

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN



SPRING EDITION • 2002

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THE CANADIAN MUSIC TEACHER
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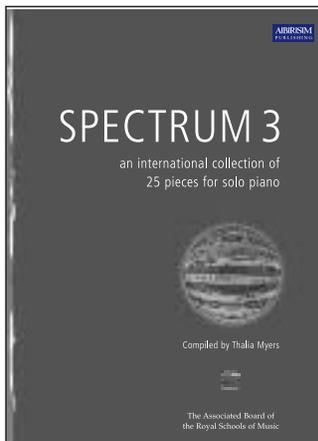
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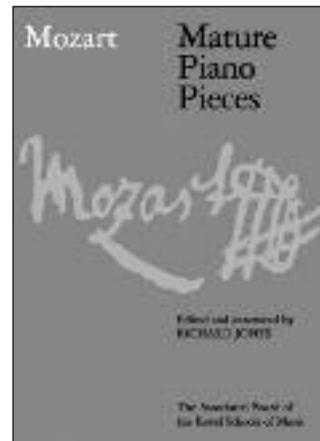
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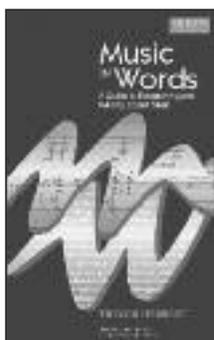
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PUBLICATION INFORMATION

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NOTICE OF ANNUAL GENERAL MEETING 2002

Take notice that the
Annual General Meeting of the members
of the Canadian Federation
of Music Teachers' Associations
will be held at the

**Best Western Hotel,
Charlottetown, PEI
on Sunday, July 14, 2002 at
08:30am.**

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 Meeting will be held on
Saturday, July 13, 2002 at 08:30am
at the Best Western Hotel,
Charlottetown, PEI.**

By order of: Barbara Clarke, President
Beryl Wiebe, Secretary/Treasurer
Dated at Surrey, British Columbia,
this 1st day of November 2001.

GREETINGS FROM CFMTA

As I prepare to write a few words of greeting from CFMTA, most Canadians are absorbed in the Olympic Games and the excitement of the various competitions. We have certain expectations based on the known skills of the competitors and feel elated when they succeed or, conversely, somewhat crestfallen when a medal has eluded them.

Music competitions are not unlike sporting events, especially ones where a certain degree of subjectivity enters into the judging. As teachers, we are concerned with all the preparations - musical and emotional - of our students, and have as our goal a true learning experience for each one. Unfortunately, the competition itself sometimes becomes the focus, and the music falls short of being a personal best. For the teacher there is sometimes an element of frustration with competitive music festivals, yet we recognize how they can be of value. Discovering new approaches to this festival format may be a way to help our students achieve their goals.

One of the advantages of being a CFMTA member is the possibility of sharing ideas through our national organization. How likely is that, you may ask, when we are ten associations spread across a vast country? One way would be to invite a guest from another province to join you at an



AGM and engage in a panel discussion exploring ideas on a specific topic. This could provide an opportunity to become aware of another approach to a particular situation or to transform it into sparkling new idea. Another obvious way is to prepare an article for national Canadian Music Teacher that is shared with over 3000 teachers. Through this medium a great Canadian debate could arise over the pros and cons of competitive festivals.

A generous practice of provincial associations is the forwarding of their newsletters to all the other provinces. We should ensure that this material is made available to any interested teacher, possibly by having someone in each provincial organization act as a librarian.

It is indeed possible to share ideas from sea to sea, and we have the potential to provide solutions to many problems and issues. Each one of us can contribute for the benefit of all.

Sincerely,
Barbara Clarke, President - CFMTA



LETTER TO THE EDITOR

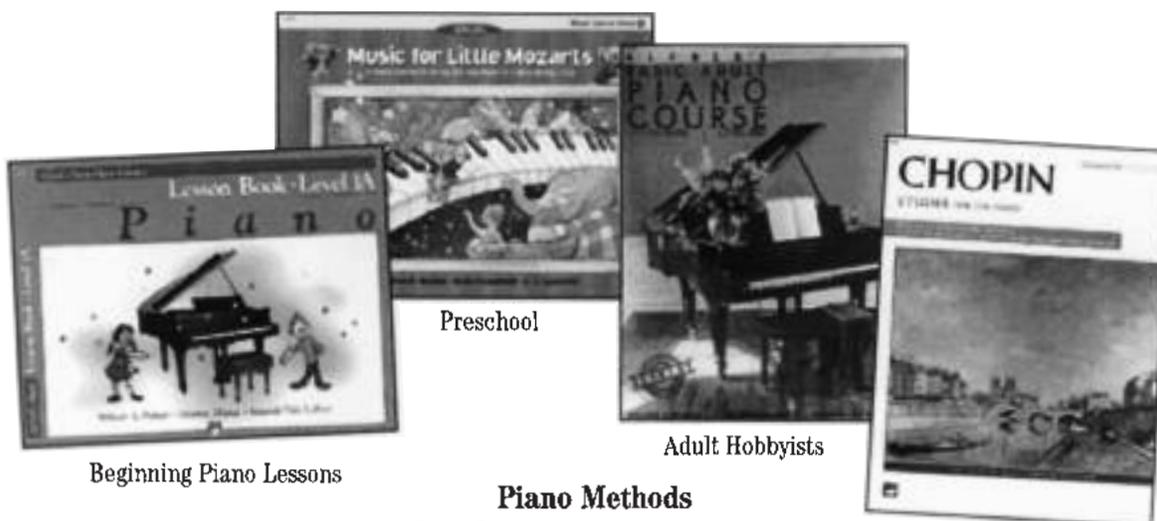
Thanks for the excellent article "A Student's Music Library" by Jacqueline Sorenson in the winter edition of The Canadian Music Teacher. I agree that building a library is an important part of the student's education and also expect students to purchase the books they will use. From time to time I will lend out books from my own library (at no charge unless the books are damaged) to expose the student to a new style of music. As educators we need to educate people on the value of purchasing legitimate copies of scores, whether they be students or people involved in community music making. Unfortunately, it appears that there are still quite a number of people who do not understand the importance of this issue.

Maryanne Rumancik
MRMTA/Composer/Pianist



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THE GRYPHON TRIO

BY LORE RUSCHIENSKY

On October 17, 2000, Music Toronto presented the world premier of the concert version of *CONSTANTINOPLE* at the Jane Mallet Theatre in Toronto. It was hailed “the music event of the season”. This large-scale work which was commissioned, produced and performed by the Gryphon Trio along with singers Jean Stillwell and Arabic vocalist Maryem Taylor, is now in its final stages of development after three years of work. It is composed by Christos Hatzis, a well-known Canadian composer and is one of the exciting projects that the dynamic Gryphon Trio is involved in.

I had the wonderful opportunity to meet with this delightful trio in Regina, Saskatchewan, in November 2001 as they were making their prairie debut with an eight-concert tour of Saskatchewan and Manitoba.

Violinist Annalee Patipatanakoon, cellist Roman Borys and pianist Jamie Parker who are originally from Calgary, Etobicoke and Vancouver respectively, became a group in 1993.

Extraordinary musicians in their own right, in the 10 years they have been together they have become known as one of Canada’s premier chamber groups. Named after the Gryphon - a mythical half-lion/half-eagle creature that was reputed to be a guardian of treasures and a symbol of the connection between psychic energy and cosmic force, this philosophy is embodied in the Gryphon Trio. They are known for their integrity in interpreting the classic piano trio literature, as well as presenting dynamic new compositions in an audience-friendly way.

For Annalee Patipatanakoon and Roman Borys the interest in chamber music started early with summer experiences in Banff studying with Raphael Hillier and Menahem Pressler. With students arriving as preformed groups nothing was too serious at that time – mostly a lot of fun. Having connected in Banff, Annalee and Roman knew they were both going to Indiana to study with Menahem Pressler, whom they describe as an incredible teacher with endless energy to excite and motivate students. With Pressler’s encouragement they formed a trio, called Trio Lyricka in 1985. When it dissolved after 7 years, they recruited Jamie Parker as their piano player as much for the personality that he brought into the group as the way he played. It was obviously a perfect choice.

Jamie Parker says he was in his own piano world in his early years studying in Vancouver with his uncle Edward Parker and Lee Kum Sing. It was not until late high school and early university that he discovered it was a lot of fun to play with other people. He also attended summer school in Banff and had chances to participate in chamber music groups at that time.



One thing all three players have in common is that all of their mothers were private piano teachers. (Could that be a positive influence?)

They will be celebrating their 10th anniversary in 2003 and have become one of Canada’s finest trios. Always polished and assured, they clearly enjoy making beautiful music together. An art that this trio has perfected is to make complex matters appear easy.

When asked what the elements are that make for a successful trio, their answer was that it is a combination of things not the least of which is doing what you are best suited for.

While there are many different directions a musician can take, for chamber music players the sooner you can start developing the skills of playing and interacting with others the better. It is important to get comfortable with being aware of what you are doing as well as what others are doing. While you are aware of yourself playing your instrument, you also have to open yourself to be influenced by what the other players in the group are doing. Sometimes that requires you to accommodate the input of others.

Attending concerts is a big part of the education of students according to Borys. There is a lot that you absorb just by being there live that you can’t get from a lesson or a recording. Any students that have aspirations to perform must go to concerts to learn performing skills.

Master classes are also essential learning tools. Students can learn as much by listening to and watching the

interaction of other groups. The idea is to spend a couple of hours at a master class to get the maximum benefit out of the experience. It is a process that takes time and for which one needs as many experiences as possible.

For aspiring young chamber musicians it is good to study with people who already have careers as they can give you a realistic picture of what to expect. Without being demeaning, students need to be dealt with as honestly as possible. Music is a wonderful but difficult field and it can be frustrating and unsettling. While you have to believe in possibility, it is probably a good thing that one is not aware of all the hurdles and barriers that are in store for classical musicians.

“We all knew that this was going to be hard work – generally great things do not happen overnight. As long as we are always moving forward, travelling to new places with the stature of the concerts continuing to grow is a good thing,” says Patipatanakoon.

The sense of togetherness in a chamber group develops over time. The right mix of personalities is important for the compatibility of the group. There has to be a willingness to give up a certain something – trust the other people and have faith in their musical senses and skills.

Musically the trio is always learning new material while at the same time trying to keep existing repertoire at room temperature as opposed to cold! Roman and Annalee sort out the string lines and then they get together with Jamie. The pianist has scores that are much thicker than any other instrumentalist and it takes the skill that pianists develop to work through all of the material. “Jamie is so able and has the stamina to work through the enormous amount of material required.”

When they tour they take a couple of programs on the road. “There are different pieces we want to play for different reasons and it gets us away from doing the same things every night.” Musically there are things that are important to do for their own satisfaction but they would not necessarily be so for the audience – just personal preferences.

While on tour, the reality is that the concert takes only a couple of hours and then you have all the rest of the time. This is where compatibility is crucial. Just knowing how to work together onstage is not enough when you are on the road - it is all the other aspects that can determine whether or not a tour will be fun and pleasant. For this trio, each person handles what needs to be done at the time – it is never consistent. The jobs like phoning ahead and driving arrangements seem to develop in an almost undecided manner. And then of course there are the things that are outside of the group’s control – dealing with the reality of travelling, receptions that cut into what you expected to be relaxation time, late flights etc. While everything has negative and positive results, when things go well it can be exhilarating.

Right now life is exciting for this dynamic trio and according to them things are on a nice upswing. Overall they see life as wonderful. They are getting better and better dates which means that the schedule does not allow them to do all the things that are sometimes asked of them. While they do not often hand pick the concerts they will do, occasionally there are times when you have to decline. In a society that does not value the arts very much, professional service needs to be paid for and as musicians they need to define what it is worth.

“It is important for us to be playing in situations where artistically you are getting something back. There are certain types of tours where you just give give give.... You do learn that there are certain types of tours which just beat you up too much.”

Many concert dates and tours mean that the task of balancing their lives becomes important. Jamie Parker has been Professor of Piano at Wilfrid Laurier University since 1997 so tours must be scheduled around his teaching schedule. Annalee and Roman were on the staff of the Royal Conservatory of Music, and now coach chamber music there as well as coaching at the University of Toronto. Gryphon Trio is currently an ensemble-in-residence both at the Music TORONTO chamber music series as well as at the University of Toronto.

With regular CBC exposure and many concert appearances in Canada they are becoming well known here. According to Borys “Canada is our home and USA is our bigger home. There are just many more cities with the population base to support classical concerts. But in Europe there is such a tradition – it all started there. It is such a treat to experience it – you really feel like an artist there.” While attending the Kuhmo Festival in Finland they met a well-known Finnish musicologist who was impressed with the trio and subsequently sent them the second unpublished trio of Enescu, a composer whose music has been enjoying a major resurgence. The trio is thrilled to be given the opportunity to explore this so far unknown work.

Summer festivals such as the Ottawa International Chamber Music Festival and the Kuhmo Festival in Finland are a regular part of their schedule. These provide opportunities to perform in many different groups. You soon get to know people with whom it is easier to get together and you gravitate to them. These festivals are a very busy time for the musicians so it is essential that you learn to pace yourself, to know what to rehearse for what performance. In Finland between the three of them they were involved in 27 concerts.

And then, of course, there is the large-scale work, CONSTANTINOPLE, which is a major part of the trio’s work right now. This exciting project is an example of what a team of dedicated musicians with dreams and passions can do. It has been a work in progress for three years and it is now at the important stage of being at the foot of the final production.



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It evolved in some respects from initial experimentation the trio had done with lighting and design a number of years ago. This planted a few seeds and opened the idea of getting involved with a huge multimedia production.

They approached Canadian composer Christos Hatzis and discovered that he was also interested in working on a larger work that included many different elements and collaborations with other artists. The result is this multimedia work which brings together the essence of Eastern and Western viewpoints and speaks from the heart about cultural convergence, acknowledging the conflicts and examining the possibilities for resolution. It contains Greek Orthodox chant, Sufi melodies, jazz, North American pop songs, Argentinean tango and straightforward classical chamber music.

Directed by Tom Diamond, it is an all-encompassing experience. The live music combines with the computer-manipulated, electro acoustic soundscape and a quad-stereo system for full surround-sound. State-of-the-art video equipment highlights the complex images designed by Jacques Collin.

By June of this year it should be apparent what the final product is going to look like as a multi-media touring production with its first international performances planned for the 2002-2003 season. They are presently courting producers and pursuing sources of financing. There is a meeting planned for the Lincoln Center in New York and the tragic events of September 11 have increased the interest in this work. Together with their New York managers they will present the package to the Lincoln Center. The center typically has a number of projects with which they get involved and together they co-produce work each year with a whole group of other major presenters across Europe and USA. This provides the necessary money to finish and present the piece.

Having been designed to tour internationally, their ultimate goal is to have it performed at the Edinburgh festival. According to Borys, he and Patipatanakoon participated in a production with the Canadian Opera Company there a number of years ago and he feels it is the key festival that determines the success of any given thing. "If we manage that we feel we will have succeeded."

The concert version of CONSTANTINOPLÉ was performed twice at the Museum of Civilization in Hull, Quebec as part of the Ottawa Chamber Music Festival in August 2001. The two instrumental movements, entitled Old Photographs and Odd World have been heard on CBC radio on a number of occasions and Old Photographs was used as the encore at many concerts including the one in Regina. It is a tantalizing piece and makes one eager to hear and see the entire work.

"We have to think about developing future audiences and about connecting with the audiences we have," says Parker. They want to send a message to young audiences that theirs is music in a contemporary context.

In addition to chamber music concerts, the Trio conducts frequent master classes, radio and television appearances, and school presentations as part of their commitment to educating and encouraging young musicians and audiences through workshops and teaching activities.

The trio currently has 3 CDs out; one of the Haydn piano trios, Mendelssohn/Dvorak piano trios released on the Analekta label, which have received Juno nominations. And they will soon be releasing a recording of the Mendelssohn/Lalo piano trios as well as a collection of outstanding commissioned works.

If the Gyrphon Trio is performing in your area it is a concert you must attend. Gather up your students and set out for a delightful, inspiring evening of music by three outstanding musicians and wonderful people.

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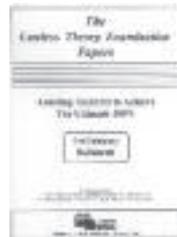
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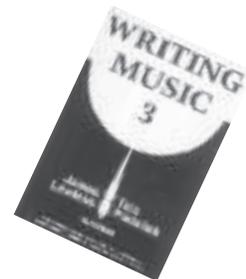
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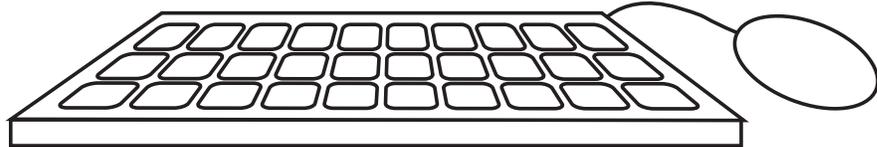
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Regulations Governing the CFMTA PIANO COMPETITION

St. JOHN'S , NEWFOUNDLAND • July 7-10, 2003

1. Competitors in the CFMTA National semi-final competition must present a program consisting of the following:
 - a) One Canadian Solo Composition
 - b) One solo composition from the Classical or Baroque period.
 - c) A variety of shorter solo works to form a well-balanced program.

Time Limit: minimum 30 minutes, maximum 45 minutes.

At the provincial level, it is highly recommended to follow these guidelines. To be eligible for the Marek Jablonski prize, the program must include a work by Chopin. The Chopin winner and the Canadian winner will be decided at the semi-final round. No changes to the repertoire list after June 1st, 2003.
2. Three finalists will be selected from the semi-final competition to proceed to the final competition. Each finalist may repeat only **One** selection from the semi-final program.

Time Limit: minimum 30 minutes, maximum 45 minutes.
3. The entire programme presented by a competitor must be at the Senior Concert level or higher.
4. Competitors must be no more than 24 years of age as of January 1st, 2003. They must be Canadian citizens or permanent residents (landed immigrants). **Students under 16 years of age must be accompanied by a chaperone, at the students' expense.** Competitors' must have studied with a registered music teacher for **two** (2) consecutive years or more within **two** (2) years of the application deadline.
5. Each provincial association may choose, by audition, or otherwise, **ONE** competitor who will represent that province in the National 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 prorated by CFMTA, to and from St. John's , Newfoundland. Associations are strongly encouraged to solicit corporate sponsorship in this regard.
8. Applications must be received by the convenor, Rosalyn Martin, at the address shown on the registration form, on or before May 1st, 2003. A registration fee of \$ 65.00 made out to CFMTA is paid by each province and **must** accompany each application. Late applications will **NOT** be accepted under any circumstances.

1st Prize: \$ 3,000

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The Marek Jablonski Prize
For the best performance of a Chopin composition : \$ 500





CFMTA PIANO COMPETITION • ST. JOHN'S, NEWFOUNDLAND • July 7-10, 2003

APPLICATION FORM

1. **PROVINCIAL ASSOCIATION** _____

Provincial Representative _____

Representative's Address _____

City _____ Province _____

Postal Code _____ Telephone _____

2. **COMPETITOR'S NAME** _____

Competitor's Address _____

City _____ Province _____

Postal Code _____ Telephone _____

3. **ELIGIBILITY**

Competitor's Date of Birth as of January 1st, 2003

Day _____ Month _____ Year _____

Name of Teacher _____

Teacher's Signature _____ RMT Branch _____

Address _____ City _____

Province _____ Postal Code _____

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Length of time of study with student _____ - refer to rule # 4 of the regulation

4. Please include a **typewritten** resume of approximately 100-150 words.
5. Please include a **separate typewritten** list of your National Semi-final Repertoire and also a list of the National Final Repertoire as well as the **time** of each selection. Include all information regarding opus numbers, keys, number of movements, composers' names, etc. It would be helpful to have repertoire in order of performance.
No changes to the repertoire list after June 1st, 2003.
6. Please include a photograph if available.
7. **PROGRAM** (at the Senior Concert Level)

a) **National Semi-final Competition** : One Canadian Solo Composition; One Solo Composition from the Classical or Baroque period and a variety of solo works to form a well balanced program. Time limit : minimum 30 minutes, maximum 45 minutes.

b) **National Final Competition**: the three finalists may repeat one selection from the semi-final round. Time limit : 30 minutes, maximum 45 minutes.

NOTE – To be eligible for the Marek Jablonski prize, the program must include a work by Chopin within the time limit.

8. Applications must be received by the Competition Convenor (Rosalyn Martin) on or before May 1st, 2003.

Late entries will not be accepted under any circumstances. The registration fee of \$ 65.00, paid by each province, and payable to CFMTA, must accompany each application. Please send cheque and application to :

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PROBLEMS IN THEORY TEACHING

BY GABOR FINTA

I am not saying anything new when I state that it is very difficult to do justice to theoretical subjects in the typical situation where a teacher is expected to provide instrumental teaching, theory and ear training in a one-hour lesson/week. You can not count on the school system to help since the educational policies of the last decade gave a fatal blow to music in our schools and almost totally eradicated it from the public school system, despite the fact that music has a beneficial effect on other areas of learning as well. Numerous studies prove that music students do significantly better in all areas, particularly in math and languages. I have taught numerous courses for music teachers at many Canadian universities in the eighties and nineties but very few of these courses survived the cutbacks in education.

With the lack of singing, the best form of ear training has also been lost. It is very difficult to convince teenagers (especially boys) to sing if they have never done it at an early age. Yet, the importance of ear training can not be stressed enough. Schumann wrote: "Make every effort to practice sight singing without the help of an instrument even if you do not have an excellent voice; your hearing will become much better." (*Gesammelte Schriften über Musik und Musiker*) It is fortunate that the Royal Conservatory of Music established national standards – otherwise few students would care to do anything.

Often the importance of theory is minimized or even looked down by musicians, students and parents. Yet it is absolutely proven that analytical skills and the knowledge of harmony aid the understanding, interpretation and even the memorization of complex pieces. I am embarrassed to say but it is true that most students have no clue how their harmonization will sound! They create their exams "blindly", trying to reason out the possibilities rather than using imagination and inner hearing. What is the use of harmony studies if students (with good marks achieved in an exam) can not recognize even the simplest harmonies?

The main problem as I see it, is that theory and ear training are artificially separated from the practice of music. The theoretical exams have practically no relationship with the sounding reality. Concepts are presented (and tested) in a completely mechanical way – with little regard to the music.

Let me give you just a few examples. Three grades of rudiments are covered with hardly any reference to the sound. These exams consist of writing scales, completing bars with rests etc. and no sound. In my opinion students should be asked to write down a simple melody in a specified key making sure that all aspects of proper notation are respected. That would mean a lot more than suffering through mechanical exercises in the theory books and exam papers.

This problem is even more apparent in harmony studies. The culprit, as I see it, is the practice of divorcing harmony from the keyboard. The result is that "students do not hear what they write and can not write what they hear" to paraphrase one of Kodály's famous remarks. Harmony dictations should be part of the exam to make them realize that it is not enough to do the work in writing only.

I am also concerned about some of the chord symbols used in recent examinations. The main characteristic of these seems to be the almost complete absence of accidentals. While these appear to be simpler than traditional chord symbols using accidentals (as seen in figured bass), I would also like to state that these cause just as many problems as they aim to solve. The harmony symbols have been invented a long time ago and I do not see any reason to come up with proprietary symbols that most musicians from other parts of the world can not understand. Music is an international language and should remain so.

Of course, I also have to use these symbols in my practice and my book (*Practical Guide to Harmony*) to ensure compatibility with the exams but only along with the more descriptive altered chord symbols that do not require a dictionary only the understanding a few basic principles.

Most of these "accidental-free" chord symbols are more complicated than they seem to be at first glance. I think it is very important that students play the progressions as much as possible. These symbols are slowing the process down since a considerable amount of "mental conversion" is needed to translate abstract, fantasy-names into chords.

I would like to give just two concrete examples starting with the most complicated symbols. Augmented sixth chords: The symbols used to describe the augmented sixth chords are especially problematic. I have to confess that I was puzzled when I first saw the GER6 and GER°3 in the exam papers. I have studied quite a few textbooks from several different countries but nowhere did I encounter anything like these. If writing the proper accidentals is so much of a problem, at least name them according the way they are written (not as they sound enharmonically).

Augmented (German) 6⁵ and its inversions in C major

RCM: GER °³ (GER6 3rd inv) || GER6 || GER °¹ (GER6 1st inv) || GER °² (GER6 2nd inv)
 I suggest: GER || GER65 || GER43 || GER(4)2

Regarding the omitting of the accidental on the leading tone in minor keys, it seems that the raised seventh degree is taken for granted in minor keys. The natural sign is used when this is NOT needed. This inverted logic can easily lead to complications. Writing a few accidentals is not such a great trouble and using them makes the students more aware that they are necessary. We use accidentals when we write the music itself so why are they so unwelcome in chord symbols? Is the ° symbol adapted for the marking of diminished seventh chords so much easier to write than a sharp or a flat? In my opinion the less special symbols we use the easier it is to understand the analysis. With the same way of thinking we should write the raised seventh degree into the key signature and cancel them when they are not needed. Would not look the melody below a little strange when written this way?

Mozart - The Magic Flute

Ach, ich fühls es ist ver-schwunden! I-wig hin der Lie-be glück.

I could go on with more examples of these inconsistencies but space is limited. If you are interested you may see more detailed articles on my website www.fintastudios.com under the heading Theory Forum. I would like to hear your opinion about these problems as well. To contribute just visit the site.

Gábor Finta is a graduate of the Franz Liszt University of Music, Budapest (Hungary) but also studied in Weimar, Germany. He taught at the Franz Liszt University of Music and was the director of the Bartók Conservatory in Miskolc. Since his immigration to Canada in 1982, he has been a guest professor at numerous Canadian universities and an examiner for the Royal Conservatory of Music, as well as adjudicator at various festivals. His compositions have been performed in Canada and Hungary and include pieces written for piano, orchestra, voice, chorus and various other instruments. He is also the author of the textbook, Practical Guide to Harmony."

He who hears music feels his solitude peopled at once.

- Robert Browning

RESPECTING OUR PROFESSION

BY JACQUELINE SORENSEN

Have you ever felt isolated in your music teaching profession? Do you ever feel that people are not aware of how much time, effort, education, patience, dedication and organization it takes on our part to be a successful music educator? Have you ever felt that the services we offer as musicians and teachers are taken for granted or unnoticed? Do you think people view us as “Professionals”?

I started my independent teaching career in Charlottetown, PEI seven years ago. During the first couple of years various people would say, “You can’t really make a living doing that, can you?” or even more blatant comments like “Do you actually make any money?” That’s when I realized that some serious public education needed to happen. My goal was to dispel the commonly held belief that piano teachers had blue hair and drank hot water and only taught for 50 cents a lesson out of the sheer enjoyment of teaching children, or that it was something that people did just to supplement the family income, and as long as you had a few years of lessons anyone could do it!

Now after seven years I feel that I have made some inroads in changing the public’s mind set of the role of private music teachers and the importance of quality music education. In my continuing plight these are some of my objectives:

- Act professional.
- Create opportunities for students.
- Maintain a public profile.
- Be active and visible in the community.
- Educate people in the importance and benefits of quality music education.
- Maintain memberships in professional organizations.
- Continue learning.

Whether you want to build a clientele for your studio, maintain a greater profile or gain respect for the profession in general, the above guidelines are all ones that we should

strive to follow. Let’s look at each in greater depth.

Professionalism: In order to be respected as professionals we must first respect ourselves as professionals. The level of professionalism we exude to our students and their parents will ultimately transmit into the community via word of mouth. Some simple tips for professionalism in the studio include having strict lesson policies, staying on schedule, having a neat and tidy appearance, having an organized studio, having good quality instruments and equipment, maintaining a library of up-to-date books, recordings and resource materials, and utilizing newsletters to aid you in communicating with parents regarding reminders and upcoming events. Some don’ts in the studio include: don’t answer the phone during lessons, and never photocopy music or make copies of copyrighted recordings.

Creating opportunities for students: The more opportunities you can seek out for students, the better quality students you will have. It is a commonly held belief that without sufficient goals a student will not work as hard as they otherwise might if they know they are working toward something. In my studio I have monthly group lessons where students have the opportunity to play for and evaluate each other. As well, the PEIRMTA holds monthly recitals for our students, known as the Young Musicians’ Recital Series. In addition to this, I hold three formal recitals a year for my students in a recital hall. I also annually coordinate the Contemporary Showcase festival during Canada Music Week TM in which my students participate. Before music festivals and exams, I hold masterclasses and mock exams in my own studio. All of these performance-based activities are invaluable to the development of the students’ musicianship which translates into more successful festival and exam results. The better quality student, the greater reputation you as teacher have

gained. Another project I do each year is to compile a composition book which contains students’ own compositions, essays, poetry, drawings, lists of students’ achievements, newspaper clippings, and student bios. Each student is given a book at the end of the year and serves as a scrapbook of the year’s events and accomplishments.

Maintaining a public profile: As in any business endeavour, we need to do a certain amount of advertising and promotion in order to keep our name in the forefront when it comes time for potential clients to seek out a suitable teacher for themselves. In addition to having posters, fliers and business cards, a listing in the yellow pages, or paid advertisements in newspapers, there are other things you can do to increase your profile in the community. Some suggestions include advertising your studio in your local symphony programmes or sending out press releases of your student recitals to your local newspaper, Arts& Entertainment newspapers and radio stations. I also utilize an e-mail distribution list to send out press releases about upcoming performances and workshops to musicians and arts patrons in the community. You could consider donating an award to your local music festival each year in your name as well.

Be active and visible in the community: As a continuation from the above topic, it is important to be seen as a contributing member in your musical community. If you are also a performer, clinician, adjudicator or examiner, consider being active in these areas to increase your profile as a professional. Offer a pedagogy course to other teachers. As well, take an active role in helping out your local music festival association or other music organizations. Support your fellow musicians and colleagues by attending each other’s concerts and workshops. People will remember you more if they see you as playing a vital role in the community and supporting each other.



Develop good relationships with your local music stores, other teachers, university music departments, and other important music organizations both locally and nationally.

Educate people in the importance and benefits of quality music education: We work in a field that does not have any licencing body which controls who can teach music privately and who can't. As registered music teachers, it is important for us to congratulate potential or new clients for seeking out someone who has proper qualifications to teach. Always impart to others just how important it is for students to have a good musical foundation from the very beginning. A good resource is the Coalition for Music Education in Canada which publishes statistics on the benefits of music education based on research.

Maintain memberships in professional organizations: Let people know you belong to an organization which promotes high standards and qualifications among its members. On a regular basis, read over the goals of the CFMTA and ask yourself truthfully what are you doing to

achieve these goals in your studio and community? As well, encourage other qualified teachers in your community to join your RMT branch.

Continue learning: As professional educators, it is important for us to continue to pursue more knowledge about our subject as well as new innovations in technology and studio trends. Take advantage of every workshop offered to teachers through your local, provincial and national RMT organization as well as those offered by other clinicians and conservatories. Subscribe to pedagogy journals and magazines, talk to other teachers in your field, listen to adjudicators, enroll in a pedagogy class offered in your community or local university, read books, and keep notes of personal observations that you can reflect upon from time to time.

In conclusion, next time you feel like you are not gaining the respect you deserve, try developing some of your own goals and objectives to increase your visibility and a heightened awareness of quality music education in your community. To reflect on the words of one of my

college professors, "DO IT: Determinism, Optimism, Initiative, Tenacity". With some degree of effort, I think you will be rewarded with some wonderful consequences. So, with this in mind - do it!

Jacqueline Sorensen operates an independent teaching studio in Charlottetown where she teaches piano and pedagogy. She is a faculty member of the University of Prince Edward Island Department of Music, Director of Music at St. Mark's Presbyterian Church and a member of eklektikos new music project, PEI's only contemporary music group. She is the President of the PEIRMTA, Vice-President of the PEI Kiwanis Music Festival Association, founder and coordinator of the Contemporary Showcase Charlottetown Centre, PEI Representative for RCM Examinations, PEI Representative to the Canadian Music Centre Atlantic Region Board, and is an active music educator, administrator, and adjudicator. She is also on the organizing committee for the RCCO 2002 Waves of Sound National Convention which will be held in Charlottetown PEI July 29-August 1.

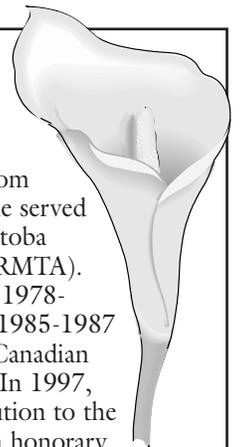


MEMORIUM FOR PATRICIA RAE ARNASON (NEE IRWIN)

BY DR. CAROLYN L. R. ARNASON

Patricia Rae Arnason (nee Irwin) was born in Winnipeg on April 10, 1931. She attended Laura Secord School, Gordon Bell High School and the University of Manitoba while studying piano with Roline MacKidd. Pat was fortunate to have a Steinway Baby Grand piano to practice on thanks to her mother, Olive Irwin (nee Rae), who purchased it unseen on her Eaton's charge account. This instrument still resides in the home of Patricia's husband, Terry. Growing up, however, was not all about practicing. Summertime was when Pat and her brother Bill saw much of Western Canada and the West Coast, travelling by car and trailer with their parents Olive and Harry. Pat was awarded first place in the Winnipeg Branch Music Scholarship Series which was delayed by the historic 1950 Winnipeg Flood. She earned two music diplomas; an Associate in Music, Manitoba (AMM) and Licentiate of the Royal Schools of Music (LRSM). Pat was a teacher of piano for over 40 years in Winnipeg and also taught her three daughters

Carolyn, Deborah, and Melanie; two of whom went on to professional careers in music. She served in many capacities as a member of the Manitoba Registered Music Teachers' Association (MRMTA). These included Winnipeg Branch President 1978-1980 and Provincial President of MRMTA 1985-1987 as well as Provincial Vice President of The Canadian Federation of Music Teachers' Associations. In 1997, the MRMTA commemorated Pat's contribution to the musical life of Winnipeg by awarding her an honorary life membership. Pat was a grandniece of Nellie McClung, the well known author and activist during the first half of the 20th century. Nellie's dynamic personality and visionary ideals influenced Pat's independent spirit, fostering her support of women's issues and appreciation of learning. One of Pat's great joys was instilling a love of music in her students. She enjoyed spending time with her grandchildren, giving them piano lessons during their weekend visits. As well, she liked to explore heritage houses and had a deep love of cats. Patricia died of lymphoma on March 26, 2001.



FROM THE PROVINCES



ALBERTA

PAT FREHLICH

ARMTA teachers will make history as they become "Musicians in Motion" on Saturday, May 11 by participating in the Great Human Race! This fund raising 3 km walk or 10 km run takes place in Edmonton and provides ARMTA members an opportunity to have fun, get fit and raise money for special projects. Currently all seven branches of teachers are committed to its success and training hard for race day. The Great Human Race is sponsored by the United Way who will receive 20% of the total money raised. The remaining 80% will be split between the CFMTA Calgary Conference Fund (2005) and the local branches of the participating teachers. Teachers not taking part in the race itself are encouraged to collect pledges for participating colleagues. Even the students are out seeking pledges in support of their teachers! Last year 121 non-profit organizations took part in the Great Human Race, supported by 1975 walkers and runners, raising over \$200,000.00. This is however the first time that an Arts organization has participated! If this endeavor proves successful for ARMTA it may become a yearly event.

Innovative fund-raising ideas are prevalent with ARMTA branches across the province. Calgary held a Chinese Banquet and Concert to raise money for their Scholarship Fund. The Fort McMurray teachers donated a beautifully decorated Christmas tree to the Festival of Trees fundraiser, which once bid upon, raised \$2100.00 for their local hospital. In Medicine Hat, RMT's perform at the Gas Light Plaza once monthly to raise funds for their Awards Recitals. The Lethbridge branch organized a Teacher's and Students recital during Canada Music Week collecting nearly \$1000.00 for their Achievement Awards.

Lloydminster continues to raise funds with their ever successful "Practice-a-Thons". ARMTA teachers are to be commended for their extraordinary fundraising endeavors! The money they raise in these ventures help to support their first love-MUSIC!

This past term has seen a flourish of activity of the "musical sort" as well. The C3 Concerto Competition in Calgary had an amazing 24 entrants. Edmonton's Northern Alberta Concerto Competition had 17 participants, seven intermediate pianists, seven senior pianists and three vocalists. The level of performance excellence remains extremely high and both the participants and their teachers are to be congratulated. Numerous recitals across the province are offering students pre festival and pre exam practice. ARMTA teachers have been offered a wide variety of lectures and workshops this past season. Some of the topics were: developing good practice habits, making technique easier to teach, performance anxiety, choosing a well balanced program and there were several on the new "Odyssey" piano series.

Many of the branches offer monthly gatherings to their members providing an opportunity to perform, share knowledge and grow as both musicians and teachers.

There are currently 438 ARMTA members in Alberta and music is definitely "ALIVE and WELL"!



BRITISH COLUMBIA

ERNST SCHNEIDER

Our branches have been very busy with many Canada Music Week activities and workshops. It is always interesting to see how many different workshop titles show up when reading branch reports. Many of the CMW

recitals feature performances of student compositions now as well as works by established Canadian composers. Most of our branches also provide a good number of small scholarships or bursaries to deserving students.

Festivals are of course very much in the forefront of activities during the late winter and early spring months. A number of branches are in fact the sponsor of the festival or perhaps manage it in cooperation with a service club. The Shuswap Music Festival, a new festival organized by the teachers last year for the first time, is now cosponsored by the Salmon Arm Rotary Club and already much expanded. It now includes classes for piano, voice, strings, woodwind, brass, composition, and band.

The Mid-Island Branch has a special responsibility this year since they will host our Provincial Convention in September. The event will include a trade fair, master-classes, concerts, and the BCRMTA Piano Competition. Well-known pianist Nelita True is the convention's major clinician.

Our Provincial Council awards a \$500 scholarship annually to the person achieving the highest mark in the A.R.C.T. Teacher's examination. This year's recipient was nineteen-year old Mark Andrews. Mark is now a student at the University of Toronto where he has entered the Bachelor of Music, Piano Performance program and is studying with James Anagson.

NEW BRUNSWICK

KILBY HUME

Greetings from New Brunswick RMT's.

In October, the Saint John Branch hosted the Young Artist concert for the province. Violinist Mark Djokic accompanied by his mother, Lynn

Stodola were the performers. Although the turn out was small, the artists felt that the concert tour was very worthwhile in the preparation of young talent for the rigours of touring. We would like to thank RMT Margaret Craig from the Sackville branch who assumed the role of NB Young Artist Convenor. Her attention to detail and her timely organizational skills are much appreciated.

November was busy with Canada Music Week festivities. Many branches held recitals of Canadian works given by students and teachers. The Saint John branch recital was, once again, recorded by the CBC radio network and students were featured on the Morning Show hosted by Paul Castle.

January seems to be a quiet month. Several students were involved in the RCM "mid-year" examinations held mid-month. Also, our Provincial Council met to conduct business on our behalf.

Music Festival time is here again. Moncton is always the first since they hold their festival in late February. Those of us who adhere to the April - May time frame, are in the throes of preparing students and trying to make the organizational deadlines. The New Brunswick Memorial Scholarship goes to Moncton this year.

The Saint John Branch will host an RCM examination workshop on April 5th. During this time, the new piano syllabus will be discussed and a Grade 8 mock examination will be tried. We look forward to a good turnout.

The Provincial festival will be held in Fredericton in May. There is a possibility that a Junior Provincial competition may be implemented in 2003.

The New Brunswick Music Writing Competition deadline for 2002 is to be April 15th.

Preparations are being made for our annual convention to be held June 8th in Fredericton. We look forward to that time of renewal of friendships and interesting workshops.



CATHERINE CORNICK

After a relatively quiet fall, St. John's is now getting a winter similar to last year - one snow storm every

week. Our January meeting had to be postponed twice due to weather. We finally managed to meet January 23rd and after business we had a wonderful discussion on motivation and incentives for students and parents with guest speaker Heather Meaney from Music For Young Children.

Our Canada Music Recital on November 24th and CBC radio program featured some music by Nancy Telfer. She spoke to us from Toronto and commented on the pieces that were performed. Thank you to Ellen Hunt for arranging both the recital and the radio broadcast and thank you to Francesca Swann from CBC for her interest as producer of Musiccraft.

We have been planning our upcoming year; a student "Dress -up Recital" in April; our annual Scholarship Recital in May and the Biannual Teachers' Recital in June. This last recital especially is a good fund raiser for our association and is a good way for students to see their teachers perform. Last year's performance by the teachers was as much fun for the teachers as it was for the audience.

The Kiwanis Music Festival will soon be upon us with many teachers preparing students to enter. We have both competitive and non-competitive classes. The NRMTA gives out \$400.00 in scholarships to Music Festivals across the province every year. Our February student recital is a good warm-up performance for many of the students entering, and also a chance for those not entering the Festival to perform.

The Convention Committee is hard at work. We are in the process of setting up two web sites, one specifically for the convention in July 2003 and one for our association. More information on the addresses later. We are getting very generous help from Herbert Bown who runs an on-line shop selling locally produced Newfoundland crafts. Check it out at www.stagesandstores.com.

To all CFMTA members across Canada, I invite you to St. John's July 6 - 10, 2003. COME TO THE SEA IN 2003.

Ontario Registered Music Teachers' Association



ONTARIO

VICTORIA WARWICK

ORMTA continues to be very busy as we head into the final stretch to our "Four Seasons 10th Anniversary Convention" in Timmins in July. We look forward to the following workshops:

Stephane Lemelin - *The Musician's Spiritual Discipline and Performing French Music*

Kevin McMillan - *Good Diction = Good Singing*

Frances Balodis - *Learning Styles - more than is what is on the page*

Paul Gilchrist - *Understanding your piano and its needs*

The Convention will be held at the Cedar Meadows Resort. This new facility has a wildlife park on site with up to 15 indigenous species roaming free. That should make for some good sight seeing and will spark all kinds of fascinating stories . . . musicians and wildlife. Hmmmmm . . .

This Convention will continue the tradition of recognizing excellence in teaching by awarding the *Special Teacher Award*. Thirteen deserving teachers, nominated by their branches, will be honoured at the Awards

Luncheon. Nominees are recognized for their outstanding contribution to the profession of teaching and for their long-time commitment to the work of ORMTA.

We will also award *Cora B. Ahrens* scholarships in the amount of \$200 to the candidates achieving the highest mark in the written pedagogy examination from both Conservatory Canada and the Royal Conservatory of Music.

November 24, 2001 was the final *Young Artist Recital* for Ontario's winner, **Kati Gleiser**. Kati was very well received at all 10 concerts. Glowing reports from attendees attest to her great talent and warm personality. We are very proud of Kati and wish her every success for the future.

Ontario continues to enjoy its new affiliation with the *Ontario Music Educators' Association*. The most recent edition of our Provincial Newsletter NOTES contains the first of two articles written by OMEA member, **Dr. Rodger J. Beatty**. These articles provide a descriptive snapshot of the status of music education in Ontario Schools.

We have also included an interesting article previously published in the OMEA magazine *The Recorder* written by **Dr. Darryl Edwards**, Assistant Professor of Music (Voice) at the University of Toronto. The article is entitled "Music Festivals: Building a Winning Perspective" and discusses the nature of festivals from the viewpoint of both performer and adjudicator.

Immediately following our Timmins Convention, 5 of us will be heading to Prince Edward Island for the CFMTA Annual General Meeting. Those 5 include Ron Spadafore, Frances Balodis (First Delegate), Judy Home (Second Delegate), myself as CFMTA Vice President and our CFMTA President, Barbara Clark. We are excited that Barbara is able to attend our convention and we'll do our best to show her a warm Ontario welcome!



CHRISTIANE CLAUDE

Once again this year we celebrated Canada Music Week by means a series of six student recitals.

The pianist / pedagogue Francis Dubé chose the best performances to constitute the program of the gala recital which was held Saturday November 24, at 7:00 p.m. at Regina Assumpta school.

This was a unique opportunity to hear the new works by Canadian composers Anne Lauber ("Mini Cirque" for piano solo and piano duet) and José Evangelista ("Concertino for Strings"). These works were the result of a successful collaboration between the QMTA and the Canadian Music Centre as part of the "New Music for Young Musicians" project. Performed by students of QMTA members, these new compositions were very well received by an enthusiastic audience.

The composers Lo Pol (Sister Marie-Paule Provost), Paul Frehner and Anne Lauber attended the concerts and encouraged our young performers.

Each year, an amount is collected for the "Rose Goldblatt Bursary", created in memory of a long time member of the Association. Her daughter, Nina Valery, was present and distributed the prizes to the young musicians. The composer Anne Lauber distributed the prizes presented by the Canadian Music Centre to the students who performed the new works composed as part of the "New Music for Young Musicians" project.

The gala recital was a resounding success. The musicians and composers in attendance as well as the public were very impressed by the calibre of the performances. The recital was followed by a reception sponsored by the Provincial Council of the QMTA.

We took advantage of this event to promote our Association's recording of Canadian works. This double compact disc was recorded at the the Chapelle Historique du Bon-Pasteur, in collaboration with the Canadian Music Centre. Twenty-five (25) young pianists aged from 6 to 18 years (students of QMTA teachers) perform works by Archer, Bartley, Brott, Coulombe Saint-Marcoux, Dela, E.-Gramatté, Gagnon, Gellman, Gougeon, Héту, Lafrenière, Lù Nik, Marsden, Poole, Morawetz, Pépin, Southam, and Wuensch. This double CD is an invaluable tool, which should be part of every piano teacher's musical library. It is available at the CMC as well as the Coopérative Vincent d'Indy, or directly from us by communicating with the Provincial Council.

APMQMTA

Encore une fois cette année nous avons célébré la Semaine de la musique canadienne en organisant une série de six récitals.

Le pianiste / pédagogue Francis Dubé a choisi les meilleures interprétations pour un concert gala qui s'est tenu au collège Regina Assumpta, le samedi 24 novembre 2001 à 19h00.

Nous avons eu la chance d'assister à la création d'œuvres des compositeurs Anne Lauber (« Mini cirque » pour piano solo et piano quatre mains) et José Evangelista (« Concertino pour cordes »). En effet, le projet de composition « Nouvelle musiques pour jeunes musiciens » en collaboration avec le Centre de musique canadienne a été réalisé avec succès. Ces œuvres, interprétées par des élèves de professeurs membres de l'APMQ ont été reçus avec enthousiasme par le public.

Les compositeurs Lo Pol (Sr. Marie-Paule Provost), Paul Frehner et Anne Lauber sont venus encourager les jeunes interprètes.

Chaque année, un montant recueilli pour la « Bourse Rose Goldblatt »,

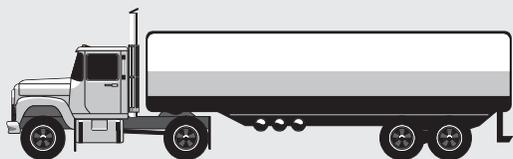
créée en mémoire de cette dernière, est octroyé en prix aux élèves choisis pour le récital gala de la Semaine de la musique canadienne. La fille de Rose Goldblatt, Nina Valery, a distribué les bourses aux jeunes musiciens. La compositrice Anne Lauber a distribué des prix offerts par le Centre de musique canadienne aux jeunes qui ont interprété les compositions « Nouvelles musiques pour jeunes musiciens ».

Le concert gala fut un grand succès. Les musiciens et compositeurs présents

ainsi que le public ont été très impressionnés par la qualité de ce récital. Une réception organisée par le Conseil provincial de l'APMQ a suivi.

Nous en avons profité pour présenter notre disque compact. Il s'agit d'un disque double qui a été enregistré à la Chapelle Historique du Bon-Pasteur, par l'APMQ en collaboration avec le Centre de musique canadienne. Vingt-cinq (25) jeunes pianistes âgés de 6 à 18 ans (élèves de professeurs de l'APMQ) y interprètent des œuvres de

compositeurs canadiens (Archer, Bartley, Brott, Coulombe Saint-Marcoux, Dela, E.-Gramatté, Gagnon, Gellman, Gougeon, Héту, Lafrenière, Lú Nik, Marsden, Poole, Morawetz, Pépin, Southam, Wuensch). Ce disque double est un outil indispensable pour tous les professeurs de musique et leurs élèves. On peut se le procurer au CMC, à la coop Vincent d'Indy, ou en communiquant avec un des membres du conseil.



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ONTARIO

DORANNE COOPER

Over the past few weeks, I've had the pleasure of reading several Canada Music Week™ reports. It was wonderful to see how many creative and educational ways our branches recognized this week-long celebration of Canadian Music!

BELLEVILLE BRANCH

On Sunday, November 25th the Belleville Branch hosted a junior recital and tea. Seventy students participated and all studios were represented. Performers included piano duets, a jazzy piano trio, vocalists and small Early Childhood ensembles.

Following the recital everyone was invited to a reception hosted by the teachers (always a highlight for the students!).

In addition many teachers hosted private studio recitals during Canada Music Week™.

Belleville teachers continue to promote Canadian music throughout the year!

CHATHAM-KENT BRANCH

On Wednesday, November 21st the Chatham-Kent branch held a Canada Music Week™ Recital. All participating students played Canadian repertoire. During the recital, trophies were awarded to the students who received the highest marks on past Conservatory exams.

On Friday, November 23rd, the branch also presented a workshop on Canadian repertoire with Debra Wanless.

Branch members contacted local schools to encourage them to discuss Canadian composers in their music classes.

NIAGARA FALLS BRANCH

The Niagara Falls Branch was lucky enough to begin their Canada Music Week™ festivities on November 16th with a concert from ORMTA's Young Artist, Kati Gleiser. A highlight of the concert was her incredible performance of Alexina Louie's "I Leap Through The Sky With Stars." Her dramatic presentation was an inspiration to the young concert-goers!

On November 22nd and 23rd, Niagara Falls branch members Jacqueline Dingman, Fran Saxby, Linda Bruch, Nancy Dale, Sandra Di Cienzo and Sandra Mason organized the "Contemporary Showcase". Over 100 piano and vocal performers representing 11 studios were adjudicated by Jennifer Moir (voice) and Elaine Kruse (piano). New this year was a student composition class!

The Contemporary Showcase Gala Concert was held on Nov. 24th - a fitting end to a brilliantly musical week! Twenty-six performers received scholarships for their efforts!

NORTH BAY BRANCH

The North Bay Branch began their Canada Music Week™ festivities with their "Honour Recital" on November 17th. Students receiving honours or higher on their exams were invited to perform and awards were handed out to deserving students.

On November 23, branch member Lynda Kennedy organized their ACNMP. Marc Widner adjudicated the event.

Finishing off the week was a concert from "Young Artist" Kati Gleiser on November 24th. The audience received a rare treat listening to this performer!

OTTAWA BRANCH

Many Ottawa branch members were involved with their students in the "Canadian Music Showcase" (Carrefour de la musique Canadienne), held November 16-18.

Adjudicators included Paul Coates (voice), Elaine Keillor (piano, harp and

analysis) Rosalind Sartori and David Stewart (strings), Gerald Corey (woodwinds and recorder) and Paulette Price (piano).

The Gala concert was held on December 2nd, where the most promising performer of the entire showcase, Betty Ann Bryanton (vocal student of Donna Klimoska) received the Elaine Keiller Award. Every gala performer received a CD.

On Sunday, November 18th the Ottawa branch also hosted a Canada Music Week™ student recital. Many teachers took part helping to audition students, and to organize the recital and reception that followed. All student performers were awarded a certificate and all composers were discussed briefly before each performance. It was a pleasant and informative afternoon!

OWEN SOUND BRANCH

For the first time in over 10 years, the Owen Sound branch decided to hold a student recital for Canada Music Week™. They called the event "A Music Student Showcase" and the audience enjoyed performances from 14 students representing 7 studios. The concert included piano, vocal, and classical guitar performances- including one guitar duet composed by an adult student!

The event was advertised on posters around the city, in the newspaper and in a special flyer.

PETERBOROUGH BRANCH

Two events were held in November to celebrate Canada Music Week™.

On Saturday November 10th, the Peterborough Branch hosted "Music in the Mall." Students performed at centre court for parents and shoppers, with all donations being used for Branch scholarships.

The annual ORMTA Awards Recital was held on Sunday, November 25th. Students who obtained the highest standing on exams in each grade received trophies or scholarships. Their final award winner was Andrew

Harbridge, Gold Medallist for the highest Associate Teacher's mark in Canada from Conservatory Canada. (Andrew was also the recipient of the Cora B. Ahrens award for the highest mark in Piano Pedagogy.)

ST. CATHARINES BRANCH

The St.Catharines branch "kicked off" their Canada Music WeekTM with a "First Class Honours Recital". All students who received a mark of 80% or higher were invited to play a piece by a Canadian composer-many included a short bio of the composer as well. This recital was well publicized in the St.Catharines Standard and on Cable 10.

Branch members Ruth MacVicar and Ingrid Heidebrecht attended Cable Ten's studio and discussed Canada Music WeekTM on their cable morning program.

THUNDER BAY BRANCH

Thunder Bay teachers began preparing for Canada Music WeekTM by giving applications to students interested in composing, or designing a poster.

On November 11th the teachers met and listened to the musical entries. Three winners of \$10 each were selected.

The following week, on November 18th, they hosted a recital at Lakehead University where students performed their original compositions and others played pieces by Canadian Composers. Prizes were then awarded to the young composers.

The posters were taken to the Thunder Bay Art Gallery where they were judged and displayed at the entrance way of the gallery. Three winners were chosen and awarded \$10 each. The posters were left on display for all of Canada Music WeekTM.

The Thunder Bay Branch continues to encourage their students to keep composing!

I would like to thank all of the branches that sent in their reports. Many of you worked over your Christmas Holidays to send the reports in!(Beth Chartrand, Roberta Dickson, Jacqueline Dingman, Michael Faulkner, Ruth MacVicar, Sandra

Menard, Norma Mighton, Gloria Jean Nagy, Carolyn Pratt and the un-named author of the Peterborough report)

I hope that everyone who will be attending the Annual meeting in Timmins takes the time to read these branch reports in full, and see the many beautiful photographs and newspaper articles that were sent in.



SASKATCHEWAN

VERNA MARTENS

Seven branches of SRMTA held events to celebrate Canada Music WeekTM during the month of November.

Lloydminster held a student recital of Canadian music - elementary to intermediate levels. The Alberta Music Education Foundation contributed \$200 to help sponsor the event. Participants received gift certificates for music purchases.

Yorkton Branch held a recital at Parkland Mall, involving 90 students on a Saturday afternoon, allowing busy shoppers to take time to enjoy a bit of music. It was felt that the exposure with performance opportunity for may students helped significantly to foster awareness of the R.M.T. organization.

East Central branch teachers presented a varied program of Canadian & Christmas solos, duets, trios, quartettes on piano, organ, vocal & duo-piano. Guest artist, the director of the newly formed orchestra performed a work for cello & a local composer-arranger presented his own work. Much community advertising brought out an appreciative audience.

Saskatoon's recital, an annual event held in mid-November, featured piano & vocal compositions, a good portion of which being Canadian compositions. Eleven students participated with a reception following.

Regina held a Festival of Canadian music "Contemporary Showcase" with 127 participants. A non-competitive event in which voice & piano students at all levels performed and were adjudicated by Dianne Gryba & Chris Kelly - a very successful event.

Swift Current held their student vocal & piano recital on November 25. It featured Canadian music, interspersed with short readings of the biographies of various Canadian Composers. The afternoon concluded with a variety of Christmas music & carol singing. Advertising through local television, radio & weekly newspapers brought out a good audience.

North Battleford's recital entitled "Rural Reflections" presented by 38 students featured mainly Canadian music. Guest artist - Mary Joy Nelson with accompanist Dianne Gryba added an inspiring note for students. The room was tastefully decorated with Canadian flags, serviettes, etc. Advertising through the local newspapers, TV, & radio brought out a large number of listeners.

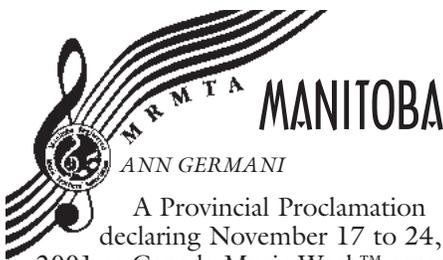


PRINCE EDWARD ISLAND

CONNIE O'BRIEN

Canada Music WeekTM was once again celebrated by many Island music students and performers. On November 17, 2001 the PEI Registered Music Teachers sponsored two Young Musicians' Recitals at the Steel Recital Hall, UPEI, which featured student performances of works by Canadian composers as well as performances of winning student compositions of the PEIRMTA Annual Composition/Art/Creative Writing Competition. The judge for our music writing entries this year was Rebekah Maxner of Hantsport, NS who provided helpful feedback and encouragement for each participant. Drawings and posters illustrating works by Canadian composers were displayed around the hall along with the creative writing entries. Medals and book awards were presented. The 5th Annual Contemporary Showcase Charlottetown festival was held on Friday and Saturday November 23-24 at the Confederation Centre of the Arts Lower West Art Gallery. Students participated in Piano, Voice,

Trombone, and Composition classes. The Adjudicator was Richard Gibson, who currently teaches at the Université de Moncton and is an Associate Composer of the Canadian Music Centre. Mr. Gibson's adjudications were positive, encouraging, and informative. His diverse musical background and his insights on interpreting contemporary music made him such an appropriate adjudicator for our variety of disciplines and age levels. All participants received adjudication sheets, Contemporary Showcase certificates, and CFMTA Canada Music WeekTM stickers and pencils.



A Provincial Proclamation declaring November 17 to 24, 2001 as Canada Music WeekTM came from The Honorable Ron Lemieux, Minister of Culture, Heritage and Tourism, and from the mayor of the City of Brandon. Winnipeg and Brandon Branches celebrated Canada Music WeekTM by displaying the Provincial Canada Music WeekTM Proclamations around their cities. In Brandon, a recital was held at St. Matthew's Cathedral on November 25 featuring piano students as well as a Harp Ensemble. One member held a special week of interactive group lessons, encouraging students to explore various techniques of composition and to write and perform their own music. Winnipeg members were encouraged to attend a concert on November 18 at the Winnipeg Art Gallery given by Canadian pianist,

Heather Schmidt, who performed one of her own compositions. The winners of the past Canada Music WeekTM Composer's Competition were invited to attend, and many of the teachers brought along students. On Monday, November 19, Heather Schmidt gave a presentation on composing to the members and students of MRMTA; the workshop was inspirational and very effective. Heather concluded her presentation by performing one of her compositions. Teachers of MRMTA, Winnipeg Branch also celebrated by having their own student recitals to honour Canada Music WeekTM.

NEW BRUNSWICK

ANNE MARIE MURPHY

All local branches of New Brunswick honored Canada Music WeekTM this year.

Here are some of the highlights.

The Moncton Branch held four student recitals featuring their private students. These recitals were hosted by four local schools. The focus was on making the general school population more aware of how important music is in their lives. Two student recitals were also held on November 25 at the Moncton United Church. There was a reception following the recital for all who attended.

Members of the Sackville Branch celebrated Canada Music WeekTM with

a series of concerts sponsored by the Music Department of Mount Allison University. The festivities began with a Faculty Recital by soprano Helen Pridmore on Sunday, November 18. Joining her on the stage of Brunton Auditorium were two colleagues from the Department of Music: Penelope Mark, piano (RMI) and James Mark, clarinet. The afternoon programme offered a varied group of songs and chamber music, including the premiere of two songs for soprano, clarinet and piano by Canadian composer, Timothy Bowlby.

The Canada Music WeekTM Collegium, featuring students from the Department of Music, took place in Brunton Auditorium on Monday, November 19. On November 21 students of the Department of Music presented a special concert featuring the music of Robert Fleming, a Canadian composer best known for his choral and vocal compositions. His son Dr. Berkeley Fleming, a professor in the Sociology Department at Mount Allison University, spoke about his father's life and work in music. Scores, books and other mementos from the life of Robert Fleming were on display.

Finally, on Saint Cecilia's own Feast Day, November 22, younger music students took their turn in Brunton Auditorium, rounding off a wonderful week of music-making with the annual Sackville Branch Canada Music WeekTM Recital.

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ACNMP / CONTEMPORARY SHOWCASE



NEW in 2002! Contemporary Showcase centres in Grande Prairie, Saskatoon, Winnipeg and Kingston; expansion of the Student Composer Workshops to Niagara Region and to the expanded North Bay area; the translation of the new syllabus into French is underway; and watch for developments in the Choral Workshop program. A projected tour to Contemporary Showcase centers by David Duke is planned for early Fall.

Contemporary Showcase is the annual festival of contemporary Canadian music held during Canada Music Week™ in eleven centres across Canada. This festival is the major project of the Alliance for Canadian New Music Projects (ACNMP).

Contemporary Showcase in 2001 had more students participating (1265) and more teachers (179).

CALGARY – In St. Andrew's United Church, 207 entries from 38 teachers were adjudicated by David Dahlgren, piano and composition;

Karen Jensen, voice; John Goulart, guitar; and Edmond Agopian, strings, November 22 – 24. St. Andrew's hosted two Gala Awards Concerts, December 1, and about \$3000 in scholarships were awarded to 80 performers, as well as donated prizes. St. John's Music provided the piano for the Upper Hall. **New Co-ordinator is Po Yeh.**

CHARLOTTETOWN – The 5th Contemporary Showcase, November 23 and 24 in the Art Gallery of the Confederation Centre of the Arts had 48 performers from 8 studios, in piano, voice, trombone and composition. Adjudicator Richard Gibson, Associate Composer of the CMC and teacher at Universite de Moncton, also led a workshop in composition. Publicity included articles on Canada Music Week™, mention by the MLA in the House, a radio interview of **Co-ordinator Jacqueline Sorensen** and evening news coverage with performance and interviews. The ACNMP Scholarship was awarded to Senior pianist Isabelle Gallant.

EDMONTON – 100 entries were adjudicated by Dr. Milton Schlosser in piano and in voice by Michele Milankovic in the North American Bible College, November 15-17. Several of the 20 teachers represented were new. The Young Composers' program had 11 students working under Jan Randall and 40 people attended the Young Composers' Concert. The Gala Concert November 23 was again at

NABC. The Archer Celebration fund provides a scholarship presented in the featured composer class. **Co-ordinator is Elsie Hepburn.**

GRANDE PRAIRIE – **Co-ordinator Christine Donkin** has plans underway for their first Contemporary Showcase. Watch for developments!

GRAND RIVER REGION – this expanded centre includes Cambridge, Guelph, Kitchener-Waterloo, Elora and Fergus. Watch for further news. **Co-ordinator is Owen Bloomfield.**

KINGSTON – **Co-ordinator Susan Moore** brings her London experience to planning for the first Showcase in Kingston.

LANGLEY – **Co-ordinator Kathleen Bjorseth** reports that 21 participants in piano and strings made this 'trial balloon' on November 17-18 worthwhile. The Final Concert on November 25 had 10 student performers and faculty from the Langley Community Music School performed two premieres – 'Romance' for cello and piano by Rodney Sharman, and 'The Cloaks of Time' for piano by Leslie Janos.

LONDON - At the Mount St. Joseph Recital Hall, there were 112 entries adjudicated in piano by Mary Gardiner, in strings by Christine Vlajk, in winds by Gerhard Wuensch, and in voice by Jennifer Moir, November 28 – 30. The Gala Concert, December 2 had 34 performers and included a baritone vocalist and a bassoonist – 22 scholarships were awarded. **Co-ordinator is Grace Yip.**

MISSISSAUGA – **Co-ordinator Jill Kelman** states that 89 entries from 10 studios were adjudicated in Noel Ryan Auditorium and the Adamson Estate; in piano by Mary Gardiner and in voice and choir by Tannis Fast Vetter. Diligent



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fundraising made possible 19 scholarships and 20 awards. The Mary Gardiner Scholarship went to Cristina Pisani and Lindsay Watt, piano duet, and Joseph Farahat performed at the Toronto Showcase Concert.

NIAGARA REGION – had 114 participants from 11 studios performing November 22-24 in Knox Presbyterian Church, St. Catharines. Piano classes were adjudicated by Elaine Kruse and voice classes by Jennifer Moir. The Gala Awards Concert featured 25 performers who received scholarships amounting to \$2000.00. The ACNMP Scholarship went to Jennifer McKillop, and the Mary Gardiner Scholarship to Matthew Therrien. **Co-ordinator is Jacqueline Dingman.**

NORTH BAY – **Co-ordinator Lynda Rehder Kennedy** reported that 34 performers from 7 teachers, including one duet, participated in their Showcase on November 23 at Brava Music Studios. Adjudicator Marc Widner had a chance to meet teachers, parents and students during

coffee breaks.

REGINA – **Co-ordinator Karen Klassen** excitedly reported that 127 students from 13 studios made this second Showcase double in size. Piano classes were adjudicated by Dianne Gryba and voice classes by Chris Kelly in Wesley United Church.

SASKATOON – watch for news from this new center – **Co-ordinator is Heather Blakely.**

TORONTO – the largest Showcase to date (422 performers and student composers, from 40 studios) took place in Christ Church Deer Park and the Heliconian Hall during Canada Music Week™. Adjudications were given by Barbara Collier, voice; Charlene Biggs, piano; Gordon Cleland, strings; Suzanne Shulman, flute; Alice Ho in composition classes and Dr. Alexander Rapoport, Student Composer Workshops. The Contemporary Showcase Concert had performers from Toronto, Mississauga and Niagara Region, and \$5200 was

awarded in scholarships. Featured were two works commissioned by ACNMP through the Canada Council Millennium Fund's "New Music for Young Musician's" project – Elma Miller's piece for solo clarinet and Dr. John Weinzweig's set of seven piano duets. **Co-ordinator is Janet Fothergill.**

WINNIPEG – **Co-ordinator Julie Biggs** has a committee already planning for their first Contemporary Showcase this Fall.

For membership, syllabus, further information and help kits in starting your centre, even for a half day, contact – **ACNMP**, 20 St. Joseph Street, Toronto ON M4Y1J9

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UK EXAM BOARDS IN CANADA.

OBSERVATIONS BY KEITH BENISTON, LCM CHIEF MUSIC EXAMINER AND FREQUENT VISITOR TO CANADA.

In the many years that London College of Music has run Examinations in Practical and Theoretical Music, Speech and Drama and Music Theatre in Canada I have often wondered why so many people opted for them, as opposed to those of one of the established and respected Canadian Boards. Yet there has been a steady stream of entries for LCM.

The received view seems to be that there is a mixture of reasons: Teachers themselves went through UK Exams, Candidates appreciate Boards with internationally recognised qualifications, an alternative repertoire, a rather less complicated theory examination structure than that of the principal Canadian Board, and so on. In recent years Boards such as LCM have also offered graded and diploma level qualifications in some less traditional instruments. I think that there is another difference too. The standard and thoroughness of the native Boards is well known, particularly for piano and theory. Particularly talented and able students undoubtedly thrive on such demanding challenges. I believe that without implying that there is a resultant lower standard the style of

exams from UK Boards is more attuned to contemporary European educational thinking.

We at LCM have always believed that examinations in music should represent a snapshot of ongoing

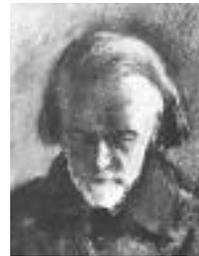
work. One could imagine a scenario where a student might only be able to play the twenty or thirty pieces they learned for their grades and nothing else. Ask them to apply their skills to, say accompany sensitively, much less to improvise an

accompaniment to a melody line and frequently they don't know where to begin unless they have been taught with a musicianship approach. Of course the bottom line to success is hard work, but I believe that one of the appeals of our exams is that they keep a keen eye on motivation through enjoyment.

For example, in our piano grades, all the List C sections contain one or more Jazz-derived pieces, which are so very popular today. And there is a bias towards the more attractive and accessible repertoire with less reliance on Classics. The syllabus also promotes newly composed music, with a number of LCM Student pieces being incorporated as a result of a competition.

LCM also offers a variety of Introductory examinations for the very young, in which children can familiarise themselves with the world of examinations, which are bound to mark out their lives in one way or another as they grow up.

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LCM makes a point of opening up what can sometimes be perceived as the rather elitist graded examination system to some areas of music that have not previously been fully embraced within it. These include Electronic Organ and Keyboard, in examinations which demand not only the notes, but an understanding and ready facility with the multiple facets of these instruments. They also include Music Theatre, Drum Kit, and Tuned Percussion, and a number of Jazz syllabus variants.

Through our recently revised eight-grade theory examination system, each supported by a comprehensive workbook, we emphasise our longstanding view that each theory grade acts as a solid support to the practical learning at the same grade. Theory is therefore strongly encouraged at every grade, but like most other UK Boards, it only becomes a required pre-requisite for grade 8 and beyond. I'd like to make the case for this system as one which serves not only the very talented students who will probably develop irrespective of any examination system, but also those who maybe do not intend to make music a career, but who value a

recognised, and achievable series of marks of progress.

LCM offers four distinctive and progressive levels of Diploma in all instruments: Dip LCM, ALCM, LLCM and FLCM. The ALCM and LLCM are also available as Teaching Diplomas, the ALCM TD preparing the way for the LLCM TD.

The newly introduced DipLCM is an entry level diploma, placed between grade eight (our highest grade) and ALCM, whilst the Fellowship calls for a fully professional public recital standard, and in the UK, is aligned with Masters Degree level.

Diplomas at all levels in specialist areas such as Church Music, Conducting and by Thesis are also available.

Special arrangements for exemption from certain sections of some Diplomas apply to Canadian students who hold certain equivalent national qualifications. A leaflet gives details. This also explains how the music of Canadian Composers can be substituted for certain standard LCM syllabus items, upon application.

LCM offers further diversity through its affiliated organisation, the Registry of Guitar Tutors. This organisation offers qualifications in Electric and Bass Guitar, which are validated by LCM Exams. Recent further and ongoing developments with RGT now provide a fully validated alternative approach to the teaching of theory of music called "Popular Music Theory." This approach has been devised to be more keenly focussed towards musicians who work in the field of Popular Music. Under current development as a joint venture is a series of rigorous graded examinations and assessments for Pop Vocals and Pop Band.

One reason for writing this article at this time is that LCM Examinations, for the past ten years a part of Thames Valley University, London, has completed the complex and often arduous process, along with all of the other UK Boards, which has led to its Approval and admittance to the UK National Qualifications Framework. This is the latest UK government Qualifications watchdog, known as QCA (Qualifications and Curriculum Authority) which aims to oversee all

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qualifications offered in any subject in the UK. Within the UK at least this is an immensely significant development. Additionally, UCAS, the UK University application and clearing organisation, accords recognition in terms of additional points for grades six to eight, which makes holding an Approved music qualification an invaluable boost when applying for a competitive University place. Whilst already enjoying BC School Board recognition, it is hoped that even in Canada, approval by this nationally recognised UK government body will be reassuring.

May I commend these qualifications to you both from the point of view of International recognition, and as a genuinely attractive alternative system of progress markers open to young and old alike.

If you'd like to know more about us, LCM has a permanent and expanding network of Canadian representatives, led by National Co-ordinator, Terry Armitage (Phone: 1-877-588-4325 • www.lcmcanada.com) A variety of information and supporting materials are available, and syllabi for all instruments and theoretical subjects are supplied free of charge. Exams are usually held twice a year.



A Sound Investment

The University of Ottawa is pleased to announce three new appointments in the Department of Music:

GILLES COMEAU (Music Education & Theory) received his PhD in Music Education from the University of Montreal in 1994. He is the author of numerous publications, including articles, teaching materials and a book published in 1995.

STÉPHANE LEMELIN (Piano) is one of Canada's most renowned pianists and has performed as a soloist and chamber musician across Canada, the United States, Europe and Asia. He has recorded extensively and is heard regularly on the CBC and on radio stations abroad.

DAVID STEWART (Violin) is recognized throughout Canada as an outstanding performer and teacher and is a frequent guest at summer festivals across the country. He has performed extensively as a soloist and chamber musician.

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"KEYBOARD HARMONY"—NOT AS HARD OR SCARY AS IT SOUNDS!

How many times, at a social event or other gathering, have you witnessed someone being asked to play the piano for the group—and too often they just muddle their way through something, or even worse, politely decline to play because they "have no music" or "have nothing ready"? Or what about students who have taken lessons for years, yet are unable to play even a simple version of *Happy Birthday* at someone's party?

Both of these scenarios, and dozens of others like them, occur often, not because the people involved aren't highly talented and skilled musicians, but because they have for years spent their time in lessons and in practise learning to read music and reproduce what has already been created and written down, and have not spent nearly enough time noodling around on the piano, experimenting with sounds and colours and their own ideas. Some people have a huge, natural flair for this sort of experimentation, while others may have to work at it for a while. But there is no magic involved—with a little time and effort, just about anyone can learn to play and improvise at the keyboard and to harmonise his or her favourite tunes!

"Keyboard Harmony" is a rather stuffy title for an aspect of piano playing that is so much fun. That title alone can be unnerving for many people, especially for students (and teachers) who may have been playing for years, but have never been able to sit down and play at the piano without music, and who have no idea how to make keyboard harmony happen. Yet it is such an easy thing to do! The most difficult part for a lot of musicians is to just *let go*, to start looking at the keyboard instead of at notes on the page, and to start getting a feel for the sounds and shapes of the keyboard itself. An easy way to begin is to learn a few simple chord progressions so that they can

be played without thought or effort (and without music!), then apply those chords to simple tunes, ones that are already known—*Happy Birthday*, *Jingle Bells*, *O Canada*, etc., using the ear. Experienced musicians tend to be afraid to make a mistake and get a wrong sound, which of course is going to happen! As with anything new, slips and mistakes will occur, but the ear will soon be the guide—it doesn't take long to get past the "grope and hope" stage! And sometimes experienced musicians tend to think they are "too old" to learn how to do it. As with anything, the younger we begin, the more natural it tends to become—but it's often *easier* for experienced musicians to learn keyboard harmony because they already have the sounds in their heads and the shapes under their fingers.

One of the best moments for keyboard players comes when they finally understand what it means to *think in a key* while playing—when they know the shape and feel of the key so well that they really ARE thinking in it and feel like they just can't make a mistake, and this is one of the big benefits of studying keyboard harmony. A great many keyboard players have a phobia about playing a piece with five or six flats in the key signature, yet to play a piece in the key of D flat major requires entirely the same thought process as is needed to play in C major. Every key has its own character, its own quality of sound and its own shape and feel to the player. It's a wonderful feeling when it kicks in.

Besides being a lot of fun, understanding the keyboard in this way pays huge dividends for any musician, even non-keyboard players. Developing the ear is perhaps the most important benefit. Developing fluency, confidence and ease at the keyboard is another. For students, working at the keyboard is a valuable preparation for the study of written

harmony. Composers throughout time have not just written down a series of notes on a page according to textbook rules, but have been able to hear what they write before and as they write. By learning the sounds at the keyboard, a student acquires a memory for the sound and effect of chords and harmonic progressions, thus making the study of written harmony, as well as analysis, much easier and much more enjoyable. There are many, many other benefits...not the least of which is that you'll become the life of the party when you can sit down and just "play"!

Steven Fielder is a member of the Board of Directors of Conservatory Canada, and maintains a teaching studio at the Conservatory in London for piano and theory. He is author of the Conservatory's guide Introduction to Keyboard Harmony and Transposition, published by Waterloo Music Ltd.

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