

# CFMFTA

# THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

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## FROM THE PRESIDENT'S DESK

*VIRGINIA HEINRICHS*  
Time - Webster's defines it as "a period during which an action or process continues" or "the period when something occurs" or "a period set apart in some way". By the time you read this it will again be time to prepare for recitals and exams and perhaps even plan a summer vacation. It will also be time for me



to complete my term as president of our organization.

Perhaps it is also a good time to stop and remind ourselves why we chose to become music teachers. Tim Lautzenheiser in his book *The Joy of Inspired Teaching* says "It is easy to forget that teaching music is more than preparing for a concert...teaching music is about preparing our students to live life. Music is much more than memorizing data that will be measured by a test. Music is not a matter of choosing answers on a multiple choice examination, but rather it provides the opportunity to learn an artistic vocabulary to express the creative mind. The challenge is great; the positive benefits are infi-

nite." Henry Brook Adams says "A teacher affects eternity; he (she) can never tell where his influence stops" - a statement that is both exciting and frightening. My contact with many of you reassures me that music education is indeed in good hands. Your enthusiasm, dedication and talents are an inspiration to both students and colleagues.

I would like to thank you, the members of CFMFTA for your friendship, encouragement and inspiration. It has been my privilege to meet many of you by attending your provincial conferences and to receive your letters and telephone calls. Convention 97 in Montreal will provide a wonderful opportunity to share ideas, enjoy wonderful music, renew friendships and rekindle enthusiasm.

Norman Vincent Peale says "Think enthusiastically about everything. If you do, you will put a touch of glory in your life. If you love your work with enthusiasm, you'll shake it to pieces. You'll love it into greatness, you'll upgrade it, you will fill it with prestige and power." See you in Montreal.



## VICTORIA CONSERVATORY OF MUSIC PIANO SUMMER SCHOOL

The Piano Summer School at the Victoria Conservatory of Music will hold its fifteenth annual session from June 30 to July 19. The intensive three-week program offers lessons, classes, ensemble work, frequent performance opportunities and more.

A typical student schedule includes daily masterclasses, weekly private lessons, scheduled practice time, duet rehearsals, lunchtime guest recitals and other events, and many chances to play in casual or formal recitals.

Students can also take many optional courses: Theory, Ear Training, Sight Reading, Composition, Concerto / Trio Preparation or Performance, Jazz and Popular Piano, Singing, Music Therapy, and others. Practice

Supervision, a popular option, gives students the professional guidance of a qualified instructor in developing efficient practice habits.

Directors Susan de Burgh and Arne Sahlen head a distinguished faculty including pianist Allen Reiser, soprano Catherine Lewis, composer David Glenman, and many others. The Summer School experience can enhance and accelerate the year-round learning process, refine practice and performing skills, and provide a full range of varied musical experiences for students of all ages and levels.

Two regular Summer School features promote Canadian music. The Jean Coulthard Composing Competition invites entries from

beginning or experienced composers of all ages. The awards include commissions to compose for next year's Summer School. Composers' Day — on Saturday July 12 this year - will feature Commissioned Composer Imant Raminsh in a full program of discussions on composing, premières of new Canadian works, Canadian music displays, Coulthard Competition awards, and the annual Composers' Day recital of Canadian music.

The Piano Summer School registration deadline is May 5. Accommodation can be arranged. For more information, contact the Piano Summer School c/o Victoria Conservatory of Music, 839 Academy Close, Victoria BC V8V 2X8. Phone (250) 386-5311, Fax (250) 386-6602.



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## GREETINGS FROM ACROSS THE COUNTRY

### ALBERTA

BY GLORIA GILLETT

Greetings from Alberta! It has been a long...snowy winter, ideal for practicing and expanding our musical knowledge. We have had a multitude of opportunities for teachers and their students to be challenged through performance and competition, workshops, recitals and festivals.

Many Calgary members were deeply involved with volunteer activities for the Second Esther Honens Calgary International Piano Competition, November 6-23. Other November highlights included the Vladislov Kovalsky Recital and Masterclass and the Royal Conservatory of Music Silver Medal Awards Ceremony for the province. The October 1997 Alberta Music Conference committee under the direction of Priscilla Ling and her co-chairs Lai See Chan and Vivien Lee have confirmed lieder expert Harold Heiberg from Texas and Schubert expert Tom Plaunt from Montreal as clinicians. The annual C3 Concerto Competition in March gives city-wide instrumentalists the opportunity to play their concert with the Civic Symphony. This year's winners were Irene Wong, teacher Dale Jackson; Simon Morin, teacher Dan Morin; Laura Motchalov, teacher Edmond Agopian; and Young In, teacher Marilyn Engel. The provincial round of the Della Pergola Voice Competition was held in Calgary on March 16, with nine competitors performing. Adjudicators were Alan Monk, Marnie Patrick Roberts and Phillip May, all of Calgary. Trina Bulych of Calgary, student of Elaine Case, will represent Alberta at the finals in

Montreal this coming July.

Edmonton Branch continues to thrive. February's General Meeting featured Lyn Brown from the Kiwanis Music Festival Committee, and then a lively round table discussion of the following topics: 1. How do you see the study of music as life enhancing? 2. With so many different directions and choices of ways to go, how do I decide which approach to use for each student? 3. Describe your complete fantasy lesson. A Music Educators' Committee has been newly formed to reach out to the community at large. Its emphasis is on explaining the importance of music in everyone's life and encourages ARMTA members' involvement and commitment in carrying out the mandate of our Association. The quality of musicianship was outstanding in our Northern Alberta Concerto Competition held in January. Winners were: Intermediate Strings - Justin Lee, violin and Matthew Woolsey, cello (tie); Woodwinds - Susan Rostoker, flute; Senior Strings - Rachel Lee, violin. On a sadder note, Edmonton Branch misses Bob Pounder, who passed away December 18, 1996. He was a friend to all, a highly respected colleague, a longtime Branch member and CFMTA Honorary President.

Fort McMurray is planning a music exchange in June, while Lethbridge is preparing for their second annual "Kamp for Kids", a summer piano camp to be held at the University of Lethbridge.

Medicine Hat recommends having some recitals with themes to make the events more enjoyable and less formal. For their Valentine Recital, everyone was asked to wear something red.

ARMTA member Dr. Milton Schlosser of Augustana University, Camrose, performed "A Tribute to Schubert" piano recital in Red Deer on January 31. The concert hall was packed and many attendees took the opportunity to

participate in his "Arm Weight" workshop the following day. Profits from this successful fundraiser go to Red Deer's 1997 Scholarship Awards.

Congratulations to the Manitoba Registered Music Teachers' Association and members Jean Broadfoot and Dr. Lorne Watson, 1996 recipients of the Prix Manitoba Award.

Have a wonderful summer! Hope to see you in Montreal.

### MANITOBA

BY NANCY NOWOSAD

MRMTA is bursting with pride! Our organization was recently presented with a "Prix Manitoba" Award by the Department of Culture, Heritage and Citizenship in recognition of outstanding contributions in the arts. As well as winning the distinguished service volunteer organization category, two of our members were recipients in individual categories. Jean Broadfoot was honoured for distinguished service in the vocational category for her 57 years of developing and maintaining high standards of music education and performance in Manitoba, and Dr. Lorne Watson received the award in the category of education and communication for 50 years of leadership in the development of music education in Manitoba. The fourth category, that of project, was awarded to the Winnipeg Symphony Orchestra for the duMaurier New Music Festival, which showcases the musical achievements of emerging Manitoba and worldwide artists and composers. All winners received a limited edition print of the "Great Gray Owl Family" by Manitoba artist Eddie Coblness.

#### In other news...

The 8th Annual Pianothon/Musicthon is underway as I write. Last year \$7,600 was raised for Variety Club Special Arts Programs in Day Cares and for Music



Therapy group sessions, bringing the total raised in seven years to over \$42,000! It's a wonderful event - "Kids Helping Kids".

Winnipeg Branch held workshops on "The Art and Business of Accompanying" and "The Colours of the Pipe Organ". The Canada Music Week Concert scheduled for November 17 had to be canceled because of a big snowstorm (they have to be big here to warrant canceling anything!). It was rescheduled to the end of January, and although there were changes, it was still a great concert. Scholarship series auditions were held in February, with the semi-finals and finals scheduled for April and May.

Brandon held a 60th Anniversary Tea in December. Two charter members were present, and archival material was on display, including minutes of the first meeting and a book with signatures of the original members. To commemorate the occasion, a new book was started with signatures of the members present at the tea.

Southern Manitoba looks forward to concerts by Andre LaPlante and classical guitar duo Robert Kubica and Wilma van Berkel in March.

We in Manitoba hope that spring comes very gradually this year. We have so much snow that if it melts in a hurry, well...wave to us as we float by! Cheap transportation to the Montreal Convention? Hope to see you there.

## ONTARIO

BY CAROL ANN BRUMPTON

Greetings from Ontario where many of us are still feeling the excitement of our weekend together in Toronto — the location of our Annual Meeting, Awards Luncheon and Competitions in conjunction with our Council Meetings.

The festivities afforded the perfect opportunity to launch the **Diamond Jubilee Collection** of our members' compositions from across the country. The book was well received and will be available at the CFMTA Convention in Montreal as well as through Waterloo Music Company. Thank you to Hugheen Ferguson for guiding this project to its exciting completion. Valerie Lloyd-Watts of Kingston will perform the works for a CD recording that will be available in time for the Convention.

A number of individuals were

honoured at our Awards Luncheon this year. Receiving the Special Teacher's Award as a recognition for excellence in teaching as well as involvement in ORMTA were the following: Margaret Alcock, Mira Bulat, Gwynneth Canfield, Eileen Dederer, Elsie Drygala, Carol Gazeley, Irene Prince Hugill, Shirley Knautz, Mary Elizabeth Mackey, Elizabeth Martel, Mary Mitchell, Anita Phillips and Pauline Warnica.

For the first time, four branches tied for the increase in membership award: Belleville, Niagara Falls, Simcoe and Welland-Port Colborne.

The Citation Trophy was awarded to Etobicoke-Mississauga Branch.

Honoured guests included some of our scholarship donors - Rob Barg, Yamaha Canada Inc.; Kevin Moffat, Ontario Guild of Piano Technicians; Frances Balodis, International Director of Music for Young Children; and Maurice Roche, administrator of the Court Stone Memorial Fund.

Our Competitions adjudicators were also present with us at the luncheon. Rosemarie Landry, Marietta Orlov and Ralph Elsaesser made some very difficult choices from the capable young musicians who performed in our three competitions. These are the successful candidates: Provincial Student,

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Instrumental – 1st: Daret Zusk, Greg Butler, teacher; 2nd: Ben Seyler, Shirley Hawkins, teacher. Provincial Student, Vocal – 1st: not awarded; 2nd (tie): Carolyn Chong, Marie Moir, teacher and Alison Frey, Irine Illic, teacher. Young Artist – 1st: Christine Vanderkooy, Boyd McDonald, teacher; 2nd: Lilian Lee, Anita Phillips, teacher.

For the first time, the **Esther Su Memorial Scholarship** was awarded to students who, at the adjudicators' choice, showed special promise. This living legacy was offered as encouragement to Maran Stern and Rory McGlyn, both vocalists from Ottawa.

ORMTA is very fortunate to have the continuing support of the Ontario Arts Council for our Workshops Programme. We are also grateful to the many branches and individuals who have added to our scholarship funds this year.

Many of us are looking forward to the CFMTA Convention in Montreal. Council continues to plan for our Provincial Conven-

tion scheduled for March 8 - 15 1998 in London, Ontario. You are all cordially invited. Watch for more details in your next issue of *The Canadian Music Teacher*.

## NEW BRUNSWICK

BY ELIZABETH ARMOUR

Hello from New Brunswick, where signs of spring are in the air. At this writing, teachers in New Brunswick are preparing students to perform in the many local festivals taking place in April and May across the province.

The Provincial Music Festival Finals will be held in Moncton this year on June 6 & 7 at the Université de Moncton.

NBRMTA Council held its winter meeting on February 8. Stella Goud advised us that the Atlantic Young Artists Competition will take place April 19 & 20 at Acadia University, Wolfville, NS.

Our NBRMTA Annual Meeting is slated for June 14 in Moncton.

In Fredericton, the 4th Annual New Brunswick Summer Festival will be held August 20 - 23. This successful festival has received national recognition for its innovative programming and top quality performances. Each festival features two composers - one well-known, and the other less known. The 1997 festival will feature two Czech composers - Dvorak and Martinu. Performers include Martin Beaver, violin; Wendy Nielsen, soprano; and Robert Kortgaard, piano.

Hope to see you in Montreal.

## NOVA SCOTIA

BY MICHAL KING

Greetings from Nova Scotia!

February once again slipped by quickly with the annual Kiwanis Music Festival held in Halifax, featuring 8000 participants in 425 classes. Students were selected from this festival to compete later in June at the Provincial Music



## Come to an Artistic Retreat in Whistler, British Columbia!

The Coquitlam / Maple Ridge Branch of BCRMTA is planning an artistic retreat in **Whistler, BC, July 22 - 25, 1997.**

Sessions are designed to draw from a cross-section of artistic endeavours, including:

- ◆ *Drama Experience*
- ◆ *Alexander Technique*
- ◆ *Musical Interpretation and Appreciation*
- ◆ *Choral Experience*
- ◆ *Relaxation and Movement*
- ◆ *Piano Artistry*

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*It's not too late to sign up for this unique summertime musical experience.*

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*Application Deadline extended to May 6*

Festival to be held in Truro, Nova Scotia. Among the seniors selected are pianist Thomas Champagne, winner of the Piano Rose Bowl, and soprano Elizabeth Hill, the Voice Rose Bowl winner, as well as violinist Megan Bain. Juniors chosen were pianist Ian Robert, vocalist Leah Johnston, violinist Marc Djokic, who was the Strings Rose Bowl winner and flutist Meghan MacKay.

A new trophy has been established by the Halifax Chapter to be presented annually at the Gala Concert of the Kiwanis Music Festival. The winner this year is Sarah Hamilton, piano and recorder. Her teachers are Lydia Aquino and Priscilla Evans. Valley Chapter also sponsors the Most Outstanding Pianist Award, offered every year at the Kings County Music Festival.

A penny-auction plus dessert was held at Provincial President Marjorie Foxall's home in January, and in February the Halifax Chapter hosted the St. Cecilia Concert featuring Walter Delahunt, piano.

Dartmouth Chapter members went as a group to see *Two Pianos - Four Hands*, a must for any music teacher, a spent a hilarious evening together. We highly recommend the experience! Also, Judith Wright, Alexander Technique teacher, gave us a workshop, with plans for three more sessions.

Eight applications have been submitted thus far for the Young Artist Competition to be held April 19 & 20 in Denton Hall, Acadia University, Wolfville. The winner receives an Atlantic Concert Tour in the fall of 1997.

Anne Crosby, president of the Valley Chapter is the new editor of *Arabesque*, our provincial newsletter, and she has done an excellent job with the first edition, keeping us all updated on news, especially the convention, which the Valley Chapter is hosting in June.

Our annual Scholarship Competition has been given a 'facelift' this year to encourage more teachers to

get their students actively involved and to create more public awareness of this event. Instead of submitting a tape only of Baroque, Classical, 19th century and 20th century music for judging, the participant can give a live performance in front of two judges this year for the first time, with a receptive audience. We'll be very interested to see the outcome of this change.

Phoebe Hansen, NSRMTA members, continues to host a group of ten members who meet six or seven times a year to play all kinds of music, elementary to advanced, including duets, duos, solos and original compositions. There's lots of laughter, fun and encouragement as members share their experiences as teachers.

Valley Chapter has established a bursary for deserving students to help pay for their music lessons. Half of donations received at the Music Club Recitals is contributed to this fund.

A scholarship fund has been established by Past President NSRMTA Janet Leffek for young teachers under the age of 40 to assist with registration costs to conventions, seminars or professional development courses.

## NEWFOUNDLAND

BY SHEILA HEWLETT

The NRMTA closed off the old year with a Christmas luncheon on December 18. Our executive meeting on January 3 and general meeting on January 8 were the first events in 1997 for the NRMTA.

In February, a masterclass conducted by Dr. Maureen Volk with students ranging in ages from ten to adult was a wonderful success. Dr. Volk's musical expertise and sensitivity were of great assistance to students and teachers alike. Through the use of metaphors and a lovely sense of humour she was able to achieve the desired musical effect with each student and at the same time to draw the audience into the process. Her

comments to each student were appropriate for the age and the technical level, and thoughtfully conveyed positive observations about each performance. The response to this event has been very encouraging and we hope it will be the beginning of a masterclass series.

Our winter recital on February 9 featured 26 piano and voice students and gave them an opportunity to perform in a non-competitive atmosphere. Organized by Judy Furlong Snedden and Martha Couch, the recital was most enjoyable and well received.

May is shaping up to be a busy month for our association. The scholarship recital named in honour of Dr. Andreas Barban and Dr. Ignatius Rumboldt is being organized and will be held early in the month. It will be an evening of outstanding performances, with scholarships awarded in recognition of the top musical achievements. Each year the number of applicants grows and over the last six years the competition has been won by singers, pianists, violinists and flautists. It is a unique opportunity for students of all ages to come together and perform a complete programme of their own choice.

A Teachers' Recital on May 4 is being planned. This brainchild of Kathleen Parsons is in response to the financial demands put on the Association to send three vocalists to the CFMTA competition in Montreal in July 1997. These students are all presently studying at the opera school in Toronto - Shelley Neville, Arlene Simmonds and David Pomeroy. Kathleen has contacted teachers personally to determine their interest in performing in this concert. The response has been very enthusiastic and reflects the spirit of good will and unity in supporting these young performers. The NRMTA will also be represented in the piano competition by Thomas Yee.

Best wishes to all our colleagues across this country, as another busy semester unfolds.



## LEARNING MUSIC FOR THE PIANO

### AN ESSAY ADDRESSED TO ADVANCED STUDENTS AND THEIR TEACHERS

#### PART 3 OF 3

BY LEONARD ISAACS

*Parts one and two of this series of essays appeared in the April 1996 and December 1996 editions of The Canadian Music Teacher.*

Another composer often very badly served, both by concert pianists and students alike, is **Debussy**. An idea has grown up (and is not yet dead) harking back to years and years ago that because some art critic in 1874 slightly dubbing one of Monet's paintings "impressionistic", and, about 30 years later a music critic applied the same term to something Debussy had written, now *all* of Debussy's music is said to be "impressionistic" and vague; so, seemingly, you may play it out of time and just ignore everything the composer asks of you! This is patently ridiculous and no one would ever admit to such an attitude. But that is what they do, none the less. Before 1894 (the year of *L'Après-midi d'un Faune*) Debussy's music, at least the piano music, was not impressionistic. The arabesques and the Suite Bergamasque are not "impressionist music", nor yet "Pour le Piano". It is true, of course, that a lot of his music is indeed picturesque and descriptive (though not photographic) but it is *precise*. Take a look at any one of his scores - even the simplest piano piece like "La Fille aux cheveux de lin" - and see how carefully everything is marked. He writes quite correctly with a recognizable time signature (and often tonality too); he puts

rests where he wants them; he marks tempo changes meticulously, only he uses the French "cédez" instead of "rall."; he puts "a tempo" exactly where he wants it; and his dynamic markings are very clear too. So is his use of staccato, which he writes in himself. So what is vague about *that*? Why are people *so* careless with his music? Get some old recordings of Debussy's orchestral music made under conductors Pierre Monteux or Ernest Ansermet (or Inghelbrecht or Charles Munch) - *L'Après-midi*, *La Mer*, *Nocturnes*, *Images* and hear the vitality and the *precision*. Then, I think you'll want to reproduce his piano writing equally vitally. It is marvelous writing, too, as is Ravel's, full of new sounds to come out of a piano. But, the player of this music has to be as meticulous in his approach to the keyboard as the so-called "vague impressionists" were in their writing of it.

A student will find that he is asked to make sounds of a kind that no previous composer has asked for; he will find that *both* pedals are integral parts of his technical equipment, that he needs a very quick-moving and subtle right foot and a very quick ear. Indeed, the use of the pedals is almost implied in the way the music is written; and they are both used for colouring. You will have to get out of thinking the "soft pedal" is something to avoid. Debussy's dynamics need every

possible quiet nuance, down to an almost inaudible whisper. The subtlety of pianissimo gradations is something at which one can work for the longest time, with great pleasure to oneself and advantage to the music. Debussy's "bell sounds" and his "water sounds" are a never-ending source of delight to the interested player.

You will also find that you need to learn some French if you don't already know some. Debussy wrote all his more subtle directions in his own language and one ought to want to know what he is saying. Why not? No one ever questions Mahler's right to cover his scores with directions in German, and a student will probably go to the dictionary to look up what "Schalltrichter auf!" means. So, why not with Debussy and French - particularly in Canada? Robert Schmitz's fine book on Debussy's piano music (Dover) gives the sources of many of his pieces, and Edward Lockspeiser (Cassell) gives others. Also, there's the opening chapter of Constant Lambert's great book *Music Ho!* (Pelican). Get to know something about this colourful composer whose music has influenced pretty well every other composer of note in the 20th century. And, in doing so, find out about the poetry and art of late 19th century France. You will find it rewarding. It is really impossible (as well as silly) to try and play, for instance, "L'Isle joyeuse" or "Les sons et les



parfums tournent dans l'air du soir" without knowing anything about Watteau or Daudelaire, or "La Fille aux cheveux de lin" without trying to discover the origin of the title. I've always been astonished at the almost total lack of curiosity which I've met over and over again. Why not at least take the trouble to buy a French dictionary? Isn't it worth the trouble? If not, you can't be much of a musician.

Ravel was a more objective composer than Debussy. It has been said that Ravel was the "classicist" and Debussy the "romantic", in spite of the obvious romanticism of many of Ravel's compositions. Certainly you find fewer delicate French directions in his music than in Debussy's. Just the same, titles like "Noctuelles" or "Alborada del Gracioso" (Spanish, I grant

you!) do need a bit more explanation than do words like "Intermezzo" or "Waltz". Yet time and again in festivals or workshops I have found students, of quite varied ages, who had no idea what the title of the piece they had prepared means. I find that sad and unintelligent - and very lazy, too! I think that the music of both Debussy and Ravel deserves the same kind of interested scholarship upon which to base a performance as is given to the consideration of ornamentation in Bach or Mozart, or to the authenticity or otherwise of a Chopin or Beethoven text. Also, this music of Debussy can act as a wonderful mind-broadener.

In some ways, Schubert is perhaps the hardest of the lot for a younger player. The music *seems* easy of approach, but this is deceptive. There are very few pieces by Schubert which "play themselves". An exception, up to a point perhaps, would be the Impromptu in B-flat. The difficulty is that an apparently simple facade often hides an emotional content which is far from simple. This is a Schubertian trait which is found throughout the songs and chamber music too; his very innocence makes him vulnerable to insensitive treatment or to casualness. I've come to the conclusion that, unless a *born* Schubert player, a student may need to be an adult - even an elderly one! - before being really ready to tackle a Schubert sonata or some of the less easily approachable pieces like the Impromptu in C minor, Op. 90 in F minor, Op. 142 or the late Klavierstucke. It is perhaps only later in one's life that one realizes that there is *never anything* trivial about him.

I think most pianists would benefit greatly from listening to the recordings of Schubert made by the Amadeus String Quartet, or by any singer who had Gerald Moore as accompanist. The clue

to tempo is to note that to Schubert the word "moderato" really *meant* at a moderate speed. This word is found in the tempo direction of the first movement of almost all his piano sonatas and should be taken quite literally, especially with rather "inward-looking" works like the A minor, Op. 42 or the posthumous B-flat.

Liszt was not only a composer, but also an arranger and transcriber (as well as a conductor). Many of the song-transcriptions of, for example, Schubert and Chopin are well worth playing still. But I suppose that most pianists will want to play original Liszt once their techniques are up to it. Only, please do go for his *good* music, not just for those overblown and tawdry pieces of theatrical humbug, — the Hungarian Rhapsodies! Two of them (Nos. 9 and 12) are worth playing if you have a virtuoso's technique; but then, if you have *that* sort of technique, you might as well manage the Dante Sonata or the B minor (his greatest piano work). Look in the "Years of Pilgrimage" — there's much beautiful music there — hard enough for anyone. You will find that behind his melodramatic or religious masks, Liszt was a deeply musical person, with a most inventive mind. One should not simply concentrate on his less worthy efforts. Look at a few of the easier things he wrote, such as the Valses oubliées, or "Eclogue" from the "Swiss Year of Pilgrimage". In addition, there are the Bach organ transcriptions which, along with those by Busoni, allow the pianists into the organists' world.

Now, I want to go back to J.S. Bach. Why is it so often assumed that he didn't, or couldn't, write down what he meant and what he wanted? He both could and did, and there has been rather too much editing. Bach was a highly practical musician, and he knew *all* the tricks of the trade. It is true that one does need to know something about performance practices and conven-



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tions of his time; that a "black" page of music (i.e. with many 16th and 32nd notes on it) is going to be *slow*; that a time signature had some real meaning and wasn't just a random affair. "Alla breve" (or what is sometimes horribly referred to as "cut time" – *what* has been cut?) meant a two-pulse instead of a four-pulse beat, if there were four quarter notes in a measure. He also used the sign where there were four *half* notes to a measure (the Fugue in E major, WTC Bk.II, and certain choruses in the B minor Mass). Though there's no exact speed indicated, one can draw the conclusion that the pace for such pieces will not be as slow as it might have been were it labeled 4/2 or 8/4. Bach's tempi are in fact *not* all slow for his fugues. It is a prevalent idea (and not only in this country) that "fugues are solemn". Not necessarily. Look at all those jolly fugues in the WTC, and some of the organ fugues too. It is also true that the time signature 3/8, with Bach, usually signifies a three-pulse rather than a one-pulse (the exception being the C# major Prelude in WTC Bk.I, which is a virtuoso clavichord piece).

An interesting and not unconstructive comparison can be made between tempi of pieces with

the same time signature in the B minor Mass and his secular works. The tempi in the WTC, F major, Bk.I and B minor Bk.II, the organ Toccata in F, the last movements of the violin Concerto in E and the clavier Concerto in F minor are all *roughly* the same; it follows that 3/8 had a certain significance for Bach. The more one knows of his music, the more considerations of one sort and another come into one's mind. One thing is certain – as a composer he was not an undifferentiated tortoise! One can find *humanity* in all his music via its tempo and melodic quality. Have you realized what good *tunes* Bach wrote? I think his mental bias was towards singability; after all, he spent his life dealing with choirs. If you aren't sure of a tempo, try singing the bit that's causing the trouble and see how it suits the voice. Tovey suggests that as a good way to determine the tempo in the WTC – and for pianists, another good idea is to imagine bowing or blowing it.

If you are playing Bach on a piano, use the instrument as a *piano* and *not* as an imitation harpsichord. That means that you will have to use a modicum of pedal. And why not, pray? You aren't *playing* a harpsichord; if

you *were*, you would certainly use all of it, with the available stops and couplings. So why rob the piano of half its character and risk the music becoming desiccated on the grounds that the harpsichord didn't have a sustaining pedal? No, but it had far greater sustaining power in its strings than a piano. So, if you're determined to be a pedant, you will get rather bloodless results. I have found the best guides to Bach-on-the-piano are Angela Hewitt and Edward Aldwell; they are always musical and hardly ever "scholastic". Of course, in the end one has to acquire one's *own* convictions.

Altogether, by now I am sure you can see that a great deal of thought can, and should, go into the preparation of almost any piece of music. None of this thought process will make your work any less interesting, and it *should* make it more rewarding and more successful. And in the end, your playing will be much more like the composer himself. Styles will begin to differentiate themselves. I cannot stress too much the value of knowing more of any composer's work than just the piece one is learning at the moment. For example, suppose one is in the process of learning Beethoven's Sonata in A-flat,



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Op. 26 (the "Funeral March Sonata"), would it not be worthwhile to find out, and hear, what else he was writing about the same time? And what light might that shed on the Sonata? One would find that the almost exactly contemporaneous works are the two Sonatas Op. 27, the Violin and Piano Sonatas Op. 23 in A minor and Op. 24 in F (the "Spring") and the big string Quintet in C Op. 29. *Already written* were the first three Piano Concertos, the First Symphony and the Septet, and all six of the Op. 18 String Quartets. He was about to embark on the Second Symphony, and his deafness had not yet overtaken him. Does that sort of knowledge not put one's own work into perspective? Thus also, one gets to know a lot more about Beethoven's music.

There is another aspect of learning and building up a repertoire: do not be content with the absolute minimum you can "get away with". For instance, for how many of you does "Grade Ten" mean just the five pieces and two studies necessary for the examination? There are 15 three-part Sinfonias of Bach – how many will you learn? Only one? And, only one pair of movements from one sonata of Mozart or Beethoven? Will you complete the learning of the whole sonata? And, only one Chopin Mazurka or Waltz? That would be pretty poor, yet that is what is apt to happen, isn't it? Is it really good enough to make you into a musician? I do not think so. (A *musician* can also be an amateur – not make his actual living at music, but playing for his own pleasure). If you're prepared to seek so little, will the actual preparation be thorough?

If music is a language for you, you'll want to take a bit more trouble. If it's not, then a bit more trouble might cause it to *become* a language, and not just a job for which approximation

suffices. Approximation is anathema to any serious-minded artist.

And finally, do not, *not* learn from gramophone records or CDs; you would thus be simply a copy-cat, reproducing someone else's performance, stylistic errors and all, if there are any. You will not be playing from knowledge. When you really *know* a piece, then by all means do listen to so-and-so's recording of it; you should know enough about the piece to be able to assess the recording's value. Don't just imitate someone else's version; that way your style never matures and your mind atrophies. Be your own person, not a shadow. Consider that the mere fact someone has recorded a certain work does not prove the stylistic authenticity of the performance. When you *do* decide to listen to a recording, be very selective in your choice of artist – don't just get any old recording out of the library; ask for advice. There are still people around who actually *mind* how Chopin is played!

One really valuable use for recordings I do suggest. Through them, get to know what a composer's *non*-piano music is like. If you want to play Bach, get to know the Brandenburg Concertos (No.5 includes a terrific keyboard part), some of his choral and vocal writing, the Orchestral Suites, the two solo violin Concertos and the wonderful one in D minor for two violins.

You should know some of Haydn's string quartets and symphonies, you should become acquainted with some of Mozart's "Ten Celebrated String Quartets" the string quintets, and some of the symphonies (say, Nos. 29, 35, 39, 40 and 41). You really should know Beethoven's nine symphonies (not just the "V-sign" and "Joyful, joyful"), and some of his chamber music too.

There are composite chamber works for strings-plus-wind by

Mozart, Beethoven, Schubert, Strauss and so on, well worth your knowing. Then, there is all the chamber music involving the piano. Besides sonatas for piano and one instrument by almost every reputable composer, there are trios for piano, violin and cello by: Haydn (31 of them!), Mozart (seven, including one for piano, viola and clarinet), Beethoven (five, plus one for piano, cello and clarinet), Brahms (three for piano, violin and cello; one for piano, cello and clarinet and one for piano, violin and horn), Schubert (2), Mendelssohn (2), Schumann (3), Dvorak (4), Smetana, Arensky, Tchaikovsky and Ravel.

There are piano quartets (piano, violin, viola and cello) by: Mozart (2), Schumann (1), Brahms (3), Fauré (2), Beethoven (1), Mendelssohn (3) and Dvorak.

There are quintets for piano and string quartet by Schumann, Brahms, Dvorak, Fauré (2), Franck, Elgar, Ernest Bloch and Shostakovich.

So, you have an immense choice! At least *some* of this wealth of marvelous music you should get to know. (I neglected to mention Schubert's "Trout Quintet" for piano, violin, viola, cello and double bass). Try not to learn your piano music in a vacuum. Go on, pianists – don't be content with superficiality!

Here are six precepts:

- Learn what's *in* the copy – not what isn't.
- Learn it *accurately* and *do* it.
- Learn to look beyond the printed notes for sense and meaning.
- Learn to differentiate between tempi, styles and periods.
- Learn some French and/or German.
- Learn to listen to yourself, and *never* make a nasty sound or hurt the piano. It is your musical voice and tongue. Your speech should be articulate and beguiling – in fact – musical!





## IT'S A GIFT

BY GERALDINE HAYTHORNE

*The following article appeared recently in ConservaStory, the newsletter of Alberta College Conservatory, Edmonton AB. Geraldine Haythorne teaches at Alberta College, and is a member of ARMTA, Edmonton Branch.*

There is a Japanese proverb - "to teach is to learn". The many pupils who have passed through my studio in almost four decades of teaching have taught me much about my craft.

I believe good teaching is a gift that melds untiring patience and a sense of humour. It also requires the use of basic pedagogical principles.

Working one to one creates a unique and sometimes deeply personal relationship between pupil and teacher. That relationship should be respected and handled with honesty and professional integrity. We, as teachers, walk a fine line between under-challenging and over-challenging pupils and between criticism and praise. To recognize the potential and the limitations of each student and to approach each as an individual calls for extraordinary flexibility on our parts. It means shifting our standards and expectations with every student we teach.

Limited flexibility is also necessary in order to allow our students some artistic freedom. We work at three levels with our students: the physical, the intellectual and the creative. We teach technique, reading music, understanding form, phrasing, historical styles, etc. We cannot teach creativity,

but we can guide and inspire it.

Many years of adjudicating and examining have shown me there are numerous ways to perform a piece of music. As long as the performance is true to the composer and the style of the period, it is acceptable. Teaching students to perform a piece as if they were clones of ourselves robs them of the opportunity to develop their own creativity.

The challenge of teaching the production of good tone and how to use the instrument to its full advantage involves working with such abstracts as listening and inner hearing. We need to teach students how to hear before they play and how, after they play, to listen to the sounds they are producing. This is probably one of the most difficult aspects of our profession.

Experience has taught me that the time and effort invested in teaching "how to practice" benefits both my students and me. Few students enjoy slow practice and repetition. But this method is basic, and it works. Of course, there are many other ways to practice, and your expertise will allow you to choose the best one for your students. A variety of practice methods allows students to be somewhat creative about planning their practice time.

To our students, we are teacher, friend, psychologist, disciplinarian and mentor. We often make a difference in their lives in ways we may never know. It is a gift.

As teachers, we *are* also learners, and "to teach is to learn".



# HONENS INTERNATIONAL PIANO COMPETITION AND FESTIVAL

NOVEMBER 6 - 23, 1996

other Canadian and German corporate dignitaries.

Meanwhile, back at the ranch, a posse of volunteers was being marshaled and host homes were arranged to provide accommodation, meals, practice facilities and transportation for each candidate over a four-week period.

'Celebrating the Piano' began September 30 and ran until November 30. Posters, radio and TV times were booked, Promenade Concerts staged in banks, four shopping malls and the Petro Canada Centre, with on-going support from Mount Royal College, the University of Calgary, ARMTA, the Calgary Association of Keyboard Dealers and an impressive list of corporate sponsors. The multi-screened Uptown Theatre hosted 'Piano on Film', including 'The Piano', '32 Short Films About Glenn Gould', two jazz documentaries on Thelonius Monk and 'Meeting Venus'. The Nickel Arts Museum (University of Calgary) presented a Faculty Exhibition of selected works on the theme 'Music/Sound'. The Visual Arts were everywhere.

An excellent symposium 'Establishing the Authority of Interpretation - The Recording Industry and Piano Performance' was presented through the Music Department, University of Calgary. The five sessions featured some of the world's most engaging minds, who debated the aesthetics, changing roles and the future of the recording industry and its impact on piano perform-

ance. Clinicians came from the United States, Germany, the United Kingdom and our own CBC. (The entire Competition was recorded by CBC Stereo 102.1.)

The system of judging, as devised by U of C Professor of Mathematics and Statistics, Ernest Enns, served both Juries #1 and #2, meeting with unanimous approval. Based upon consensus ranking, the majority must vote to move a competitor on to the next level. No single juror can manipulate the scoring system. Originally eight members, Jury #2 became seven when, on the second day of the Competition, Rafael Druian suffered a massive heart attack and was rushed to hospital in critical condition. He was stabilized four days later, but was unable to return.

With the many introductions to be made, the Opening Ceremonies on November 6 were heavy on talk (some kinks to be ironed out here!). Introduced were the individual jurors, 27 candidates and many of the sponsors and organizers. The U of C Wind ensemble played the Howard Cable arrangement of O Canada, and colour was added when children carried in the flags of the 14 countries being represented. It is always thrilling to see the red and white flags of Canada and Poland - and the white, blue and red standard of Peter the Great now flying for the Russian candidates.

In addition to the three solo recitals of 30, 50 and 65 minutes' precise duration, all 27 pianists were required to perform the work commissioned for the Honens Competition. *Danse Sauvage* by

Calgary composer Allan Gordon Bell, 'allowing the pianist to unleash some muscular passion', was the quick study. The jagged musical language used is tonal, but non-triadic. After it reaches its climax the performer is given a short chord progression in the manner of a Chaconne upon which he/she must improvise. I heard 18 different readings. It was published in June 1996 (Alberta Keys and Gordon V. Thompson) and, depending upon the postal systems in their respective countries, all 27 had equal time for this enormous, angular and wide-ranging piece of new music. The \$2,500 prize for the best performance went to Bernadette Balkus, Australia, who performed it at the Awards Gala on November 23.

Sessions were held at 10:00 am, 2:30 p.m. and 7:30 p.m. with Stage One requiring a 30-minute programme from all 27 pianists. Present on stage also were five magnificent Black Beauties: Petrov, Yamaha, Samick and two Steinways (one flown from Hamburg, the other from New York). In the two weeks prior to the Competition, each candidate was allowed 20 minutes to choose his/her favourite instrument. Heroic black-shirted yeomen moved the Beauties as required. Performing brilliantly as each Steinway was gently rolled to centre stage was master technician Carl Roeder, who accompanied #324 from New York City.

On Sunday November 10, the Stage One Solo Recitals progressed to the 50 minute programmes from all 27. On Monday November 11 at 11:00 am, the entire Concert Hall arose and observed one minute of silence. All nations merged as one in Remembrance.

The following evening, Jury #2, after an hour of deliberation, announced the ten candidates chosen to advance to the next round. Among the 17 eliminated were all four Canadians: Adam Alexander, Nari Matsuura, Jeanie

Chung and Susanne Son. A new draw of names was made among the "Top Ten", and at 8:00 am the following day, rehearsals began for Stage Two.

November 12 - 13 was given over to the Top Ten to rehearse the chamber work for the semi-finals while the rest of us attended the Mastermind Classes given by one of the members of Jury #2. On Tuesday evening November 12, Sergei Babayan of Armenia, one of the Laureates of the 1992 Competition, presented a wonderful and varied recital finishing with the world premiere of *Touch* by Alexina Louie. Performer and composer congratulated each other to a standing ovation.

My early bird purchase in July assured me of an ideal perch - B24 Dress Circle Centre. Close by were two Alberta teachers, a couple from Texas (Ruth, a piano professor at the University of Houston and teacher of US candidate Roger Wright) and a young engineering student at U of C who had recently received his ARCT and was sheepishly missing classes so he could attend the competition. Together, we formed our own Rat Pack.

With winter having arrived in Calgary with a vengeance only days earlier, it was a godsend to be able to remain indoors at the Jack Singer Hall for our 13-hour days, partaking of the extraordinary catering of "Savoir Faire". Try their chicken stew. Our Rat Pack valued the time to review the previous session and release some of the tension. It was great running into members of SRMTA and CFMTA, including two past presidents, Helen Dahlstrom and Carol Mellors.

The chamber music portion of the competition with the St. Lawrence String Quartet was wonderful, with brilliant performances of the piano quintets of Brahms, Schumann, Dvorak and Franck, unfortunately marred by the somewhat bizarre motions of

the first violinist, which many of the audience found distracting.

Following the 65-minute programmes, the Jury trimmed the Top Ten to the Top Five, who immediately went into rehearsal with the Calgary Philharmonic Orchestra under conductor Mario Bernardi. Meanwhile, masterclasses in the Glenbow Auditorium continued for us. Jury #2 member Takuo Yuasa (Japan), with formidable conducting credentials, gave a very detailed, humble and hilariously funny lecture on the Art of the Conductor. Evgeny Mogilevsky (Russia) gave a wonderful masterclass in the Russian language, through an interpreter. From Vancouver, Jury #1 member Jane Coop sent two excellent students.

Friday evening's finals were a wonderful climax. The top prize of \$25,000 plus career development was won by 24-year-old Maxim Philipov (Russia). Albert Tiu and Eugene Watanabe tied for second. Third place was not awarded. Yuri Bogdanov was fourth and Massimiliano Ferrati fifth. Each of the five Laureates received a glass sculpture by Mark Gibeau commissioned by the Honens Competition.

The Jack Singer Concert Hall served as an elegant home for this event. But the real hero was the Steinway #324, which stood the supreme test and answered all demands. It was the choice of the Top Ten and the Top Five, for the concerto performances.

The Calgary competition is unquestionably international in stature; top drawer, warm, welcoming, great fun, breezy and *ours!* With the cancellation of the Montreal Competition (a terrible loss for all of us), it appears that the Esther Honens will be Canada's major event. The 1996 flag 'Quest for Perfection - You've Just Got to Be There' will no doubt fly again in the year 2000.

## PRACTICE SLOWLY

Slow practice! Teachers harp on it, and for good reason. Slow playing is not just the absence of fast playing; it opens up your mental space for intense focus. As a habit it will reap many rewards: coordination, proper fingering, expressive detail, true memory security, and more.

Watch a video segment in slow motion. See how much detail you notice? Watch yourself playing a passage slowly; details are much easier to follow and remember than when playing at speed.

*Practice 75% of the time at 25% of the tempo,*" said the late Phyllis Schuldt, a wonderful piano teacher from Vancouver. Your brain can absorb in fine detail, your muscles gain confident control without stress and strain, and your memory skills may improve dramatically.

In computer programming, whether simple or complex, information must be entered one bit at a time. Fast, sloppy work invites disaster. In music as well, we must take time to program our mental computers carefully.

Slow practice also prepares you for easy playing up to speed. If we force the tempo too soon, muscle memory may lock on feelings of tension; then in performance the muscles tend to find that state, no matter how much we try to relax. After many slow and easy repeti-

tions, you may find that you can "time warp" up to speed with easy knowledge and control — or notch up the tempo gradually and trick yourself into playing quickly without strain.

Best of all, slow practice gives you time and space to focus on details like articulation, phrase shape, dynamics, and so on. Your performance will be richer and more convincing, expressing your true artistic voice.

Take a few quiet moments before starting your practice, to cool the circuits and clear your mind. Use a metronome, if needed at first, to control that urge to rush. Feel space and time between beats. Take mini-thought-breaks (five or ten seconds sitting quietly) if you feel yourself getting wound up.

Continue to practice slowly, some of the time, even when you know your piece. Otherwise a form of erosion can set in; dynamics get washed out, articulation suffers, tempo may sag or rush, mistakes can creep in.

A few short weeks of intense focus will train you in this vital, lifelong habit. *Practice slowly!*

*The above article and 21 others appear in The Student's Corner, available for \$6.00 plus \$1.50 shipping from the Western Board of Music, 11044 - 90 Avenue, Edmonton AB T6G 1A7.*

## DIAMOND JUBILEE COLLECTION

BY HUGHEEN FERGUSON, ORMTA,  
KINGSTON BRANCH

The Diamond Jubilee Collection of piano works by composer-members of CFMTA is off the Press!

It has been exciting to watch the Diamond Jubilee Collection take shape and finally appear in print! What a wonderful celebration of our 60th anniversary. A CD is in the process of being prepared by renowned Canadian pianist (and CFMTA member) Valery Lloyd-Watts, and we hope to have that available at the Montreal Convention. This should give us all some insights into new repertoire. In addition, a Teachers' Guide including brief biographical information about the composers with some comments about each piece is in the works. We hope this collection will appear in local Festivals and recitals throughout the country. Enjoy it.

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This voluntary organization was founded in May 1991 by a group of retiring ORMTA Council members who saw the need to provide support to the Ontario Provincial Council on an ad hoc basis. As the name implies, PCMA is made up of past Council members only, who therefore are familiar with the issues and can assist with fundraising and seeing other projects through to completion. Perhaps other provinces might be interested in forming such an organization. For further information, contact **Valerie Latz**, PO Box 238, Bloomfield ON K0K 1G0.

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## THE CAMBODIA FUND

## CAMBODIAN PIANIST GETS A CANADIAN WELCOME

BY ARNE SAHLEN, KIMBERLEY BC, BCRMTA

The Cambodian piano student has arrived! 15-year-old Piseth (PiSETT) Soun was sponsored to Canada by the Cambodia Support Group (CSG) for advanced music study. He traveled with me in January, as I returned from my fifth visit to Cambodia. After more than a year of processing, his student visa arrived *the day before we had to leave*. Whew!

Piseth was born in his country, recovering from a murderous regime, lay still mired in war and devastation. Many things have improved since then, but Piseth's older brother was recently murdered in the still volatile environment. The atmosphere of Kimberley BC is a welcome relief.

Piseth has studied less than five years, and plays at diploma level already. He is studying piano with me, attending school, and learning about Canadian life. He has fit in wonderfully, learns music and English at great speed, is full of humour and energy, and soaks up new experiences. We ask you to help give this young man the support he so richly deserves. All CSG services and music instruction are free of charge. Musicians across Canada responded very generously to earlier appeals; sincere thanks to all of you! Fund raising must still continue for his expenses here.

Piseth starts playing by memory the day he begins a piece. He is now studying a Bach concerto, a Mozart sonata, Chopin's Revolutionary Etude, "I Got Rhythm" by Gershwin, and other solo and ensemble works. His musical itinerary to date includes festivals at Blairmore AB and Cranbrook BC, the Piano Summer School in Victoria, and other events. He played a duet with me at recent recitals in Creston and Grand Forks BC, and we were invited together to take part in both cities' concert series next year. Opportunities surface with amazing frequency, so Piseth's time in Canada will be productive indeed.

Your donations are tax-creditable, and you will receive regular updates on Piseth's activities. Your gifts, large or small, will help to make this Canadian experience memorable for a brilliant, worthy youth.



## \$15,000 AWARDED TO PIANO COMPETITION WINNERS

The Women's Musical Club of Toronto showcased seven talented pianists at Walter Hall, University of Toronto, in their Fourth Career Development Award Piano Competition recently.

First Marathon Securities Ltd. Presented the first prize of \$8,000 to Jeanie Chung of Woodbridge, Ontario. The Canada Life Assurance Company presented the second prize of \$3,000 to Nari Matsuura of Gloucester, Ontario, who was also awarded the \$1,000 prize donated by the Royal Bank of Canada for the best performance of the commissioned work, *Fantasy for Piano* by Jacques Hétu. The third prize, \$2,000, was presented by Esther McNeil on behalf of the Women's Musical Club of Toronto to Lana Henschell of Calgary, Alberta and the fourth prize, \$1,000, was presented by the Royal Bank of Canada to Joel Ross Hastings of Amherstberg, Ontario.

Grand prize winner Jeanie Chung is currently working towards her Doctor of Musical Arts at the Juilliard School. In 1996 she was a finalist in the Busoni International Piano Competition in Italy. She will perform for the WMCT Centennial Concert Season on November 20, 1997.



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## SOEELY MISSED

## ROBERT POUNDER

1913-1996

BY GERALDINE HAYTHORNE, ARMTA AND  
ALLISON KYDD - EDITOR OF  
CONSERVASTORY OF ALBERTA COLLEGE

On December 18, 1996, Robert Pounder, a dear friend and colleague to many of us, passed away. His passing marked the end of a long and distinguished career as teacher, church musician, adjudicator, examiner and performer. Bob's qualities as a person were as exceptional as his musical accomplishments. He was witty, and humble. He loved people, and he gave so generously of himself. I felt honored to have known Bob as a friend.

At his memorial service on December 23 at Knox Metropolitan United Church, the minister welcomed a full church to a service of thanksgiving for the life of Robert Pounder. It was a service whose "inescapable theme was music". In fact, much of the music, such as the "Prelude to Prayer", was composed or arranged by Bob himself.

Bob was born in Moose Jaw in 1913 and began his career there as a church organist, piano teacher, and accompanist. His sister Jean was also an excellent pianist, and brother and sister toured together and played duets for CBC radio.

In 1954, Bob and Isabelle and their three children moved to Edmonton. Bob began his duties as organist and choir master at Knox Metropolitan church, a position he held until his official retirement in 1978. Even after this retirement, he continued to fill in as substitute organist until just a few months before his death. While music coordinator at the church, he ordered the parish's first set of White Chapel hand bells from England. In fact, it is said that Bob introduced English hand bell ringing to Edmonton.

Bob began teaching piano at Alberta College in 1954, and remained on staff of the Conservatory until the spring of 1996. His studio became as much an institution as the College itself. He was a profound influence to the many aspiring young musicians he taught. Bob used to say that he was as proud of his ordinary students and their progress as he was of his gifted ones. As a colleague of his at the college, I was witness to the many former students who always kept in touch with him.

Bob always kept up his practicing and performing skills. He gave a recital to celebrate his 75th birthday, and another on his 80th. One of his great loves was the Boris Roubakine Piano Club, a group of dedicated pianists who strive to keep up their performance

level by performing for an eminent clinician twice a year. He remained very active in this club, of which he was a founding member, for over 40 years, and often performed new or little known works.

In 1995, at the Diamond Jubilee Celebration of CFMTA in Saskatoon, Bob was honored for his "outstanding service to the Association and to music, in performance and teaching". It was a fitting recognition for his many years of involvement as a Registered Music Teacher at the local, provincial and national level. He had served as President of CFMTA from 1963-1967, and in 1975 he was made Honorary President of CFMTA.

His talents and service were also recognized closer to home. In 1972, he received an Achievement Award from the Alberta Government for his contribution to music, and in June of 1996, the City of Edmonton presented Bob with an Arts Achievement Award.

It is impossible to sum up in these few lines the life of such an extraordinary person, who touched the lives of so many. One statement, however, does come to mind. In his closing words at Bob's memorial service, Reverend Saunders' described Bob as having a "crusty exterior as thin as an onion skin which barely covered a sentimental and vulnerable heart".



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## ALMOST TOO LATE...

## BRITISH COLUMBIA

BY NANCY SHELLEY

As we near the end of the 20<sup>th</sup> century, one of the words every Canadian knows well is 'deficit'. We all wonder if our country and our personal lives will ever be free of this problem. I always look at the new year as a time to look at old mistakes and to try again, always searching for that time when I will find I've done everything perfectly. Perhaps the next century will be that for many of us. The members of the BCRMTA are very much aware of the word deficit, as in our September 1996 meeting we discovered that we had projected a deficit of \$9,000.00 for 1996. After a stunned silence, it was decided that the newly-formed finance committee would go over the books and determine a plan to eliminate this deficit and make sure it doesn't happen again. As a result, the finance committee recommendations were put to a province-wide vote:

- That a budget be prepared for each fiscal year to be approved by council each September.
- That a chart of accounts be established, each with its own budget that is capped.
- That the finance committee review financial statements monthly and approve any new programs subject to money already being available.
- That the position of 3<sup>rd</sup> Vice President to the Provincial Council be eliminated in order to reduce executive board costs.
- That we increase our membership fees by \$14.00 per year per member.

As everyone knows, the only way to solve a problem such as this is for each person to do a little bit to help. We thank all members of our association for being willing to do their part.

On a happier note, 1997 is BCRMTA's 50 anniversary. We

are currently working on some ideas for celebrating this momentous occasion.

In 1996 we had 57 Music Writing Competition entries. We are very pleased, although we keep hoping to see some vocal entries. Arne Sahlen, our Canada Music Week coordinator, has compiled *A Student Guide to Composing*, a booklet that includes suggestions from various composers and general guidelines on developing motives and melodies, unity and variety, form, setting words to a melody and other composition concepts using examples from the RCM New Piano Series, Grades 1-5. Also included are suggestions from various Canadian composers.

Our newly-formed professional development committee is compiling a list of BC clinicians and initiating plans for smaller work-

shops around BC so that all teachers in the province will have an opportunity to improve their teaching skills and knowledge.

The BCRMTA ARCT Teacher's Award for the year 1995 has been awarded to Nadine Teryn Lee, 18, a student of Edward Parker. She is currently living at home in Vancouver, and is enrolled at UBC in the Arts program. She received her ARCT Performer's Diploma at the age of 13 and her Licentiate Diploma at 15. She is presently in the process of becoming a BCRMTA member. We wish her much success in her piano teaching as well as her university studies.

In closing, all of us from BCRMTA would like to wish all of those from QRMTA a wonderful convention in Montreal. Good Luck!!!



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Telephone or fax: 613-542-6987



## THE DELLA PERGOLA VOICE COMPETITION

## CONGRES A MONTREAL 1997

## MONTREAL 1997

Competitors in the semi-final competition (8 July 1997), one (or more) per province, must present a well-balanced program of a high level, choice of periods, styles and language which includes an opera excerpt, Schubert's Lieder and one Canadian composition. Time limit: minimum 20 minutes, maximum 30 minutes.

Three finalists (or more) will be selected from the semi-final competition. For the final competition (9 July 1997), competitors will perform the program selection of their own choice and/or add one selection, including Schubert Lieder, an opera excerpt and possibly the Canadian composition. Time limit: 25-30 minutes.

Competitors must be 18-32 years of age on January 1, 1997, and Canadian citizens or permanent residents (landed immigrants). A competitor may be the student of a Registered Music Teacher or of a non-member. In the latter case, an increased registration fee applies (see item 10).

Each provincial association may choose, by audition or otherwise, the competitor(s) who will represent that province in the competition and will be responsible for the financial expenses incurred during the selection of its competitor(s).

Candidates will be responsible for obtaining their own accompanist, if required, and for the payment of accompanist fees.

The Quebec Music Teachers' Association will pay for competitors' accommodation in Montreal, their meals and ground transportation. APMQMTA will not be responsible for the similar expenses of an accompanist; however, an official accompanist will be available in Montreal. Music must be sent by June 1, 1997.

Each provincial association will be responsible for the expense of their competitor's travel, as pro-rated by CFMTA, to and from Montreal. Associations are strongly encouraged to solicit corporate sponsorship in this regard.

For the competition, APMQMTA will be responsible for jury fees, practice studios and financial awards.

Applications must be received by the competition convener, at the address shown on the application form, on or before May 1, 1997. A registration fee of \$50.00 must accompany each application, except that the registration fee shall be \$85.00 for a competitor who was not the student of a Registered Music Teacher as of January 1, 1997. Late applications will not be accepted under any circumstances.

First Prize: Della Pergola Award of \$8000 and a "Début" Recital in 97/98, Young Concert Artist Series.

Second Prize: \$5000

Third Prize: \$2000

Prize for the best interpretation of a Canadian composition.

Judges: Pierrette Alarie C.C., Louis Quilico O.C., Edith Della Pergola C.M.

Les concurrents de l'épreuve semi-finale, sélection d'un candidat (ou plus) par province, doivent présenter un programme bien équilibré et de niveau supérieur tenant compte des périodes, styles et langues, incluant extrait d'opéra des Lieder de Schubert et une œuvre de compositeur canadien, pour une durée de 20 à 30 minutes. - 8 juillet 1997.

Trois (3) finalistes ou plus seront sélectionnés parmi les semi-finalistes. Chaque finaliste exécutera son même programme incluant extrait d'opéra Schubert et possiblement l'œuvre canadienne et pourra y ajouter une pièce de son choix, pour une durée 25 à 30 minutes. - 9 juillet 1997.

Les concurrents doivent être âgés de 18 à 32 ans, de citoyenneté canadienne ou de statut d'immigrant reçu, au 1er janvier 1997. Un concurrent peut être un étudiant d'un professeur de musique membre de l'Association ou d'un non-membre. Dans ce cas, un droit d'inscription plus onéreux s'applique (voir item 10).

Chaque association provinciale choisit, par audition ou autrement, le (ou les) concurrent(s) représentant cette province au Concours.

Chaque association provinciale est responsable des dépenses financières encourues durant la prestation de son (ou ses) concurrent(s) représentatif(s) à Montréal.

Chaque candidat est responsable du choix de son accompagnateur, si nécessaire, et des honoraires et dépenses de son accompagnateur.

L'APMQ déboursera les dépenses de logement, de repas et de transport terrestre à Montréal pour la durée du séjour des concurrents 3 finalistes lors du concours. L'APMQ ne sera pas responsable pour les dépenses similaires encourues par leur accompagnateur. Toutefois, un accompagnateur officiel sera disponible à Montréal. Les partitions musicales doivent parvenir pour ou avant le 1er juin 1997.

Chaque Association provinciale est responsable des dépenses de voyage aller et retour de Montréal, pour son (ou ses) concurrent(s) selon le pro-rata de la FCAPM. Les Associations sont fortement encouragées de solliciter des fonds auprès de corporations à cet effet.

Pour le concours, l'APMQMTA sera responsable seulement des honoraires, des studios de pratique, des bourses.

Les inscriptions doivent parvenir à la responsable du Concours, à l'adresse indiquée au formulaire, pour ou avant le 1er mai 1997, faute de quoi l'inscription sera rejetée. Un droit d'inscription de 50.00\$ chaque, ou de 85.00\$ pour un concurrent étudiant avec un professeur non-membre de l'Association au 1er janvier 1997, doit accompagner chaque formulaire dûment complété.

Le genre masculin est utilisé comme générique, dans le but d'éviter d'alourdir le texte.

Premier prix: Prix Della Pergola 8000\$ et un récital "Début" dans la série pour jeunes artistes 97/98.

Deuxième prix: 5000\$ Troisième prix: 2000\$

Prix de la meilleure interprétation de l'œuvre canadienne

Juges: Pierrette Alarie C.C., Louis Quilico O.C., Edith Della Pergola C.M.

THE DELLA PERGOLA VOICE COMPETITION  
MONTREAL CONVENTION, JULY 8 & 9, 1997

APPLICATION FORM

1. Provincial Association \_\_\_\_\_  
Provincial Representative \_\_\_\_\_  
Representative's Address \_\_\_\_\_  
City \_\_\_\_\_ Postal Code \_\_\_\_\_  
Phone ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_

2. Competitor's Name \_\_\_\_\_  
Competitor's Address \_\_\_\_\_  
City \_\_\_\_\_ Postal Code \_\_\_\_\_  
Phone ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_  
Accompanist's Name \_\_\_\_\_

3. Eligibility  
Competitor's date of birth  
(must be age 18-32 years as of January 1, 1997)  
Day \_\_\_\_\_ Month \_\_\_\_\_ Year \_\_\_\_\_  
Name of Teacher as of January 1, 1997  
\_\_\_\_\_ RMT? \_\_\_\_\_  
Teacher's Address \_\_\_\_\_  
City \_\_\_\_\_ Postal Code \_\_\_\_\_  
Phone ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_

4. Program (of high level)  
a) Semi-final Competition (choice of periods, styles and languages, including an opera excerpt, Schubert Lieder and one Canadian composer): 20-30 minutes  
b) Final Competition: the three finalists (or more) will perform an opera excerpt, their chosen Schubert, and possibly their chosen Canadian composition: 25-30 minutes (see regulation no. 2)

**Please list program  
(composer, title, performance time)  
on a separate piece of paper**

5. Application must be received by the Competition Convener on or before May 1, 1997. Late applications will not be accepted under any circumstances.

Include a cheque payable to CFMTA Convention 97 for \$50.00 registration fee (\$85.00 if competitor is not a student of a Registered Music Teacher as of January 1, 1997) and mail completed application form with a short CV and photo to:

Monik Grenier, C.P. 577, Lanoraie, QC, J0K 1E0,  
Tel (514) 987-3000 ext. 3941, Fax (514) 987-4637

FCAPM CONCOURS DE CHANT DELLA PERGOLA  
CONGRES A MONTREAL, 8 ET 9 JUILLET 1997

FORMULAIRE D'INSCRIPTION

1. Association provinciale \_\_\_\_\_  
Représentant provincial \_\_\_\_\_  
Adresse du représentant \_\_\_\_\_  
Ville \_\_\_\_\_ Code Postal \_\_\_\_\_  
Tél ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_

2. Nom du concurrent \_\_\_\_\_  
Adresse du concurrent \_\_\_\_\_  
Ville \_\_\_\_\_ Code Postal \_\_\_\_\_  
Tél ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_  
Nom de l'accompagnateur \_\_\_\_\_

3. Éligibilité  
Date de naissance du concurrent  
(18-32 ans au 1er janvier 1997)  
Jour \_\_\_\_\_ Mois \_\_\_\_\_ Année \_\_\_\_\_  
Nom du professeur au 1er janvier 1997  
\_\_\_\_\_ Membre? \_\_\_\_\_  
Adresse du professeur \_\_\_\_\_  
Ville \_\_\_\_\_ Code Postal \_\_\_\_\_  
Tél ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_

4. Programme (niveau supérieur)  
a) Épreuve semi-finale, répertoire au choix (de périodes, styles, et langues), mais doit inclure extrait d'opéra, des Lieder de Schubert et une (1) oeuvre de compositeur canadien: 20-30 minutes  
b) Épreuve finale les trois finalistes (ou plus) interpréteront l'extrait d'opéra, des Lieder de Schubert et possiblement l'oeuvre canadienne: 25-30 minutes (voir règlement n° 2)

**Attachez une autre feuille  
pour indiquer votre programme  
(compositeur, titre, minutage)**

5. L'inscription doit inclure un chèque au nom de CFMTA Convention 97 au montant de 50.00\$ pour droit d'inscription, ou 85.00\$ si le concurrent n'est pas un étudiant d'un professeur de musique membre de l'Association au 1er janvier 1997.

Le formulaire d'inscription complété et le chèque pour chaque inscription ainsi qu'un court CV et une photo doivent parvenir pour ou avant le 1er mai 1997, faute de quoi l'inscription sera rejetée. Poster le tout à la responsable du Concours, i.e.:

Monik Grenier, C.P. 577, Lanoraie, QC, J0K 1E0,  
Téléphone (514) 987-3000 poste 3941, Fax (514) 987-4637



## REGULATIONS GOVERNING CFMTA PIANO COMPETITION

MONTREAL IN 1997

1. Competitors in the semi-final competition (11 July 1997) limited to one per province, must present a well-balanced solo program which includes one composition from the Classical period and one Canadian composition. Time limit: minimum 30 minutes, maximum 45 minutes.
2. Three finalists will be selected from the semi-final competition. For the final competition (12 July 1997), each will perform a major work or works by Schubert and possibly the Canadian composition. Time limit: 30-40 minutes.
3. The entire program presented by a competitor must be at the Associate Royal Conservatory of Toronto level or higher.
4. Competitors must be 16-24 years of age, Canadian citizens or permanent residents (landed immigrants) and currently studying with a Registered Music Teacher as of January 1, 1997.
5. Each provincial association may choose, by audition or otherwise, the competitor who will represent that province in the competition.
6. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor.
7. Each provincial association will be responsible for the expense of its competitor's travel, as pro-rated by CFMTA, to and from Montreal. Associations are strongly encouraged to solicit corporate sponsorship in this regard.
8. Applications must be received by the competition convener, at the address shown on the application form, on or before May 1, 1997. A registration fee of \$50.00, paid by each province must accompany each application. Late applications will not be accepted under any circumstances.

**1st Prize: \$1,000**

**2nd Prize: \$750**

**3rd Prize: \$500**

**Prize for the best interpretation of a Canadian composition.**



## REGLEMENTS DU CONCOURS DE PIANO DE LA FEDERATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

CONGRES MONTREAL 1997

1. Les concurrents de l'épreuve semi-finale, sélection d'un candidat par province, doivent présenter, en semi-finale, un programme bien équilibré de soliste incluant une oeuvre de la période classique et une oeuvre de compositeur canadien d'une durée minimum de 30 minutes et maximum de 45 minutes. - 11 juillet 1997.
2. Trois (3) finalistes seront sélectionnés parmi les concurrents de la semi-finale. Chacun interprétera un répertoire incluant, une oeuvre majeure ou des oeuvres de Schubert et possiblement l'oeuvre du compositeur canadien, d'une durée minimum de 30 minutes et maximum de 40 minutes. - 12 juillet 1997.
3. Le programme entier présenté par le concurrent doit être de niveau du Conservatoire Royal de Toronto "Associate" ou de niveau supérieur.
4. Les concurrents doivent être âgés de 16 à 24 ans, de citoyenneté canadienne ou du statut d'immigrant reçu et actuellement étudiant avec un professeur de musique membre de l'Association au 1er janvier 1997.
5. Chaque association provinciale choisit, par audition ou autrement, le concurrent qui représentera cette province au Concours.
6. Chaque association provinciale est responsable des dépenses financières encourues durant la sélection de son concurrent représentatif.
7. Chaque association provinciale est responsable des dépenses de voyage aller retour de Montréal pour son concurrent, selon le pro rata de la FCAPM. Les associations sont fortement encouragées de solliciter des fonds auprès de corporations à cet effet.
8. Le formulaire d'inscription ainsi qu'un droit d'inscription de 50.00\$ chaque (payé par chaque province) doivent parvenir auprès de la responsable du Concours à l'adresse indiquée au formulaire, pour ou avant le 1er mai 1997, faute de quoi l'inscription sera rejetée.

**1er Prize: 1,000\$**

**2e Prize: 750\$**

**3e Prize: 500\$**

**Prix de la meilleure interprétation de l'oeuvre canadienne.**

*Le genre masculin est utilisé comme générique, dans le but d'éviter d'alourdir le texte.*

## CFMTA PIANO COMPETITION

MONTREAL CONVENTION, JULY 11 &amp; 12, 1997

## APPLICATION FORM

1. Provincial Association \_\_\_\_\_  
 Provincial Representative \_\_\_\_\_  
 Representative's Address \_\_\_\_\_  
 City \_\_\_\_\_ Postal Code \_\_\_\_\_  
 Tel ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_

2. Competitor's Name \_\_\_\_\_  
 Competitor's Address \_\_\_\_\_  
 City \_\_\_\_\_ Postal Code \_\_\_\_\_  
 Tel ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_

3. Eligibility  
 Competitor's date of birth  
 (must be age 16-24 years as of January 1, 1997)  
 Day \_\_\_\_\_ Month \_\_\_\_\_ Year \_\_\_\_\_  
 Name of Teacher as of January 1, 1997  
 \_\_\_\_\_ RMT? \_\_\_\_\_  
 Teacher's Address \_\_\_\_\_  
 City \_\_\_\_\_ Postal Code \_\_\_\_\_  
 Telephone ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_

4. Program (at the ARCT level or higher)  
 a) Semi-final Competition (including one piece  
 from the classical period and one Canadian  
 composition): 30-45 minutes  
**Please list program**  
*(composer, title, performance time)*  
**on a separate piece of paper**

b) Final Competition: the three finalists will  
 perform their chosen Schubert and possibly their  
 chosen Canadian composition: 30-40 minutes.  
**Please list program**  
*(composer, title, performance time)*  
**on a separate piece of paper**

5. Application must be received by the Competition  
 Convener on or before May 1, 1997. Late applica-  
 tions will not be accepted under any circumstances.

Include a cheque payable to CFMTA for \$50.00  
 registration fee, a short CV and photo, and mail com-  
 pleted application form to:  
 Kathleen Parsons, 120 Waterford Bridge Rd.,  
 St. John's, NF A1E 1C9, Telephone (709) 726-5084

## FCAPM CONCOURS DE PIANO

MONTRÉAL 1997 11 ET 12 JUILLET 1997

## FORMULAIRE D'INSCRIPTION

1. Association provinciale \_\_\_\_\_  
 Représentant provincial \_\_\_\_\_  
 Adresse du représentant \_\_\_\_\_  
 Ville \_\_\_\_\_ Code Postal \_\_\_\_\_  
 Téléphone ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_

2. Nom du concurrent \_\_\_\_\_  
 Adresse du concurrent \_\_\_\_\_  
 Ville \_\_\_\_\_ Code Postal \_\_\_\_\_  
 Téléphone ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_

3. Éligibilité  
 Date de naissance du concurrent  
 (16-24 ans au 1er janvier 1997)  
 Jour \_\_\_\_\_ Mois \_\_\_\_\_ Année \_\_\_\_\_  
 Nom du professeur au 1er janvier 1997  
 \_\_\_\_\_ Membre? \_\_\_\_\_  
 Adresse du professeur \_\_\_\_\_  
 Ville \_\_\_\_\_ Code Postal \_\_\_\_\_  
 Téléphone ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_

4. Programme (de niveau ARCT ou supérieur)  
 a) Épreuve semi-finale (incluant une (1) oeuvre  
 de la période classique et une (1) d'un  
 compositeur canadien): 30-45 minutes  
**Attachez une autre feuille**  
**pour indiquer votre programme**  
*(compositeur, titre, minutage)*

b) Épreuve finale: trois finalistes interpréteront  
 une (1) oeuvre majeure ou groupe d'oeuvres de  
 Schubert et possiblement l'oeuvre canadienne  
 (ou autre): 30-40 minutes  
**Attachez une autre feuille**  
**pour indiquer votre programme**  
*(compositeur, titre, minutage)*

5. Le formulaire d'inscription doit parvenir auprès de  
 la responsable du Concours pour ou avante le 1er  
 mai 1997, faute de quoi l'inscription sera rejetée.

Chaque inscription doit inclure un chèque de 50\$ au  
 nom de la FCAPM pour droit d'inscription, un court  
 CV et photo, et doit être postée avec le formulaire  
 complété auprès de: Kathleen Parsons, 120 Waterford  
 Bridge Rd., St. John's, NF A1E 1C9, Tél. (709) 726-5084



QMTA - CFMTA CONVENTION 1997

DELTA MONTREAL HOTEL, JULY 7-13, 1997

# Delta Montréal

DELTA

MONTREAL

450 SHERBROOKE OUEST, MONTREAL, QUEBEC, H3A 2T4

## HOTEL REGISTRATION FORM

GROUP CFMTA CONVENTION JULY 7-13, 1997

PLEASE PRINT:

Nom / Name \_\_\_\_\_

Adresse / Address \_\_\_\_\_

Ville / City \_\_\_\_\_

Province \_\_\_\_\_

Code Postal \_\_\_\_\_

Telephone ( ) \_\_\_\_\_

Fax ( ) \_\_\_\_\_

Date d'arrivée / Arrival date: \_\_\_\_\_

Heure / Time: \_\_\_\_\_

Date de départ / Departure date: \_\_\_\_\_

Simple / Single ..... \$109.00 Double ..... \$109.00

Reservations must be received by: June 1, 1997

Date limite des réservations: 1er juin 1997

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\_\_\_\_\_ Expiry Date \_\_\_\_\_

Carte de crédit et numéro \_\_\_\_\_

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## TRADE EXHIBIT APPLICATION FORM

Name of Organization or Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Province \_\_\_\_\_

Postal Code \_\_\_\_\_

Telephone ( ) \_\_\_\_\_

Fax ( ) \_\_\_\_\_

Contact Person \_\_\_\_\_

Please reserve the following space

\_\_\_\_\_ x 6-foot tables @ \$450.00 per table  
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Please make cheques payable in Canadian dollars to CFMTA Convention 97 and send by May 1, 1997 to:

Marie-Marthe Guay

1226 Stephen, Verdun, QC H4H 2G9

No refunds.

APMQ - FCAPM CONGRES 1997

HOTEL DELTA MONTREAL, 7-13 JUILLET 1997

## FORMULAIRE D'INSCRIPTION - EXPOSANTS

Nom de l'organisme/compagnie \_\_\_\_\_

Adresse \_\_\_\_\_

Ville \_\_\_\_\_

Province \_\_\_\_\_

Code Postal \_\_\_\_\_

Téléphone ( ) \_\_\_\_\_

Fax ( ) \_\_\_\_\_

Personne responsable \_\_\_\_\_

S.V.P. Réservez l'espace suivant durant le congrès:

\_\_\_\_\_ x tables de 6 pieds @ \$450.00 + TPS = \$481.50  
\$ \_\_\_\_\_

Chèque à l'ordre de: CFMTA Convention 97 avant le premier mai 1997. Pas de remboursement.

Retourner à Marie-Marthe Guay

1226 Stephen, Verdun, QC H4H 2G9



## TEMPO

BY MARY LINDSAY, ORMTA,  
KINGSTON BRANCH

My interest in tempo, rhythm and meter was piqued at a Dalcroze workshop presented by R. Abrahamson of the Manhattan School of Music several years ago in Toronto. There I perceived that appropriate tempo, rhythm and meter made the difference between beautiful music and noise. It is extremely difficult to locate helpful information regarding tempo. The following article was developed over a period of two years as I contemplated ways to encourage grade three harmony students to sense the tempo of a given piece of music and then assign a suitable tempo term. The research for this article is based on *The Psychology Of Music Teaching*, c1931; by J.L. Marsell, Columbia University and M. Glen, Director of Music, Kansas City, Missouri.

Tempo refers to the speed of notes and rests in music and depends primarily on the rhythm of the true beat. True beat refers to the underlying swing and surge and mood of the music. All music, fast or slow, has the same underlying swing. The difference lies in the number of notes to the swing. For example, *Yankee Doodle* and *The Doxology* ("Praise God from whom all blessings flow", tune - Old 100) have exactly the same underlying swing. However, *Yankee Doodle* has two eighth notes to the underlying swing (true beat) while the *Doxology* has one half note.

Time signatures are mathematical conventions and do not indicate this swing and surge of music. Even though both pieces have the same underlying swing, *Yankee Doodle* has a time signature of 2/4 while *The Doxology* has a time signature of 4/2.

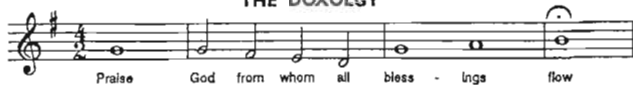
Seventeen conductors who responded to a questionnaire revealed that they always set their true beat between 60 and 72 a

minute. This is a significant rhythmic phenomenon as the natural pace for walking ranges between 60 and 80. To exceed this range is to find oneself hurrying. Slowing it down causes the pace to drag. The human heart at rest has a rate of 60 to 72 beats per minute. The natural tempo of the human heart beat fits into the range of a conductor's true beat.

## YANKEE DOODLE



## THE DOXOLGY




We must approach tempo through rhythm. If we do not grasp the true beat and the underlying swing of a piece of music, we will drag or rush the music with bad tempo being the result. Bad tempo destroys rhythm; without rhythm, music perishes.

The true beat or underlying swing of both *Yankee Doodle* and *The Doxology* is 66 beats a minute. Set a metronome at this speed and gently swing an arm to and fro. Sing or say *Yankee Doodle* while swinging your arm. You will sing "Yankee" on one swing, "Doodle" on another - etc.

Continue swinging your arm and sing or say *The Doxology*. You will sing or say "Praise" on two swings, "God" on another, "from" on another - etc. Appropriate tempo terms for *Yankee Doodle* would be *allegro* or *allegretto* and for the *Doxology* would be *andante* or *andantino*.

We must consider tempo in terms of musical expressiveness. We need to feel the mood of the piece of music and this mood is embodied in the underlying swing and surge.

CONT'D NEXT PAGE



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## TEMPO TERMS

The following tempo terms suggest pace and mood: *grave*, *lento*, *largo*, *adagio*, *andante*, *allegro* and *presto*. The descriptions for these tempo terms are adapted from an unnamed work (1973) by William Newman. Other terms that describe the variation within the established tempo are: *accelerando*, *ritardando*, *ritenuto*, *rubato* and *a tempo*. Tempo *rubato* is rhythmic shading that occurs when one is drawing out some elements and shortening other elements as in the natural slowing down and speeding up of speech. Rhythmic treatment of an individual note or chord could be indicated by an *accent*, a *fermata* or a *sforzando*.

### SUGGESTIONS FOR USING THE FOLLOWING THEMES

1. Have students suggest descriptive words for the melody, mood, rhythm and tempo for each theme when played by the student or teacher at the appropriate tempo.
2. Use professional versions of these melodies by orchestras or soloists (tape, record, CD) without scores. Students may determine the meter – music moving in triple or duple time, or in two groups of two beats (quadruple time); suggest descriptive words for the melody and rhythm; assign tempo terms. Some descriptive words are *cantabile*, *grazioso*, *maestoso*, *tranquillo*, *dolente*, *giocoso*, *grandioso* and *scherzando*.

**Grave** - slow, solemn

**Lento** - slow

This delayed step is used in a funeral march or to walk down the aisle at the beginning of a formal wedding. The step is so slow that it must be divided in order to avoid falling. One must hold each foot back until it rises to its ball-of-the-foot position at the middle of the count.

#### DEAD MARCH from the oratorio SAUL



The metronome marking for the true beat is 63. Each quarter note will require two swings; an eighth note or two sixteenth notes will require one swing.

#### Introduction to Mov. I, Sonata No. 8, Opus 13, PATHETIQUE

The metronome marking for the true beat is 63. Each quarter note will require two swings; a dotted sixteenth note and a thirty-second note will require one swing.

#### Largo - very slow and stately

This regal step is used at a stately ceremonial or in the walk of a condemned man. The step will be as slow as can be taken without faltering or subdividing.

#### From THE NEW WORLD SYMPHONY, Mov. 2

The metronome marking for the true beat is 60. Each half note requires two swings; a dotted eighth note and a sixteenth note requires one swing.

#### CHORALE

The metronome marking for the true beat in Choral with an alla breve time signature is 60. Each half note requires one swing.

#### PRELUDE

The metronome marking for the true beat in Prelude with an alla breve time signature is 63. A dotted half note requires three swings; a dotted eighth note and a sixteenth note requires one swing.

#### Adagio - a slow tempo, slower than andante but not as slow as largo

#### Theme from STRING QUARTET, Opus 76, No. 3, Mov. 2

The metronome marking for the true beat of Haydn's String Quartet with an alla breve time signature is 60. A dotted quarter note and an eighth note requires one swing.





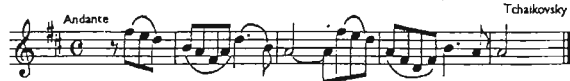
**Andante** - moderately slow, at a walking pace

**SYMPHONY NO. 5, Opus 67, Mov. 2**



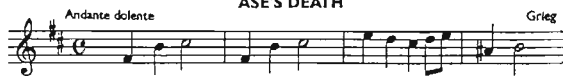
The metronome marking for the true beat is 60. A dotted sixteenth note and a thirty-second note requires one swing.

**Theme from THE PATHETIQUE SYMPHONY, Mov. I**



The metronome marking for the true beat is 60. Two eighth notes require one swing; a half note requires two swings.

**ASE'S DEATH**

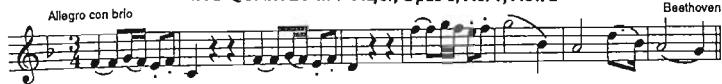


The metronome marking for the true beat is 60. A quarter note requires one swing.

**Allegro** - fast

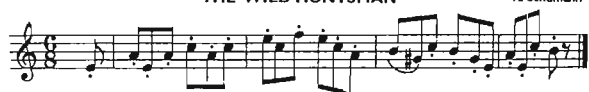
This brisk step is used by a person walking to work or school purposely and on time. It is characterized by its spring and energy.

**STRING QUARTET in F Major, Opus 8, No. 1, Mov. 2**



The metronome marking for the true beat is 72. A quarter note requires one swing; a tied eighth note and two sixteenth notes require one swing.

**THE WILD HUNTSMAN**

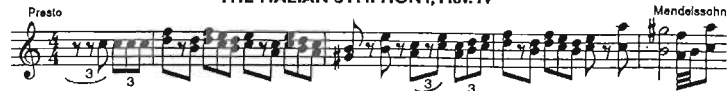


The metronome marking for the true beat is 69. Each group of three eighth notes requires one swing.

**Presto** - very fast

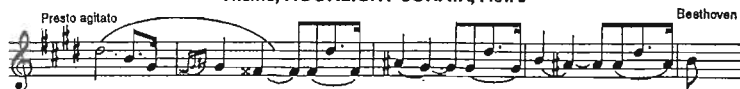
This short mincing step is taken almost at a run; it can be done only on the toes and with straight legs. In simple time count one to an entire measure; in compound time, count one for each dotted unit.

**THE ITALIAN SYMPHONY, Mov. IV**



The metronome marking for the true beat is 60. All the notes in each complete measure fit in one swing.

**Theme, MOONLIGHT SONATA, Mov. 3**



The metronome marking for the true beat is 60. All the notes in a complete measure fit in one swing.

# ALMOST TOO LATE...

BY LORE RUSCHIENSKY

Greetings from Saskatchewan. We have all survived another long cold winter and are looking forward to spring.

This fall and winter saw the SRMTA executive and local branches faced with the totally unexpected problem of dealing with the Provincial Government regarding their plans to severely limit the accreditation for music examinations. What had been a long established policy that was used as a guide for other provinces was seriously in jeopardy. Thanks to the diligent and timely work on the part of the provincial executive, the support of the Royal Conservatory of Music and all of the teachers, parents and students who took the time to initiate a massive letter-writing campaign, we have just received word that the government has agreed to leave the three-credit system as it has always been.

Saskatoon and Regina branches each hosted a workshop by Regina teacher Janice Elliott Denike on Building Technique in the Intermediate Student and Pedaling for Different Periods of Music. These workshops were very pertinent to our everyday teaching concerns and very well attended by teachers from many areas. The Florence Bowes Competition was held in Regina on March 15 with the winners of the \$2000 scholarships being Stephen Runge - Performance, and Donna Falconer - Pedagogy. Both are students of Janice Elliott Denike.

In memoriam, two major figures in the SRMTA over the years passed away in 1996. Louise McPherson died suddenly on July 23 and Gertrude Greaves died on September 19 at the age of 97. Both left their marks on the musical scene in Saskatchewan and touched the lives of many people.



## CONTEMPORARY SHOWCASE 1996

## STUNNING SUCCESS

BY GLADYS ODEGARD

Participation was up in all centres for this centerpiece of Canada Music Week celebrations. Reports from dedicated committees indicate that the enthusiasm and encouragement from adjudicators was bringing smiles from the performers who realize the benefits of a non-competitive atmosphere for devoted music-making. Karen Wierzba, a vocal participant from Toronto wrote, "I performed the four E.E. Cummings poems set to music by John Beckwith. They were probably some of the most musically and interpretively challenging pieces I have ever come across... The rewarding feeling I got from having accomplished learning these pieces gave me a natural high. This is what has compelled me to return (now more often) to Contemporary Canadian music." Karen goes on to thank her teacher Mary Morrison for introducing her to this strange and wonderful repertoire.

Karen has hit the nail on the head! The teacher has an enormous influence and can open the eyes and ears of students. Even if you as a teacher have not taught much contemporary music, it is never too late to start. Contact one of the participating centres or the national ACNMP office.

Highlights from the centres this year: Edmonton introduced a "Featured Composer Class", expanded the Showcase to include strings, woodwinds and brass and, as did Ottawa, conducted a "Young Composers' Workshop"; watch for a similar workshop in Toronto in 1997. Ottawa, in cooperation with the ORMTA local branch, held a "Music Fair" in September featuring displays by local music businesses and organizations supportive of Canadian Music as well as a student concert of Canadian selections to get the

Canadian music pot boiling. The Showcase featured piano and voice. London participation doubled due to the selection of excellent adjudicators and increased enthusiasm from community teachers encouraged by ORMTA members. North Bay had a significant and exciting development. The local Rotary Club was approached for a donation to begin a new collection at the Public Library containing Canadian music selected from the Contemporary Showcase. The Club insisted the festival should be non-competitive and will consider making a similar donation in the next two years. Congratulations North Bay for your creative solution to a big problem - having music available for teachers and students. In addition, there was a generous donation from ORMTA members, including scores. This collection is open to the general public. Calgary and Windsor also participated in the Showcase again this year. Toronto continues to sponsor a successful Showcase cooperating with the Royal Conservatory and using many other venues throughout the city. The vocal adjudication of Kevin McMillan in Toronto and for many other centres in Ontario proved to be rewarding and valuable. His own performances are vivid and beautiful, so students were inspired. The Gala Concert in Toronto featured a great spectrum of dynamics and a variety of instruments. Liselotte Jongedijk, the retiring editor of *Contempo* (the newsletter for ACNMP), reported "the most magical renderings were Mozetich's Dancing Strings for viola and Beckwith's Four Songs to E.E. Cummings".

We look forward to your participation next year. Contact me or the ACNMP office.

## IMPORTANT NOTES

- ACNMP needs an editor for *Contempo*. Why don't YOU consider this opportunity?
- Watch for the Fall 1997 Supplement to the Syllabus.
- Piano Music is available at the ACNMP Library for nearly all scores up to Grades 7 - 8.
- Contemporary Showcase 1997 dates are November 16 - 24.
- North York Branch of ORMTA is presenting autographed Canadian scores instead of trophies to meritorious students.

CONTEMPORARY SHOWCASE  
PUBLICITY REPORTER

Gladys Odegard  
Phone/Fax (416) 966-1897

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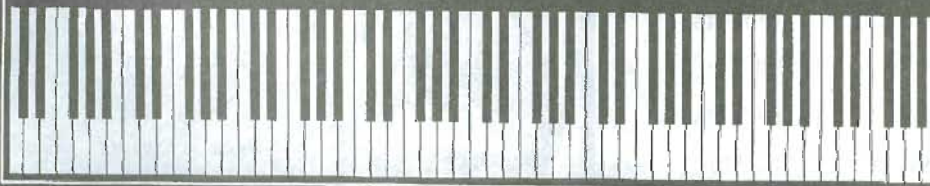
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# RESEARCH INPUT INVITED

I am writing to solicit the help of your readers in what has become for me a fascinating research effort. I am trying to discover all I can about the life and career of the Franco-American pianist **Elie Robert Schmitz** (1889 - 1949). I am interested in the performing and especially the teaching aspects of his career. He produced several writings and editions which were quite unique, the only one of which still being in circulation today being his book *The Piano Works of Claude Debussy*. I would love to hear from anyone who may have attended any of the numerous teaching sessions he held around the country, or from any students of former Schmitz pupils. Please send information as follows: Marc Widner, 3580 rue Rousseau, Sherbrooke QC J1L 2E1. Phone: (819) 565-9162.

## NOTICE OF ANNUAL GENERAL MEETING

Take notice that the Annual General Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held at the Delta Montreal, 450 Sherbrooke Ouest, Montreal, Quebec, on the 10<sup>th</sup> day of July, 1997 at 3:15 pm. Business to be conducted includes:

- receive and consider the financial statements of the period ending;
- receive and relate the Provincial Reports;
- appoint Auditors;
- transact such other business as may properly come before the meeting.

The Executive Meetings will take place on Monday July 7, 1997 at 8:30 am and on Saturday July 12 at 5:30 pm.

By order of: Virginia Heinrichs, President  
Beryl F. Wiebe, Secretary/Treasurer

Dated at Surrey BC this 3<sup>rd</sup> day of November 1996.

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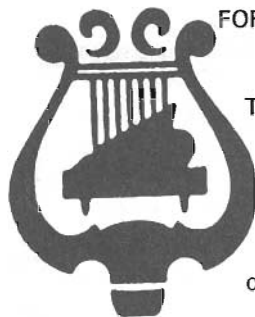
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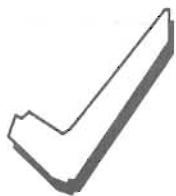
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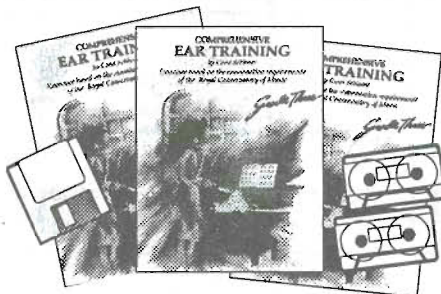


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