



SRMTA FALL CONVENTION & AGM 2018 **Teaching Music: Staying Relevant in Today's World**

SASKATOON
Park Town Hotel & University of Saskatchewan

Friday, October 12, 2018

- 12:30-1:20 Mini recital/talk by Honens Competition Laureate Winner Nicolas Namoradze
Quance Theatre- U of S- (free to Convention registrants)
- 1:00 p.m. **Registration** at the Cedar Room, Park Town Hotel
Trade Show- Maple Room
- 1:30 p.m. **Welcome & Introduction**
- 1:45 p.m. **Maria Case-The Royal Conservatory of Music- Part 1**
The Royal Conservatory has been a leader in education for over 130 years and continues to evolve in response to the changing world. Join Maria Case for an exploration of recent initiatives, and an opportunity to have your questions answered. This guided tour of new resources and tools developed by the RCM to support the development of the complete musician will include: The Theory Syllabus, 2016 Edition, and Celebrate Theory series; Engaging Digital Apps that serve as valuable practice tools; Innovative online courses for students, and how to incorporate them into your teaching.
- 2:15 p.m. **Coffee Break & Trade Show** (Maple Room)
- 2:30 p.m. **Maria Case-The Royal Conservatory of Music Part 2**
- 3:15 p.m. **Break/Door Prizes**
- 3:30 p.m. **Janice Elliott-Denike:** During this centenary year of Debussy's death, Janice will give a practical, "hands-on" presentation about teaching his piano music, looking at specific pieces as well as an overall repertoire guideline. Bring your Debussy scores and a pencil!
- 4:15 p.m. **Break**
- 4:30 p.m. **Janice Elliott-Denike- Debussy Part 2**
- 5:15 p.m. Supper break
- 7:30 p.m. **Concert Event:** Convocation Hall- Peter MacKinnon Building (U of S Campus)
The SRMTA and the SSO are proud to present a recital featuring the brand new 2018 Honens Piano Competition Laureate Winner Nicolas Namoradze. The Honens Piano Competition takes place every three years and is considered one of the world's most prestigious events of its kind. Honens prepares its Laureates for the rigours and realities of professional careers in music and creates opportunities for growth and exposure. The annual Honens Festival is one of Canada's premier piano events.

President's Reception to follow at the Park Town Hotel- Presidential Suite



Saturday, October 13, 2018

- 9:00 a.m. **Brainstorm Session: “You Tube vs. You Teacher”.**
Why would a student choose to learn a piece of music from one of us rather than the internet? (Facilitator- Michelle Aalders)
- 9:30 a.m. **Dale Wheeler: “Teacher Know Thyself”**
How do our teaching practices contribute to our personal growth and ongoing professional development. Explore how our studio environment, lesson procedure and analytical and diagnostic skills contribute to our success as teachers, and as a result, the success of our students.
- 10:30 a.m. **Coffee Break & Trade Show** (Maple Room)
- 10:45 a.m. **Dale Wheeler: “Do You Hear What I Hear” Teaching Students to Listen.**
One of the major tasks facing a teacher is getting students to listen to themselves. The main difficulty is in teaching WHAT to listen for–the HOW to listen comes later - strategies for helping students to become better listeners.
- 12:00 p.m.-
12:45 p.m. **Luncheon**, Cedar Room
- 12:45-p.m.
1:45 p.m. **Annual General Meeting (AGM)-** Cedar Room
- 1:45 p.m. **Karen Gerelus: “It’s Not You, It’s Me”**
Teachers often wonder why students quit piano lessons. This study is the first to use Self-Determination Theory to assess levels of motivation in piano students and also analyzed seven predictors of student attrition. This session will take the inverse of the dropout results and offer recommendations on how to retain students.
- 2:45 p.m. Coffee break/trade show
- 3:00-4:00 **Mary Joy Nelson- “From Bellini to Belt”**
This presentation will focus on a specific branch of Contemporary Commercial voice: the female belt voice. Classical pedagogical approaches will be compared and contrasted with those used to train the female belt voice, including similarities in breathing, posture, registration, tone quality/resonance, and range. The benefits of cross training for both the musical theatre and the classical voice student will be addressed. For the recital portion of the presentation, a performance of song selections will allow the listener to compare and contrast aurally the various sounds and approaches in classical and musical theatre singing described in the lecture.

