

MINUTES OF THE MEETING

South Fraser Branch of BC Registered Music Teachers' Association

Wednesday, June 19th, 2019

Northwood United Church, 10am

Attendees:

Helga Murray	Dianne Szarapka	Jennifer Condie
Leslie Chen	Eva Law	Catherine Bundt
Leah Lifton	Emma Shi	Carmen Roberts
Kevin Thompson	Paulette Nielsen	Andrea Mesana
Sylvia Leigh	Calla Strain	Colleen Branson
Maureen Hollins	Léa Tsui	Wendy Chan
Marlene Bartsch	Sharon Farenhorst	Alison d'Entremont
Esther Neufeld	Berva Warkentin	
Amanda Lee	Yvette Rowledge	

Welcome: New member: Dr. Emma Shi – piano (Surrey)

Minutes of the April 17th meeting are posted on our website.

Moved by Leslie Chen, seconded by Kevin Thompson to adopt the minutes as circulated.

Treasurer's Report:

Total General Account: \$27,861.73

Total Festival Account: \$6,259.37

Business:

1. Post-Festival Meeting Report: Maureen Hollins

Christy Kuettel, Jennifer Silva, Leslie Chen, Jane Hou, Dianne Szarapka, Sylvia Leigh, and I were at the post-festival meeting where we addressed the festival syllabus, entry fees, deadlines, duties, and the potluck lunch.

The entry fees have increased. Considering those of us who were present at the meeting, I think there was a good representation of folks that did agree on raising those fees.

Here are the updated amounts:

Preliminary \$25

Primary (Levels 1 – 3) \$28

Junior (Levels 4 – 6) \$30

Intermediate (Levels 7-9) \$38

Senior (Levels 10-11) \$45

Ensembles will reflect the same increase according to grade.

These are still below the national average. They are still lower than Kiwanis, for instance.

The program will cost \$5 per family this year. Participating teachers will receive a complimentary one. (There is ONE festival program for the entire festival.)

Now, what is important is there are new due dates for festival entries:

September 15th Festival Syllabus available online

October 15th Festival entry forms available online

November 25th Festival entry forms due! (\$10 Late Fee per entry past this point)

December 2nd Last day for LATE entries (with \$10 Late Fee per entry)

The hardest discussion was around volunteerism. How do we put a happy face on actually volunteering at the festival? Thanks to Marlene, she always shows me the positive perks of doing that volunteerism. We talked about how it really is a sign of pride that we are a member of this organization and we are proud of this group and the work it does, individually in our studios and collectively. We are really pleased about that. So to come and share that excitement over what we do is really important. Another reason Marlene and the group suggested that we volunteer is that it is professional development. When you are sitting there rubbing shoulders with not only your colleagues that find ways to do things, but adjudicators that bring your insights perhaps from a distance, there is professional development there. So, we encourage you to volunteer at the festival. If you are feeling good about volunteering, perhaps pass that on to somebody else, because I know that the folks that set up the ultimate schedule for sitting at the desk in the afternoon during teaching time, sometimes have a rather difficult time finding people for that role. So if we all kind of gave up one teaching

afternoon and pitched in, or persuaded someone to do that with us, I think it would help.

Regarding the potluck: We are NOT going to be confused on the potluck this year! We are having ONE potluck at the beginning of the festival. The food is going to be catered. So that's a sign for all those that volunteer at the festival to come together and have a party.

First morning of the festival week and the Saturday post-recital clean-up will become duties. Every time come the first morning of the festival week, we are always scrambling to try and get everything in order, and there is not enough people to help out with the set-up of the two rooms and everything else. So that will become one of the duties you can pick from... as well as the Saturday after the Celebration Recitals – there is a LOT to do, especially after the Junior Celebration Recitals. These will be on the online forms. Possibilities for volunteering!

2. Media Release Consent Form: Marlene Bartsch

The Media Release Consent Forms are available in hard copy here today so you can use it for your studio. You'll see that it has the BCRMTA emblem on it.

If you received the branch E-mail on June 14th, you'll see that there is a list of questionnaires, then there's the fee survey, and then the third blue button is the Media Release form. If you click on that, you'll see a copy that you can use for anything you're doing. You can give that to the parents and they can sign it. We will be having them at the festival as well. And then if it's the bigger provincial branch, then they can use it in their magazine. You can use it for your studio if you do social media or anything else like that. There are multiple uses for it. You can choose to give it to the parents to sign right away when they register at the beginning so you've got it on hand, or just individually when you need them. This media release consent covers videos, E-mail blasts, recruiting brochures, newsletters, general publications, websites or affiliates.

It is a real concern for the provincial council that this is taken care of. We cannot put pictures in our magazines or broadcast it in any way without the media release consent. So it's not just us that's on this. They had a long discussion on this at the provincial council meeting.

Once the parents have signed the form, just keep them to yourself. If at any point it's used for the branch (or anything), they'll maybe just ask you to take a picture of it and send it off.

Again, the form can be found in your E-mail from June 14th. Download it to your home computer. We will also put it on the website.

Discussion:

Our branch did have a Facebook Festival page this year. However, what we could do with it was quite limited because we didn't have the Media Releases. Christy was managing the Facebook page. She mostly took photos of her own students because she had permission. If we all do this, then we can have a lot more active social media presence.

For Canada Music Week, we will have to check with the teachers to see if their students have the media release consent forms signed.

If we as teachers get all our parents to sign this and make a list, then we could immediately inform the people at the event.

Every time we have a submission (for festival or for Canada Music Week), we can have a little box on there (like how we will for the online festival entry forms) – have a box and check off Media yes or no? – So we should do that for the Canada Music Week as well.

3. Professional Development:

1) Teachers Teaching: Kevin Thompson

Here are the dates:

1) Saturday, September 28 3:00-5:00 at Maureen Hollins' studio

(20 seats available; Maureen will use 2 students – one more junior-level and one more senior-level. Only 2 students, because she would like a lot of discussion. The topic is "It's All About the Thumbs.")

2) Sunday, October 6 3:00-5:00 at Helga Murrays' studio

(Kevin will be one of the teachers doing a demo.)

Hopefully the Saturday/Sunday mix will allow everyone to attend one session. You can attend both! Having these in our members' studios is also a more intimate and more natural setting for the students we will be working with.

We will cover different levels - beginner to senior. Ideas so far include:

- introducing new piece
- polishing a piece
- teaching ensembles
- technique ideas, including finger posture and gestures
- teaching memory security
- ear/sightreading

Any other ideas?

We will have the final details for you at the September meeting.

2) Alexander Technique Workshop: Jennifer Condie

Date: **Thursday, October 24th at 10am, here at Northwood United Church** (2 hours)

Alexander Technique and Teaching to Play the Piano

A workshop with Jennifer Condie and Gaby Minnes Brandes

With a focus on awareness, choice and efficiency, the Alexander Technique offers musicians and music teachers tools to be present and available for both self-discovery and instrument-related discovery as they work on their craft and art.

Here are some ideas we will explore:

- Understanding the relationship between the head, neck and back. How does that relationship impact tone and fluency at the piano?
- Learning to observe the body as a whole. What are we looking for when we observe students, and why does it matter?
- Awareness of habits that affect movement. How can we facilitate students' growing awareness and encourage positive change?

- How do we more accurately use what we see when we observe our students, so that we can provide them with meaningful feedback to enhance their learning?

This workshop will be done by me and Gaby, my Alexander Technique teacher. Gaby works with musicians, the Calgary Opera, Vancouver Opera School, flautists in Vancouver, and goes all over the place working with musicians.

We've been working together on how Alexander Technique principles might be useful to piano teachers and in particular, it's been with more elementary students, not with senior students, because most of the work that has been done on this has been on senior students or people that have had injuries. We've been studying how do we look at this, how does this contribute to how we see our early teaching...etc. It's like a different lens.

I'm really excited for the opportunity to share this with you because it's been really fascinating and exciting for me.

Come prepared to participate, explore your own awareness, and if you wish, take the opportunity to experience these ideas at the piano. It would be good to have people who would be interested in trying this out at the piano.

4. Canada Music Week Recital: Maureen Hollins

Canada Music Week is all booked. It is going to be **November the 24th**. There will only be ONE recital, so I will have to have a cut-off when I reach probably 30 - 35 entries. Our first entry so far is Kevin's quartet: piano, 2 violins and a cello playing Harold Birston's "You're the Best"!

If you think back over the past 3 years, it's kind of evolved that we've had a Composer-in-Residence. For example, we had our own Katya Pine one year. This year, we have Lorna Paterson with us! She began in Alberta and ended up at the Victoria Conservatory of Music. She was brought to my attention by Yvette.

Lorna has brought music with her today. She is now going to share some of her pieces with you.

Our guest, Lorna Paterson, shared and demonstrated her pieces with us:

I've brought some music from the very beginning. I started writing music in the 1990's for my children when they were playing piano. It's kind of evolved from that. And then I published my first book, *Just For You*, which is grades 1 to 3. The artwork is by my kids. I have brought enough copies for all of you, for free. I also put together *Just For You 2*, which is a mix of grades. In fact, it does have the Grade 3 piece, *Rush Hour*, in it. I don't sell these because that's owned by Frederick Harris. (I don't have as many free copies of these.) I've also brought photocopies of pieces, many of which I never sent to publishers. (E.g. a Grade 6-7 piece called *In Summer* – it's quite Impressionistic; adults like this piece; it's slow and kind of evolved into a waltz...etc. It's quite lyrical.)

If you'd like a copy of any of these (photocopy) pieces, I'd be happy for you to E-mail me and I can just send them to you. I now live in South Surrey. My husband and I retired there four years ago. We were over Kelowna before that; I worked there at the community music school. I started out composing contests at the school, and Canada Music Week was a big deal for us. The contest was sent out to kids in spring to write a piece – anything they wanted; the teacher could help them write it down. All the 5-year-olds could enter. We had different age category, and gave a cash prize for each category (like \$50, \$75 and so on). The prize was a commission to write a piece for the next Canada Music Week concert the following year. So these kids would have their pieces performed as the winners, and then the next year, the next piece they wrote was performed as a world premiere. Students were treated like professional composers, because they got a commission, and their name in the program as the world premiere. So it also perpetuated the contest, so more and more students would enter. It was a fun thing!

I think it's really important that students understand that Canada Music Week is not just about playing Canadian music; it's also opportunity to talk to a composer (find out that we are just regular people) and to learn from that experience and to communicate their thoughts on the pieces.

Lorna handed out her contact information on little pieces of paper.

Please take one if you are going to be teaching my pieces. Have your students communicate with me as they learn the piece! Maybe they have comments or questions (e.g. "Why did you call this piece *Swinging Apes*?" or "I think you should do *this*!" or "This part's really hard!") – this is good for me as a composer to find out what the students think, because it has to be accessible to them, not just to the teachers. I think my style, to sum up, would be a mix of traditional and sometimes contemporary. I like rhythm a lot. Some of the pieces are very rhythmic. Please do consider getting your kids to E-mail me. You can do it for them as a joint thing, or if you have questions -- e.g. "The metronome marking is too fast. What do you think?" I think it gets them interested in composing themselves, because now they have something to say about a piece that's been written by that person. I don't think it matters whether they play in the recital or

not; if they are learning a Canadian piece, they should still be part of that process. It's charming, the E-mails I receive: sometimes they'll videotape themselves playing, or they'll draw a picture about whatever that piece represents and send it to me.

I've been published by Frederick Harris for about twenty years now. A lot of the pieces are in the RCM Syllabus. Frederick Harris used to have the Composer's Libraries series, but they have discontinued them. Now they are doing "in-printing" on the RCM publishing. My books are now discontinued; they are out of print. So I am sending them to different publishers. In the meantime, I have copyright for all of them. You have my permission to photocopy them for this purpose for now.

Lorna talked about the photocopy pieces she brought, her books (*Just For You, Just For You 2, Pianimals, Just A Second, Safari, Too Cool* (duets)), and demonstrated specific compositions (*Bunny Hop, Waltz in F, Ostinato, Whale's Lament, The Loon, Amused, Fun House...etc.*)

5. Announcements: Helga Murray

1) House Concerts at Ocean Park Studio

Saturday, July 13th, 7:30pm

Concert: Wayne Lee, Violin and Juliana Han, Piano

Sunday, July 31st

Concert and Masterclass: Feng Bian, Piano

5:00-7:00pm Masterclass

7:30pm Concert

Wednesday, August 7th, 7:00pm

Concert: Matthew Foresi, Piano

Sunday, August 18th

Concert and Masterclass: Michael Noble, Piano

5:00-7:00pm Masterclass

7:30pm Concert

All tickets are \$25.00 and include refreshments after the concert. For masterclass participants, the pianists that are playing, the fee is \$75.00 which includes the concert ticket.

2) Reminders:

- 1) Please remember to complete the online questionnaire from your branch E-mail. This will help us better plan for the future.
- 2) It has been brought to our attention that there have been scam E-mails targeting our members. We will have to see what we can do about that.

Marlene Bartsch moved to adjourn the meeting.

Adjournment, followed by Luncheon.