hone on a specific set of skills required for working with other artists, such as facile sight-reading (which is absolutely essential), technical proficiency, ability to learn music very quickly and cope with very difficult repertoire of varied musical styles. Aside of these practical skills, a successful collaborative pianist must possess many personal attributes, which ensure his marketability.

The life of a collaborator can be very colorful and exciting. For example, we can play an evening of piano trios or violin sonatas, then partner with a fellow pianist in a completely different part of the country. We develop and maintain our own sense of understanding of a given piece, yet have to show flexibility and interest in working with others by adapting our minds to our musical partners' mindset. Quite often, the pianist in a chamber ensemble often holds an integrating role. This does not only mean taking different pieces of musical fabric of a given piece and putting it together. As Martin Katz in his book *The Complete Collaborator* points out, "Of immediate concern. . . . Is the notion that collaboration is merely a rhythmic synchronization, vertical alignment, if you will, along with the care not to play too loudly."

While it is absolutely true that good balance and pulse are imperative elements in collaborative playing, the collaborator/pianist-partner has a variety of other tasks to accomplish. These include understanding how the other person feels at certain moment, anticipating how the musical partner will pace and shape a certain phrase, or even responding to his mood and mindset. Sometimes, the role of a pianist-collaborator may even extend beyond accomplishing the abovementioned tasks and may involve the role of a "life-saver" as exemplified by covering rhythmic inaccuracies, "jumping" ahead in the



Photo source: Bruce Guenter (Creative Common)

musical score to match or simply being a stabilizing force on stage a situation when the musical partner experiences stage fright. In other words, the pianist-collaborator takes role of an equal partner who faces numerous performance and non-performance related challenges. This multifaceted profession requires the pianist to "wear many hats," yet it proves extremely valuable because it teaches us how to connect with another human being through a very powerful medium—music.

Nowadays university professors and private studio instructors turn to fostering the appreciation of ensemble playing much more than in the past. This is not only because playing together offers a unique experience in making music together. As a matter of fact, the list of benefits of playing in an ensemble is endless. It starts with improving in sight-reading, improving sense of rhythm, developing an artistic concept of the piece as a team (collaborative problem solving), and ends with growing social awareness, accountability, and building confidence. Students who tend to be shy when they walk on stage by themselves often feel a new sense of freedom and sense of security when they see that there always is another person who faces anxiety, but who wants to share music as much as they do. The accountability factor is huge. No one wants to let down the partner; therefore there is a sense of unity and the moment of being integrated in the process of music making with another human being.

Piano duets or duets involving piano and another instrument are a good way to introduce students to the concept of musical collaboration. Whether the instructor chooses to pair up two students or play with a student himself, he provides the opportunity to practise the following:

- Divided attention/multitasking. The student is responsible for executing phrasing, articulation,

balance, dynamics, and tempo changes. He must “do it all” while listening to the partner.

- Reading music “on the spot.” Devoting 5–10 minutes of every lesson to sight-reading helps a student quickly recognize melodic patterns, chords, and arpeggios. Most importantly, sight-reading with a musical partner motivates the student to learn quickly and effectively (again: no one wants to let the partner down). For example, in ensembles involving piano-four hands, students often enjoy switching between *primo* and *secondo* parts. In elementary duets, the *secondo* part often emphasizes the rhythmic element and helps students to develop a good sense of pulse. Students love to play bass parts, mainly because they support *primos* harmonically. Who would not want to be supportive?
- Teaching how to practise with a partner. Rehearsing together provides a unique opportunity to take responsibility for their own parts and studying them together. Playing together motivates students to develop their own rehearsal strategy with the assistance of a music teacher. This can involve developing weekly practice journals counting aloud, clapping together, studying visual or aural cues, breathing together in transitions or pauses, discussing pedal, or even listening to the assigned piece on a CD or YouTube channel.

In summary, playing in ensembles can be an extremely rewarding experience. As a pianist who often collaborates in different settings, I cannot point out enough how important it is to teach students the value of making music with others. This dialogue has its foundation in basic consideration for being synchronized rhythmically with partners as well as balancing sound, volume, and texture. Above that aspect though, stands the bigger picture. The pianist-collaborator often takes a role of a guard, leader, and contributor. He needs to know his own part as well as instrumental or vocal part to be able to assist in rehearsals and performances. He needs to literally hold someone else’s hand when a slip occurs during a performance. He also needs to be attuned to the partners mindset. In short, he is the stabilizing force.

By encouraging young students to explore team work you teach them much more than just music. You give them the gift of becoming empathetic, communicative, skilled, and aware human beings.

*Magdalena Adamek is currently Assistant Professor of Collaborative Piano at Virginia Commonwealth University in Richmond, Virginia. She holds a Master of Arts in Piano Performance from the Chopin Academy of Music in Warsaw, and Doctor of Music in Piano Performance from the University of Alberta, Edmonton,*

*Canada. Adamek’s performing career includes recitals across Poland, Germany, Austria, Lithuania, France, China, USA, and Canada. Being a versatile solo and collaborative pianist she is particularly devoted to researching and performing the music of Polish composers, among them Chopin, Szymanowski, Szymanowska, and Nowowiejski. Adamek is the recipient of many prestigious scholarly and performing awards. Her discography includes five CD’s, recorded by Polish label Acte Préalable, with world premiere recordings of works by Nowowiejski, Magin, Twardowski, Elsner; as well as Romantic Central Europe, produced by Wirth Institute for Austrian and Central European Studies at University of Alberta.*



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## Music Marathon 2017: Eight Hours of Non-Stop Music

BY NATHENE ARTHUR



Student participant performing on a Steinway grand piano

**O**n May 27, 2017, a bright sunny morning, my husband, Rick, and I drove into downtown Calgary, heading for The Core Mall. We ended up parking nearby; finding Chrysanthema Pashunkova, Music Marathon coordinator, and the security guards, who guided us into the underground security parking area where we unloaded our PA System. It was Music Marathon morning and my eight students started almost on time at 10:10 a.m.

The elevated stage had a beautiful Steinway grand piano (courtesy of Steinway Piano Gallery Calgary). On the floor level there were large flower arrangements, a big “ARMTA Music Marathon” sign, and the audience area was set up with around 60 chairs. Chrysanthema used a long table for all the sign in forms, waivers, etc. The eight hours of continuous music was underway and running!

Rick and I ended up staying the full day, we enjoyed the mall, and had a wonderful lunch there. We particularly liked all the well-prepared students, and we noticed how the sound carried so beautifully—we heard lots of piano (solos and duets), flute, vocal, and guitar all the way up to the third level of the mall.

Around 80 students performed, and \$1985.19 was raised after all the deductions for expenses. The marathon ended at around 6 p.m. when the shops were closing. It was another successful and fun ARMTA event!



Audience area at the Music Marathon

**Thank you, teachers and performers! We raised a total of \$1985.19 at the Music Marathon**



Photo Source: Courtesy of Nathene Arthur and Nadia Khlynovskaya

## ARMTA Calgary AGM & GM 2017 Summary

BY NATHENE ARTHUR, SECRETARY

### ARMTA Calgary Annual General Meeting, March 13, 2017

As Secretary for ARMTA Calgary, March was a very busy month. I was collecting reports from all the conveners and executive members and printing out multiple copies of the assembled reports into 40 booklets. It was exciting to see all that we had accomplished this past year. Sharon Carne, our Treasurer, was also super busy getting all her information ready. The room at First Church of the Nazarene was well set up. We had a fabulous speaker, Karen King, with a great topic “The Trooper and the Terminator.” Her presentation condensed her years of research on why some students are motivated to continue music lessons past their early teens, and why others drop out. But—as they say in show business—“if there is no audience, there ain’t no show.” We missed quorum by five members and the meeting was adjourned after 45 minutes.

### ARMTA Calgary General Meeting: May 15, 2017

We requested all members to send their RSVPs to ensure we had enough attendees. We had a greeting table where members signed in, had a chocolate (yum!), and entered the meeting room. This time, with 38 members signed in, we had quorum. Alicia Romero did a slide show presentation on the contributions of all the conveners, and we all enjoyed that. There were several important motions which were discussed and voted on, including the new quorum rules, Student Recital rates, election of new executive officers, and the approval of the 2017–2018 budget. This meeting was followed by the AGM for the ARMTA Endowment Society. We were adjourned at 11:30 a.m.



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## “You’re Not in Kansas Anymore, Toto!”

By **Nathene Arthur**

**B**eing familiar with the RCM and Conservatory Canada, both classical and contemporary, the new CCMC (Christian Conservatory of Music, Canada) idea was intriguing to me. As a church musician myself, with a background in vocal, keyboard and guitar, this new Conservatory was a surprise, full of new things. So I jumped in.

Their website, at [www.ccmcexaminations.org](http://www.ccmcexaminations.org), describes them as providing “...a comprehensive music curriculum and examination system setting the highest standard in Christian Music Education. It enables students to develop performance skills, musical understanding and biblical knowledge, which will equip them to contribute to musical life in the Christian church locally, nationally and internationally.”

Their 2012 syllabus lists voice, piano, guitar, bass and drum exam requirements, which include graded lists of repertoire, technical, ear and sight tests (as RCM and CCMC do). Then there are the additional areas: music theory, history of Christian music and Bible knowledge for which they have printed graded workbooks to help the students prepare. Students choose repertoire ranging from traditional hymns to online CCLI lead sheets, and can even compose their own pieces.

These resources are interesting and well-laid-out. They help the student to feel their repertoire in the light of a sacred setting...the CCMC calls that “being relevant.” I agree. They discuss how, when, why, and by whom music was used in the Bible, the history of the great hymns, and composers right up to today. There are games and puzzles related to all of the above. The students are asked to choose one selection at each exam and include the reason they chose it and how it speaks to them spiritually. Ornamentation and variations are expected and encouraged at all levels. It is open, creative and challenging at the same time. (It reminded me of studying jazz music, in that you never repeat that verse or chorus exactly the same way twice!)

As CCMC is just beginning as a Conservatory, they are offering eight progressive levels of exams. My estimation of these (at least for voice and keyboard) are listed in the brackets after each level: Primary 1 (Prep A & B); Primary 2 (Level 1); Elementary (Level 2–3); Junior (Level 4–5); Intermediate (Level 6–7); Advanced (Level

8–9); Associate (Level 10–Degree); Fellowship (Degree in Performance). There are no particularly scheduled exam times, it is more like the Conservatory Canada Flex Exams. (If a teacher has several students all at once, they will send out an Examiner.

As I look forward to my second year with CCMC voice and keyboard students, I am reminded of the energy and passion these students are pouring into these pieces. These are the songs they are performing in churches, at youth groups, in praise bands. The students are becoming the sacred music leaders of tomorrow, and they are doing it today. It is music they are actively involved in, and are learning to prepare it to a much higher standard. This new CCMC is a great tool for students who are homeschooled, and who attend Christian Schools. But it is also a great idea for students who look to perhaps play or sing in churches in the future as a source of income (fill in pianists, cantors, funerals and weddings, etc.).

I now have one entire shelf of books for all the vocal and keyboard levels. They are fun to play and sing through, fun to improvise on, and, well “inspirational.” Yes, Dorothy has travelled to a new land. But if you are a church musician, as I am, or have students who are performing sacred music (or want to prepare to) this new Conservatory is well worth looking into.

*Nathene Arthur (ARCT, RMT) teaches classical and contemporary idioms piano and singing students in Cochrane. She enjoys the variety of RCM, Conservatory Canada and CCMC, as they allow her students freedom to explore musical excellence, improvisation, composition and creativity in different genres, while measuring their achievements with the option of national level exams.*

## **ARMTA Mindfulness Workshop with Tina Thrussell, “The Feel Good Lady”**

**Sunday, January 14, 2018  
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As the co-founder of Best U Can B Inc. and the Shin Dao Institute, Tina Thrussell has been inspiring people to live with greater purpose, passion, love and joy in their lives since 2003. Her positive energy and contagious enthusiasm have earned her the reputation as “The Feel Good Lady”. She makes a positive impact on people's lives through dynamic, interactive engagement as a facilitator of seminars, workshops, retreats, and healing sessions; Mindfulness Trainer; Nia® Teacher; Personal Coach; Writer/Editor; Quest Master; International Inspirational Speaker; Master Hugger and Lover of Life!

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<b>Location</b>	St. David's United Church, 3303 Capitol Hill Crescent, NW	Steinway Piano Gallery, 76 Heritage Gate, SE
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