

# THE CANADIAN MUSIC TEACHER

## LE PROFESSEUR DE MUSIQUE CANADIEN

(2)  
Fall  
03

CFMTA



FCAPM

Official Journal of The Canadian Federation of Music Teachers' Association



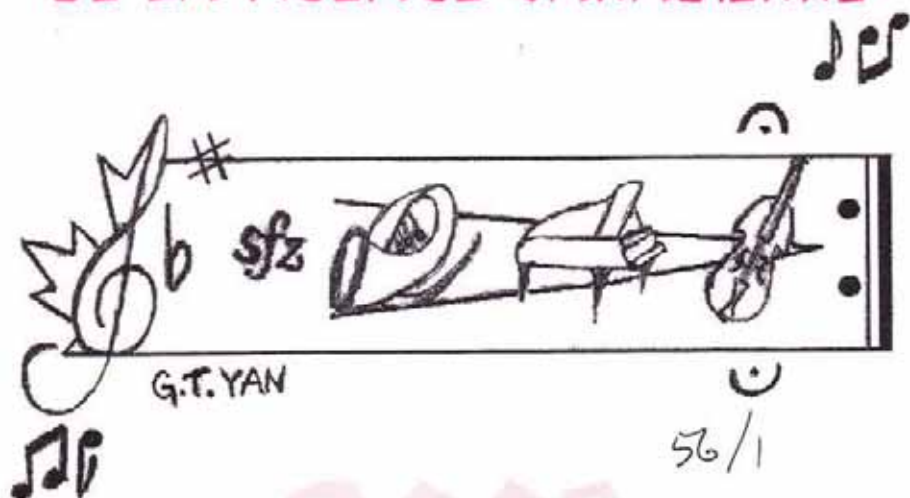
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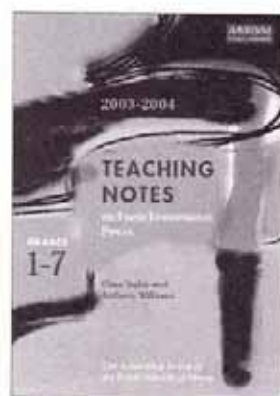


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## GREETINGS FROM CFMTA

As you read this edition of *The Canadian Music Teacher* you will be "back at it" for another year, hearing the pitter-patter of little (not always) feet through your studio and the joyful squeals (sometimes) of young and eager music-makers anxious to be returning to their studies with renewed energy and an insatiable drive for perfection. Is this your studio?

As we are all well aware the career of teaching is never easy. Even the best of students requires our highest energy, careful direction and utmost patience. But, we all know the rewards – those special relationships that develop through years of one-on-one lessons, the joy of a student's polished performance and the elation on that young face when they finally master that nasty F sharp minor scale!

I feel that a career as a musician, in whatever multi-faceted form that may take, is a career that chooses us! The duty, then, of the CFMTA is to assist those "chosen" to best access their own skills and develop pedagogical methods and techniques that will facilitate learning in others.

The best way to do that is through learning opportunities such as the recent CFMTA Convention, *Come to the Sea in 2003*, held in July in beautiful St. John's, Newfoundland. What a wonderful time we had at this event! The sessions were well organized, the clinicians were inspiring, the caliber of talent in the Young Artist Competition was exceptional and the welcome we received from the convention committee could not have been warmer. Thank you so much to all those who so willingly helped make our time there so enjoyable, particularly the Convention Committee members **Judy Snedden, Heather Shea, Cavell Sheppard, Kathleen Parsons, Joan Woodrow, Barbara Clarke** and the committee convenor, **Catherine Cornick**.

Although the memories of St. John's are still vivid, we look forward to the next opportunity to join together at the CFMTA Convention in **Calgary** in 2005! The committee is already hard



at work on what promises to be another spectacular event. YEE-HA!

I look forward to the next two years as President of CFMTA and to working with such a stellar executive! I am particularly happy to welcome **Pat Frehlich** as **First Vice President**. With all her experience and talent, I know Pat will be an asset to the CF Executive. To all the Provincial Delegates who have finished their terms with us, I wish to say a sincere thank you for your diligence and insight while on Council. It has been a pleasure to get to know you. I would also like to welcome new delegates replacing these positions and wish you all the best as you come aboard! A heartfelt thank you goes out to **Marilyn King** as she steps down from her position as **Past President** and finishes a very successful term on the CF Executive. And to **Barbara Clarke** who assumes Marilyn's role, thank you for two very successful years at the helm of CFMTA.

Communication is the key to the success of an organization such as the CFMTA. We will be looking for ways to continue to improve our communicative skills so that all members benefit from their association with our group. "Talking" is the most significant part of this, whether the talk is by phone, fax, internet or face-to-face at provincial or national events. So make plans to attend your next RMT Event!

And enjoy your teaching year.

Remind yourself of the worthiness of our profession.

*"Teaching, like any truly human activity, emerges from one's inwardness, for better or worse. As I teach...I have a chance to gain self-knowledge – and knowing myself is as crucial to good teaching as knowing my students and my subject."*

*The Musician's Soul* by James Jordan

Victoria Warwick, President - CFMTA

## NOTICE OF ANNUAL GENERAL MEETING 2004

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

**Navajo Room, Stagewest All-Suite Hotel,  
Mississauga, Ontario on Sunday, July 11, 2004 at 9:00 a.m.**

Business to be conducted includes to:

- *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 & Delegates Meeting will be held on  
Saturday, July 10, 2004 at 8:30 a.m. at the Stagewest All-Suite Hotel.**

By order of: Victoria Warwick, President • Beryl Wiebe, Secretary/Treasurer  
Dated at Surrey, British Columbia, this 8th day of September 2003.





## LETTER FROM THE EDITOR



Dear Members of CFMTA,



*By now, I am sure you are well into teaching and planning for Canada Music Week recitals with your students and in your branches. Hopefully the summer was a restful and rejuvenating time.*

*For those of us who were fortunate enough to attend the CFMTA Convention in St. John's NFLD, it was a fabulous way to start the summer.*

*From the Festival 500 concerts that one could attend before the convention to the wide range of interesting and inspiring workshops that were presented by excellent clinicians it was a memorable musical time. From the camaraderie that we all enjoyed being with our fellow teachers to the hospitality and generosity of the small and mighty convention committee and all the Newfoundlanders we met we are all left with wonderful memories. Look forward to articles on the convention topics written by the clinicians in future issues of The Canadian Music Teacher.*

*In order to better communicate with our members the dates of The Canadian Music Teacher have been adjusted to be more evenly spaced through the year. Please note the deadlines as listed in the publication information and if you are submitting reports please try to have them in on time. The Winter Edition deadline has been moved to December 10 to allow for the Canada Music Week TM reports to be included right after the events occur.*

*It has been a lot of fun – and sometimes a challenge – to put this Canada Music Week TM edition together. From the winning entries of the Music Writing Competition being lost in the mail – or rather sent to the wrong address! to two computers crashing due to viruses it has been a somewhat challenging experience. With much patience and perseverance here it is!*

*All the best to all of you as we all try to inspire our students in the ways that our teachers inspired us!*

Lore Ruschiensky  
Editor



## LETTER TO THE EDITOR

Dear Editor:

Having long been an advocate of good business practices for music teachers, I was gratified to read the informative article by Araxi Altounian "Music Lessons and GST" in the Spring Edition. Her encounter with Revenue Canada must have been daunting, and I am grateful to her for pursuing this matter to a successful conclusion. We have all benefited from her efforts!

It is important to continue to include articles of this type in "The Canadian Music Teacher" and I intend to make Araxi's article part of the reading material for my pedagogy students who are preparing to establish their own private studios.

Keep up the good work in continuing to improve our magazine with each issue!

Sincerely,  
Susan Olsen  
BCRMTA



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# A CONVERSATION WITH REMI BOUCHARD

*This interview was conducted by Lore Ruschensky, in January 2003.*



*Remi Bouchard is a self taught composer who, along with much other music, has written many wonderful collections of music for young pianists. Several of his works are on lists of test pieces for festivals as well as on repertoire lists for national conservatories.*

**LR** *Let's start from the beginning – how did you get started into music?*

**RB** I started piano lessons at nine but it wasn't very consistent at the beginning. At 10 years of age I was taking regular lessons from the Presentation of Mary nuns at their convent in Laurier, Manitoba. The nuns taught us at school. We didn't have a piano at home, few people did, so I practiced at the convent each day at a specific time after school and had morning lessons twice weekly as did all of their students. They only taught about a dozen students in a town of 500-600 people. The nuns supervised very closely and if you were not practicing very well they would check up on you. All the students who took from the nuns would go to the convent for their lessons and to practice. I took lessons from the nuns for seven years.

To go to the convent was very special – a truly unique experience for me as the house that they lived in was the one that had originally belonged to my great grandmother and it was where my grandmother had grown up. The nuns bought it from her in 1930 when she retired and built a smaller

house. Music lessons were not very important in those days as most people were struggling to survive after the 30's and the war years. When I think about it, it is quite unusual that I had a chance to take lessons. It was something that was important to my mother although she herself had no musical education. When the family allowance came along in 1945 I guess she figured that would help to pay for the lessons. Otherwise, it would not have been possible.

Having a piano was a big luxury so it was not until I had passed my first exam with First Class Honours from the Western Board that my mother realized I could do this so she bought a used piano from her Uncle Henri for \$250. Once the piano came into the house, I could practice when I wanted and I would be at it for several hours – much more than my allotted practice time and I could improvise. At the convent I would not have dared as that would have been considered fooling around. Of course when you are composing that is how you try things out.

We owned a store and lived there too. With the store next to our living quarters and me playing the piano several hours a day it must have been a challenge to her patience especially when I was trying things out. She never complained but did from time to time suggest that that was enough and I should do something else.

**LR** *Was your family musical?*

**RB** Yes, my father's family all played by ear. Most of my uncles and aunts could play the fiddle or the guitar and my father accompanied at the piano. I didn't hear my father play very much as we didn't have a piano early on. My mother's father sang a lot – he was a raconteur, a storyteller. She learned that from him and she liked music a lot. She had a close friend who was a pianist, which was quite remarkable in a small town – she played quite well. She had other

friends that were fiddlers who played at dances but she herself never had a chance to take lessons.

I was surrounded by music. When we would go to people's houses to visit and for family gatherings it would usually involve music making – the Don Messer type. People would bring fiddles and guitars and it was their entertainment. It was part of the western experience.

I guess an unusual interest was noticed in that I was fascinated by recordings. I was drawn to them and found them enchanting. Without an instrument in the home it was the only way I was exposed to music. My Dad bought a radio during the war years. As a teenager I would listen to broadcasts from New York Philharmonic and the NBC with Toscanini conducting. For a youngster who lives in a town that is secluded from any musical activity as we know it now, broadcasts and recordings really amazed me.

**LR** *How did your lessons progress once you had more time at the piano?*

**RB** Things really began to move ahead. If I had started at a younger age I might have been further advanced but as it was, the turning point happened when I was around 13-14 years old. The nun that was teaching me obviously noticed that I was enthralled by the music and she pushed me ahead. In the 3rd or 4th year of piano lessons I was playing in 5 flats and, an arrangement of "The Desert Song" which was very difficult. She wouldn't tell me what level it was at – she said "just play it!" She was there only one year but it was a pivotal time for me. She showed me what was possible. When I was in Grade 9 in school I had a teacher who felt she could not teach me anymore and advised my mother to find a teacher out of town who could prepare me for exams.

They found one in Neepawa – an Englishman, Gerald Death. He was with the airforce during the war and

married a music teacher close to Neepawa, so he stayed there. I took lessons from him for 4 years. It was quite a major change for me. I had to travel 50 miles from Laurier to Neepawa every weekend. I would arrive on the bus on Friday night and stay at his house, and have my lesson on Saturday morning. At noon I would take the bus back and get ready for playing organ at church on Sunday morning. I did my homework on the bus. They were very busy weekends.

Mr. Death had attended concerts in England, but I had never been to a real concert in my life until I was 16 or 17 years old when he took me to concerts in Brandon. Lessons from him were a 'total experience' and a major change for me as I had hardly ever been out of my hometown. He could be a lot of fun and loved people but could also be very stern - even more so than the nuns. The nuns would sometimes coddle you as if you were family. Also, having a male teacher for the first time was a big change. Playing became more serious and I had to get down to business. He put me into Grade 8 and I did my Grade 8, 9 and 10 with him. At this point I was about 19 and he moved on and left me his class, which consisted of 50 pupils.

**LR** *How did you begin your composing?*

**RB** I would improvise at home and figure things out myself. Listening to more classical music made me curious about composers so I would read their biographies as I wanted to be the same. I thought it was so wonderful to be a composer - to write things down out of your head. I was fascinated by it because there was no one around me that did it.

I started composing when I was 14-15 years old so Mr. Death let me play some of these compositions at a recital.

I thought that was quite wonderful as I did not know anyone who wrote music in those days.

**LR** *How did you begin teaching?*

**RB** I started teaching my first pupil in Laurier when I was 14. I knew I could teach as I had her do an exam and she passed. I had help from my teachers who would advise me what to do. Then by word of mouth other students came from Laurier and soon neighbouring towns. When I was in high school I must have had a dozen pupils. Then when Gerald Death left me his class, I moved to Neepawa and along with my own students from Laurier and other towns I had about 75 pupils.

If I had not had that teaching opportunity I would have had to go to Winnipeg or Brandon to teach which would have been like going to New York today. People did not move around that much and coming from the country you are shy and feel inferior.

**LR** *Were you continuing your own studies at that time as well?*

**RB** I went to Winnipeg every two weeks and studied with Phyllis Holtby for about 8 years and got my teacher's diploma with Western Board. Gerald Death had studied with her when he was here, so I was 'passed on'. That is how things were done. Teachers would arrange things. Phyllis encouraged me as a composer and let me play my compositions at her recitals as well.

**LR** *How did you have time to compose with your hectic teaching schedule?*

**RB** I did some, but very little. Maybe one piece every two years or so. When I was studying harmony and counterpoint I found the theory rules very stifling and was always worried that I was breaking rules, so in 1960 when I got my teacher's diploma I felt I was finally free to really compose. I

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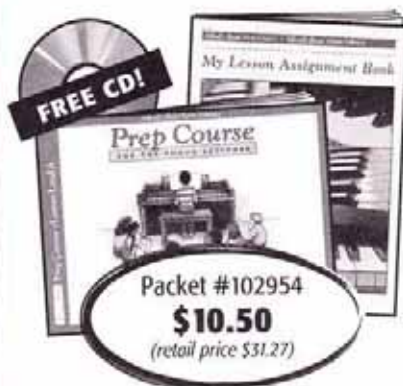
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could leave all those rules behind me and not care if I had consecutive 5th's or octaves, or worry how each cadence resolved, I decided I would write for me – this would be my hobby.

I mostly wrote for piano but in early 1963 I wrote a piece for flute and piano for a friend. He had asked me to accompany him as he wanted to play in the Winnipeg Music Festival. I thought it would be interesting to see if I could write for other instruments. So I did write one piece and entered it in the Winnipeg Festival Competition – that way I would know if I was on the right track. I got a very low mark and the criticism was very devastating. They said it was too derivative. But I wonder how anyone gets started. We all follow that which we have heard. Although I was devastated, I decided I would not be discouraged by them. I decided I was going to impress them by writing a sonata for flute and piano – it was a big deal for me. It took 4-5 months to do that with my hectic schedule so I only had a few minutes here and there. I was fascinated by the process and could feel the influence of Debussy and Vaughn Williams. I was writing it in 1963 and it was October. I had finished the first movement and I was ready to start on the second movement when President Kennedy was assassinated on November 22 1963. I was so overwhelmed by the whole episode as there was so much uncertainty in the world. As President Kennedy was of Irish origin, I wrote the second movement as an Irish melancholy song.

I was quite happy with it as I felt I had managed to capture the mood of the time. After Christmas I was ready to start on the 3rd movement when my Grandfather died. I did not feel I could have another slow movement so I decided to write it to capture his personality. He sang a lot, told stories and was a happy-go-lucky type, so it ended up being a very jolly movement. With the piece completed I was full of enthusiasm and ready to enter it in the Winnipeg Festival. I checked the syllabus and sadly they had eliminated the class! However, the piece was not wasted and it was performed a few times with my friend the flute player. I would have loved to

have had an adjudication on it to see what the experts thought. (I never want to do that again but it was a good exercise in discipline to follow the sonata form I knew so well.)

Through the years my only sonata has been reworked many times. I had a friend who played the alto recorder and she asked me to fix it up so she could play it. Then I rewrote it for 4 hands and it was played at the festival in Neepawa. 10 years ago I realized the piece should be for violin so I rewrote it again. We had a concert of my music to celebrate 40 years of teaching and a friend who is a violinist with the Winnipeg symphony played it. Then another friend, Clark Bryan, who has done two recordings of my music, asked me to write some two piano works but I found duets a lot of hard work and figured two piano works would be even more challenging. But I thought about it and realized that it could be done. It is just two movements – the first and the last because the middle movement about President Kennedy I rewrote as a Consolation. It is Consolation #3 in the new book of Consolations and Nocturnes.

I am glad I was able to write one sonata but I know that my strong points are writing children's piano solos. You have to know what you are good at and leave it at that.

**LR** *How do you get your ideas and inspiration to compose?*

**RB** Usually I spend time improvising at the piano. Also, as I started writing more in the last couple of years, I would take a walk at 7:00 a.m. to clear my brain and think about what I was going to do that day. Then I'd sit at the piano and improvise. Sometimes it comes very quickly – just the first few notes can inspire me for a theme or a story line, especially the books for children, or descriptions of animals – how they move, what sounds they make, their temperament. I have various collections that I have written like "Big Words for Little People." I find these easy to do, because I have something to guide me.

It is more difficult when you are working in a vacuum, like the Consolations and Nocturnes that I

have done recently. These are the music itself, the melodies and the harmonies.

Sometimes I get my ideas from the rhythm of the title like my piece "Count is my Favourite Word" from the collection "Chuckles" which also includes pieces entitled "Finger Power", "Sticky Staccato", "Don't forget your Friends". Sometimes it is the spelling of a word like the piece W A L K. That has to do with Clark

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**LEILA FLETCHER  
PIANO COURSE**

Canadian-born **LEILA FLETCHER** studied at Grenville College in Illinois and later with Royal Conservatory of Music, University of Toronto where she studied with, Sir Ernest MacMillan and Dr. Healy Willan. She remained for several years as a faculty member. Her love and dedication to children inspired her to pioneer class piano lessons in the Toronto public schools.

Editor **DEBRA WANLESS** is an active piano adjudicator, clinician and examiner. She holds an A.Mus in piano pedagogy with Conservatory Canada with post graduate studies in piano performance, theory and ensemble. Debra is a pedagogy specialist whose students have earned the Cora B. Ahrens Award for pedagogy excellence. She is also the recipient of the ORMTA Special Teachers Award.

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Bryan's dog, a beautiful Labrador. This dog is very friendly, meets the pupils at the door, but never barks.

When she hears the word "WALK" she knows it is time to go for a walk. So he spells it if they are discussing the walk. After staying with Clark for a few days while doing a workshop I thought this story would be a good idea for a piece. I had some instant inspiration and built the piece on a tune that goes with those letters. In one hour I had the piece done, in another hour written it out and it was in the mail that day to send to Clark! But that definitely does not happen all the time.

I have written a number of other things including at least a dozen choral works. Years ago I wrote two masses and in September of this year a group called "Camerata Nova" is coming to Neepawa to give a concert of the a cappella mass I wrote on a commission in 1960 for St. John's

College in Winnipeg. I have not heard it for 20 years.

Many University Choirs have sung my works. I had a premiere of "Cloche du Soir" one of the pieces from Chansonniers Manitobains at the University in Saskatoon in 1986 for which I flew in to hear my two minute piece.

I have also written about a dozen art songs, had a collection of choral pieces sung in Finland, and written for students and special friends who play other instruments like trombone, clarinet, French horn, trumpet, cello, harp, flute and violin.

**LR** *At one point I understand you had gotten away from composing and now you are back into doing a lot.*

**RB** About three or four years ago, my long time publisher, Boston Music Company, scaled down and almost completely stopped publishing. The editor I had worked with for 10 years retired and there did not seem to be

any incentive to continue writing. Also Joyce Oliver, of Oliver music, had quite a few of my manuscripts and wanted to publish them. She became ill and passed away a while ago, which also left me feeling somewhat disheartened. I thought maybe I had said everything I had to say for children. I felt I had done all the grade levels, used all the funny and crazy ideas, and exhausted all the topics. I thought that I had done my share and that it was time to call it quits.

Then Conservatory Canada gave me an Honorary Licentiate Diploma and I was invited to go to London, Ontario to receive it. Clark Bryan had been asked to perform some of my music in lieu of me giving a speech. He called me to discuss which of my pieces to play but really did not know too much about my music outside of the pieces that were published in the Conservatory Canada Books. At the convocation he performed for 15



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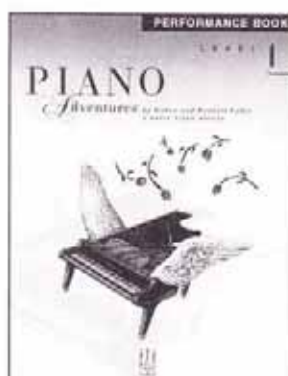
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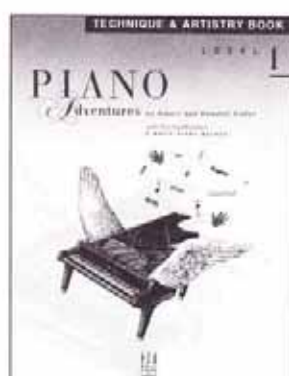
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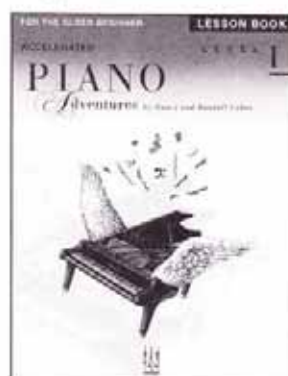
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minutes, playing a selection of pieces from Grade 2 to Grade 9. I could see that he understood my music although he was a stranger to me.

It had been in the back of my mind that it would be great to have a CD made of some of my works, so at the reception afterward I decided to be brave and ask him if he would do it. When asked, he agreed it was a good idea and that he would think about it and get back to me. Within five or ten minutes he had found someone at the reception that would sponsor the whole project!

Conservatory Canada wanted to be in on it as well, as they were planning to do a whole series on Canadian composers. This was done in the spring and available by the summer. As a follow up, I asked him if he would do a concert in Neepawa. He did half of the concert of Chopin, Debussy, etc. and the second half was all of my music.

Before he arrived I thought I should get my act together and write a piece for him but I could not think of anything! I think the reason was that I had a lot of grief with the untimely deaths of friends and family. Finally I had the idea to write something to soothe me. One day I sat down at the piano and played a theme of five keys and felt that was it. I got into the mood and I was off and writing. This helped me through my grief at the same time as I wrote the piece. It was finished and on the piano when he arrived. He was flabbergasted that I had written a piece for him and he loved it. He said I just had to keep writing at a higher level – the Grade 8, 9, 10 levels of which I did not have much in my repertoire.

The concert went so well and it was just such an uplifting and thrilling experience to be able to write a piece again after being so down with all the sad events that had been happening. I felt that I should write a collection of Consolations. The second went faster than the first, the third was from the middle movement of the sonata I had written long before and then I was all fired up. When I got to the fourth one however I had a horrible time – I just couldn't get the introduction to work even though I had a beautiful melody.

After much hard work it finally came together. Number 5 was based on a children's piece that I made more difficult. Number 6 was the longest but I had no trouble with it. I mailed them to Clark and he affirmed that I was on the right track and to keep going. Then I wrote 10 Nocturnes. His next suggestion was that I write 24 Preludes. My first response was NO WAY – that was too much work. But the idea wouldn't go away and I ended up writing the entire set in 2 weeks at the end of 2001 and into 2002. I was writing 5 – 6 hours a day and my back was killing me. I made a trip to the chiropractor who assured me he would fix me up if it happened again. Clark was surprised that I had done so much in such a short time and I assured him I would never do that again. In the span of one year I had written about 85 pieces. Since the 24 Preludes I have taken it easy and just write for an hour in the morning. I was on a roll for while. I guess I had a lot of things to get out of my system.

At that time everything seemed to happen so fast. Clark Bryan wanted to record the Consolations and Nocturnes and then one day I got a phone call from Tredwells saying there was a publisher who wanted to talk to me – John Loweth from Mayfair Music. He wanted to publish some of my works including the pieces we were doing on the recording. He published the book of Consolations and Nocturnes – a gamble for him as it is a big book. He also published the Icelandic Variations that I had written a while before as well as a few others.

Music has often helped me deal with grief in my life and I can express it in my pieces. For example, the "Heritage" collection, which includes "New Years Day" and is dedicated to my mother is a very lively, joyful set of pieces. It was written in memory of my childhood – we would visit my Mother's aunt on New Year's Day. There would be a fiddler and dancing and singing. I wrote it for myself and somehow it got into the RCM Grade 6 book.

From the mood of the piece you would think that I was feeling great. In actual fact that year my mother had

died and I had totally lost my sense of humor. One day my humour returned when I was teaching a student who was always missing flats no matter how many reminders she got. I told her that she would have a nightmare about all these flats chasing her. She returned with all the flats in the next week and that got me out of the doldrums and I was inspired to write. That is when I wrote "The Piano Fights Back".

*LR. How has the aspect of having music published evolved for you?*

**RB** When I was first writing music in the 1960's and 70's I did try various publishers and didn't get anywhere until 1976 when the duet "ODE" was published by Waterloo. At this time I always played my music in public or had it played at festivals. Festivals were just about the only way to have music performed in a small town like Neepawa. Most of the time nothing much was said about it. In 1976 I had written the ODE duet for two Grade 12 girls for whom it was a farewell. The adjudicator, Frances Wickberg, raved about this piece and said "We need pieces like this and they should be published!" Shirley Penner, who was the Director of Associated Manitoba Arts Festivals at the time, happened to be there. Frances got her involved immediately in getting it published. They got a grant from the Manitoba Arts Council so that the publisher couldn't very well refuse. Waterloo Music published it and the editor that I worked with wanted to do a collection of pieces as well, but she left the company shortly after and nothing happened for the next 5 or 6 years.

I decided I would try to publish myself. My music did get around because my pieces were being played at festivals and I would do photocopies for other teachers, however I realized this could not go on forever. The festival wanted to put some of my pieces on the Festival Syllabus but they couldn't unless they were published. So I decided to do it myself and published through the Neepawa Press. I had a student who was very good at writing manuscripts and needed to earn money to go to University so I helped him and he

*(cont'd. on page 49)*

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# CONVENTION REPORT

## Albertans Flock To St. John's, Newfoundland

BY JANICE DAHLBERG

"Come to the Sea in 2003" was the call for all musicians to head east for the Canadian Federation of Music Teachers' Association National Convention, July 5 - 10, in beautiful seaside St. John's, Newfoundland. Winging across Canada, delegates began arriving on Sunday, July 5, in time for the opening reception and ceremony at the Fairmont Newfoundland Hotel. Good food and fine music by Johnston and Lear, Piano and Double Bass, kicked off a week of exciting concerts, workshops, special events, a national piano competition, master classes, a recital by Angela Cheng, and much, much more.

Calgary delegates to the Convention included Joan Bell, Sharon Carne, Lai See Chan, Rosalyn Martin, Linda Kundert-Stoll, Audrey Poirier, and Janice Dahlberg. Joyce Pinckney, Carol Mellors, Pat Frehlich, Dorothy Buckley, Eleanor Young, Bettijo Smith, Vera Shean, Gloria Gillett, Jennifer Bosse, and Pat Stretch were there from Edmonton. Joan Milton, Marilyn Sinclair, and Olive Mills came from Lethbridge. Marian Leeson was the lone delegate from Okotoks. Red Deer was represented by Annette Bradley and Rita Kennedy. John Reid from Calgary hosted an exhibit at the trade fair for the Canadian Music Centre (Prairie Region). Roberta Stephen, Calgary RMT, was also in the trade fair with a display of scores from Alberta Keys Music Publishing.

The Grand Finale Concert for the "International Choral Festival 500: *Sharing the Voices*," the wind-up to an academic symposium on the phenomenon of singing, played to a very full house at Mile One Stadium in downtown St. John's on July 5 in the evening. In addition to Alberta delegates in the audience, the Province was well represented among the 1500 voices with The Calgary Boys Choir; Lindsay Thurber Comprehensive High School Ladies' Choir (Red Deer); "Inner Voices," the University of Calgary vocal jazz ensemble; and the Richard Eaton Singers (Edmonton).

The highlight of the evening was Bobbie McFerrin LIVE - first with event host Kevin Blackmore in a cheek-slapping, hilarious rendition of the *William Tell Overture*. The astounding McFerrin, after an impromptu rendition of the circle song with the massed choirs and singing Paul McCartney's *Blackbird*, then vocalized the Bach arpeggio accompaniment for the choral version of Gounod's *Ave Maria*, and from the solo ballad *Somewhere Over The Rainbow* created a segue into all of the zany characters from *The Wizard of Oz* movie - an improvisatory romp. After dousing himself with water, he "changed hats" and became the serious conductor of selected choruses from *Carmina Burana* as well as the baritone solo with the ragazzi in "Tempus est iocundum," all of which was accompanied by the Newfoundland Symphony Orchestra.

The Conference - held at The Music School, Memorial University and extremely well organized by dedicated committee members - was a feast of professional development at all levels for all disciplines. Opening day Workshop I was titled "Accompaniment Skills Can Be Taught" by Gayle Dunsmoor. Clinician Lisolotte Jongedijk held several sessions for Hal Leonard on intermediate piano repertoire, technique, and ensemble playing. Doug McGarry offered a Roland session on MIDI accompaniment in piano learning. Many classes were offered with appeal to other instrumentalists: Susan Quinn, who teaches music and directs the choral and string programs at Holy Heart of Mary High School in St. John's, presented "Inner Hearing: the Voice of Music," with a mini-concert and tuning demonstration by her award-winning choir. Dr. Maureen Volk, on faculty at Memorial University, offered a class on memorization, or how to develop a musical memory. Dr. Edmund Dawe, Professor of Piano and Head of the Department of Music at Mount Allison University, discussed

"Contemplating the Art of Teaching: Shaping and Preserving the Individual." Dr. D. F. Cook, retired Conservatory Canada Principal and who was also the founding director of the School of Music at Memorial University, presented a lunchtime introduction to the new Conservatory Canada theory books. The Royal Conservatory of Music's Chief Examiner, Christopher Kowal, offered a lunchtime session on "Imagination and Discretion: Stylistic Features of Baroque and Classical composers." Dr. Jill Dawe, on faculty at Augsburg College in Minneapolis, Minnesota, presented a workshop on "Rhythm, Tempo and Time" - enhanced by a large exercise ball. Amusing ways to stay loose while playing the piano! "Music in Newfoundland and Labrador: A History" was the topic of Dr. Glenn Colton's session. Dr. Colton is Chair of the Department of Music at Lakehead University. Karla Dawe, music educator, adjudicator, administrator and performer, presented a session entitled "Well, You Can Always Teach." Calgary's John Reid led a panel discussion on Contemporary Showcase. Wrapping up the instructional end of the conference was a session presented by Susan Knight, Director of the Newfoundland Symphony Youth Choir.

A very important and eagerly anticipated part of the Conference is the CFMTA National Piano Competition. Albertan Sabrina Poon of Calgary, a student of Tema Blackstone and Hung-Kuan Chen, tied for second place with Lisa Tahara of British Columbia - \$2500 prize for each competitor. First place prize of \$5000 was awarded to Isabelle Mathieu of Quebec. The performance standards were extremely high revealing the excellent teaching standards in Canada. The committees who worked so diligently behind the scenes made it an exciting and well-organized affair. Calgary's Rosalyn Martin, CFMTA Special Projects Coordinator, is an important organizational force for the Piano



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Donations to this Foundation give family, friends, students and colleagues opportunity to express appreciation and to honour deceased CFMTA/FCAPM members. Donor individuals and organizations will be listed in subsequent editions of The Canadian Music Teacher.

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Competition. Eleanor Young of Edmonton is the CFMTA Piano Competition Convener for Alberta.

No Conference is ever complete without master classes and a memorable recital. Angela Cheng, on Wednesday evening in the D. F. Cook Recital Hall at Memorial University, played a program which included Haydn's *Sonata* in C Major L.60, the *Sonata* no. 2 in D minor, Op. 14 by Prokofiev, and after intermission, the twenty-four *Preludes* of Chopin, Op. 28. The enthusiastic and appreciative audience, a full house, provided a standing ovation. Cheng's encore, the Chopin *Nocturne*, E flat major, Op. 9, No. 2, was a musical tribute to her former teacher Vera Shean of Edmonton, who was in the audience and publicly acknowledged. The master classes were full of insight and encouragement for the performing students. A good variety of repertoire satisfied several levels of teaching: *Six Variations on a Swiss Theme*, Beethoven; "June" from *The Seasons* by Tchaikovsky; *Etude*, Op. 10, No. 3, Chopin; and *Sonata in E Major*, Op. 109, first movement, Beethoven. Ms. Cheng, in addition to a demanding performing schedule as recitalist and chamber music collaborator, is on faculty at the Oberlin Conservatory of Music.

Commuting to and from the Conference site was simplified by

shuttle bus service to Memorial University which departed from the Fairmont Newfoundland Hotel each morning and returned in the evening. "Cuppa Tea and a Bun" at the Music School kept the delegates fueled with energy to absorb the fast pace of the sessions. The delegates enjoyed a fine luncheon at the CFMTA Annual General Meeting and were delighted to learn that Albertan Pat Frehlich of Edmonton has been elected the new CFMTA Vice President.

And finally – a free Thursday afternoon during which delegates could shop, take a city bus tour, go on a bird and whale boat tour, see icebergs, walk around the waterfront, or trek up and down centuries-old trails. The harbour scenery was phenomenal and ever changing as boats arrived and departed. Vistas of cliffs, rocky beaches, and rugged terrain were reminders that the topography of the "rock" was carved out by ancient glaciers. The exotic Newfoundland flowers were in full bloom – lemon yellow laburnum blossoms hanging like colourful bananas from trees, rhododendron shrubs in hot pinks and whites, red azaleas, French lilacs both white and lavender, and fragrant honeysuckle. There were meadows full of blue and lavender spiky lupine, yellow buttercups, daisies, Queen Anne's lace – all blooming in profusion. There

were both green and red Canadian maple trees. Many landlocked Albertans visited Cape Spear National Historic Site – the easternmost point in Canada – observing the endless ocean and the windswept, permanently bent and stunted pines that dot the landscape. Others revelled in the history – 1000 years ago the Vikings arrived followed by John Cabot in 1497 making St. John's the oldest city in Canada.

The Banquet – "Scoff and Soiree" – was a feast of fare and sound. Local entertainment was a constant source of amusement, merriment, and even dancing! All of the events of this excellent Conference were a result of the hard work and enthusiasm of the CFMTA Conference Committee and the St. John's, Newfoundland Convention Committee. Alberta loudly applauds their successful efforts and sends thanks for a truly fulfilling week of professional development and fellowship. Many excellent door prizes were offered throughout the Conference, but a special door prize of one free registration fee for the CFMTA Peak Performance Conference in 2005 to be held in Calgary was offered by Calgary Conference Chair Linda Kundert-Stoll. It was won by Mary Muckle of Nepean, Ontario. And so the message is this: mark your calendars for July 3-9, 2005 in Calgary.

CFMTA CONVENTION •



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# Home to the Sea in 2003



July 6-10 2003

## CFMTA PIANO COMPETITION- ST. JOHN'S, NEWFOUNDLAND National Convention- July 6-10th, 2003

Nine piano competitors from across Canada performed in St. John's N.F. July 7th & 8th, 2003.

They were: Lisa Tahara . . . . . British Columbia  
Sabrina Poon . . . . . Alberta  
Naomi Piggott . . . . . Saskatchewan  
Nina Zhou . . . . . Manitoba  
Tarina Kim . . . . . Ontario  
Jennifer Long . . . . . New Brunswick  
Barbara Bryson . . . . . Nova Scotia  
Isabelle Mathieu . . . . . Quebec  
Philip Roberts . . . . . Newfoundland

Adjudicators for the competition were Angela Cheng, Dr. Jill Dawe, and Dr. Edmund Dawe. We thank them for their excellent judging, long hours and dedication in helping these young talented musicians. Three competitors were chosen for the final concert, July 8th, and they performed in the D. F. Cook Recital Hall. They were, in order of performance:

Sabrina Poon . . . . . Alberta  
Lisa Tahara . . . . . British Columbia  
Isabelle Mathieu . . . . . Quebec

Prize winners were:

1st Prize: \$ 5,000.00 Isabelle Mathieu (Quebec)  
2nd prizes \$ 2,500.00 each to Sabrina Poon (Alberta) and Lisa Tahara (British Columbia)

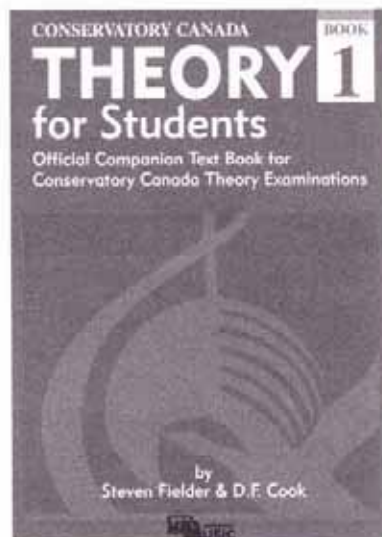
The jury made the decision to have a 1st place winner and a tie for second.

Financial donors were Bill Andrews, Dr. David Gough, Yamaha Canada, Atkinson & Terry and CFMTA.

Tarina Kim, representing the province of Ontario, won the Dorothy Buckley Prize of \$500.00 for the best Canadian performance and Lisa Tahara, representing British Columbia, won the Marek Jablonski prize of \$500.00 for the best Chopin Performance.

The nine young competitors provided much excitement and pleasure. They continue to confirm that this competition continues to be a highlight of every convention. The competitors enjoyed their stay in St. John's - as we all did! Thanks to such a great committee for looking after all the hundreds of details and leaving us with such warm memories of Newfoundland.

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## COMPETITION WINNERS

### ISABELLE MATHIEU

★ 1<sup>ST</sup> PLACE ★



A native of Beauport-Quebec, Isabelle started her piano lessons at the age of six. In 1995, she was awarded the bronze medal at the international Ludmila Knezkova-Hussey competition held in New Brunswick. During 1997, she was invited four times to perform in the 'matinees symphoniques' of the Quebec Symphony Orchestra. As the finalist in the competition 'les jeunes artistes' of Radio Canada, she recorded a recital for the SRC in the Henri-Gagnon Hall.

In December, 2001, Isabelle finished first in the 'Solo with Orchestra' competition which took place in the Palais Montcalm in Quebec city. She later pursued her studies in piano interpretation with Francis Dube at the music department of Universite Laval. She also studied with Richard Raymond at McGill University in Montreal.

In addition, she furthered her art with accompaniment in classical and popular music, as well as recordings and live performances of background music in well-known restaurants.

### SABRINA POON

★ 2<sup>ND</sup> PLACE TIE ★



Sabrina Poon was born in Calgary in 1986. She has been featured as a solo pianist with the Calgary Philharmonic Orchestra twice. As a 'Winner of the Calgary Concerto Competition in 2002, she performed with the Calgary Civic Symphony. Sabrina has been a national finalist at the Canadian Music Competitions for six years winning first-prize for chamber music in 2002. As a competitor in the Calgary Kiwanis Music Festival she has been a consistent first-prize winner for the past eleven years participating in piano, violin, chamber music, orchestra and speech classes. In 1999 and 2002 she was selected to compete at the Alberta Music Festival, receiving first prize in both years. She has attended the Morningside Music Bridge International Summer Program several times, as well as the 11th Annual Summer Music Festival at Walnut Hill in Massachusetts.

Beginning piano studies at the age of three, she is now a student of Hung-Kuan Chen and Tema Blackstone. Sabrina also studied violin for seven years. She is a senior member of the Academy of Music Program at the Mount Royal College Conservatory. Sabrina is a grade twelve honours student in the International Baccalaureate program at Western Canada High School where she is on the debate and cross-country running teams. In the fall, Sabrina plans to pursue both academic musical studies at Yale University.

### LISA TAHARA

★ 2<sup>ND</sup> PLACE TIE ★



Born in Japan, Lisa Tahara began her piano studies at an early age and has enjoyed many experiences in music since coming to Canada. She earned two diplomas in piano performance during the eight years that she was a student of James Olsen. Currently, Lisa is a student of Dr. Robin Wood at the University of Victoria, British Columbia.

Lisa performed in the first "Pianos Galore" at the Chan Centre for the Performing Arts in 1999 and made her orchestral debut as guest artist at the inaugural concert of the Burnaby Symphony Orchestra in 2001. She was a finalist in the 2001 Pacific Piano Competition and a prizewinner in the 2001 Vancouver Academy Competition. An avid chamber musician, Lisa has been a member of a prize-winning trio and twice attended the Egmont Chamber Music Summer Program sponsored by the Vancouver Academy of Music. Her master class experiences include performances for Janina Fialkowska, Rena Sharon, Robert Koenig and Stephane Lemelin.

Lisa proudly represents the South Fraser Branch of the British Columbia Registered Music Teachers' Association.

# CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS EXECUTIVE AND 68TH ANNUAL GENERAL MEETINGS

ST. JOHN'S, NL, JULY 2003

## Summary of Business conducted at these meetings:

*BERTL WIEBE, CFMTA  
SECRETARY/TREASURER*

President, Barbara Clarke welcomed all members to our meeting and also the Convention 2003 - "Come to the Sea in 2003", and called the meeting to order at 8:30 am. This year, we had two delegates from each province in attendance, the Convenors for Special Projects, Canada Music Week™, The Newsletter, and the President, Past President, Vice-President and Secretary/Treasurer.

The REPORTS from the Executive and the Committee Chairpersons are included in booklets received by the Delegates and also mailed to the Provincial Secretaries.

The audited Financial Statement for 2003 was accepted as presented. Victoria Warwick, Finance Chair, distributed the Proposed Budget for 2003-2004. This was also accepted.

Provincial Reports were read at the Annual General Meeting. Delegates have their copies and the Provincial Secretaries have a copy.

Correspondence was read and discussed. All general correspondence has been answered and is on file.

The Minutes of these meetings have been received by the Executive, Delegates, Provincial Presidents and Provincial Secretaries. All Directives & Motions are included in the Minutes.

Dr Gary Ingle, of MTNA was introduced and he spoke to us about MTNA and the possibility of their convention being held in Toronto in 2007. MTNA wishes to promote working together in partnership with CFMTA. Further information and negotiations will happen in the future.

CFMTA will purchase Officer's and Director's Insurance.

Ron Spadafore, Canada Music Week™ Convenor will re-design an official logo.

The Pedagogy Award will be administered by Rosalyn Martin under Special Projects. The regulations were published in two issues of our Newsletter and will be published in the next 2 issues before the first award is presented in 2004.

February 15 is the closing date in a non-convention year. Information will also be on our website.

Our Newsletter is a losing proposition and CFMTA will absorb the deficit because it is our liaison with the entire membership throughout Canada. We will maintain 3 issues per year.

Small group interaction from our Executive and Delegates evaluated our strengths.

Some very positive points: National Diverse Flavour, Bringing us together, Pride in our Organization.

The meeting was adjourned by President Barbara Clarke at 5:55 pm and other topics on this agenda were completed at the next meeting held immediately following the Annual General Meeting.

## 68TH ANNUAL GENERAL MEETING

President Barbara Clarke welcomed all to the AGM held in Hatcher House Dining Hall, Memorial University on July 9, 2003.

David Binder of Atkinson & Terry Insurance Brokers was introduced and he spoke briefly on insurance needs for our Directors and Officers.

The Minutes of the Annual General Meeting held on July 14, 2002 in Charlottetown, PEI were read by Beryl Wiebe.

President Barbara Clarke and Secretary/Treasurer Beryl Wiebe read their reports.

A resumé of the business conducted and the directives and motions approved at the meeting held on Saturday, July 5, 2003 was given by Beryl Wiebe.

The Balance Sheet from the financial statement was distributed to those in attendance. Provincial Delegates and Executive received their copy of the detailed audited statement for 2002/2003 and these figures are taken from that statement.

Provincial Reports were read in the order in which the Secretary/Treasurer received them:

Ontario - Frances Balodis  
Quebec - Katharine Notkin  
New Brunswick - Kilby Hume  
Nova Scotia - Janet Atwood  
Prince Edward Island - Jacqueline Sorensen

Newfoundland - Joan Woodrow  
British Columbia - Jean Grieve  
Alberta - Annette Bradley  
Saskatchewan - Verna Martens  
Manitoba - Nancy Nowosad

Victoria Warwick spoke on the possibility of partnering with the Music Teachers' National Association to host a jointly organized conference in Toronto in 2007. They would like us to be part of this event and details will be forthcoming.

Convention 2005 - Linda Kundert-Stoll is the Chair of this event which will be held in Calgary, AB from July 3 - 9, 2005. All details will be in the Newsletter and on the website.

The meeting was adjourned at 3:25 pm by Barbara Clarke.

## EXECUTIVE MEETING IMMEDIATELY FOLLOWING THE ANNUAL GENERAL MEETING

This meeting was held in classroom 201 of the Music Building, Memorial University, St John's, NL and was called to order by President Barbara Clarke at 3:50 pm continuing with the business not completed at the July 5, 2003 meeting.

Pat Frehlich, Delegate from AB, will continue to work with David Chatters, MP for Athabaska on a private members bill re: the issuing of income tax receipts for music lessons from RMTs. Information will be given to the 1st Delegates who will then present this to their province. This would be with the support of CFMTA.

Portability of Membership: There are things to consider with the difference in the qualifications required for membership and the possible transfer from one province to another. The Provincial Associations have various requirements and it is up to each Province to accept or not accept a transfer.

The Elections were conducted by Marilyn King, Past President.

Scrutineers were Andrea Rose and Jennifer Nakashima from Memorial University School of Music.

The following were elected:

President - Victoria Warwick  
1st Vice-President - Patricia Frehlich  
Special Projects Convenor - Rosalyn Martin

The meeting was adjourned by President Barbara Clarke at 6:05 pm.

**CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS**  
**STATEMENT OF OPERATIONS AND FUND BALANCES**  
 (All Figures in Dollars)  
 FOR THE YEAR ENDED MAY 31, 2003

	Operating Fund	Young Artists Fund	Special Projects Fund	Trust Fund	Endowment Fund	Total 2003	2002
<b>REVENUES</b>							
Fees	57,302	-	-	-	-	57,302	56,707
Canada Music Week	1,151	-	-	-	-	1,151	1,608
Young Artists	-	8,515	-	-	-	8,516	10,084
Special Projects	-	-	4,414	-	-	4,414	4,614
Newsletter	21,156	-	-	-	-	21,156	14,782
Trust	-	-	-	5,350	-	5,530	37,105
Interest and other	2,317	-	-	-	-	2,317	2,786
	<u>81,926</u>	<u>8,515</u>	<u>4,414</u>	<u>5,350</u>		<u>100,386</u>	<u>127,686</u>
<b>PROGRAM EXPENSES</b>							
Canada Music Week	1,569	-	-	-	-	1,569	3,810
Young Artists	-	4,749	-	-	-	4,749	8,468
Special Projects	-	-	-	-	-	-	1,595
Newsletter	35,529	-	-	-	-	35,529	28,769
Trust	-	-	-	4,930	-	4,930	41,255
	<u>37,098</u>	<u>4,749</u>	<u>-</u>	<u>4,930</u>	<u>-</u>	<u>46,777</u>	<u>83,897</u>
<b>GENERAL AND ADMINISTRATIVE EXPENSES</b>							
Audit	2,639	-	-	-	-	2,639	2,588
Bonding and insurance	420	-	-	-	-	420	350
Office and general, including telephone	3,712	-	-	-	-	3,712	3,397
Public relations	882	-	-	-	-	882	1,458
Travel and meetings	26,232	-	-	-	-	26,232	25,046
Postage	405	-	-	-	-	405	450
Website	72	-	-	-	-	72	603
	<u>34,362</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>34,362</u>	<u>33,892</u>
<b>HONORARIA / ADMINISTRATION</b>							
Secretary / treasurer	9,600	-	-	-	-	9,600	9,600
President	750	-	-	-	-	750	750
Newsletter editor	3,000	-	-	-	-	3,000	3,000
Young Artists co-ordinator	225	-	-	-	-	225	225
Canada Music Week co-ordinator	500	-	-	-	-	500	200
Finance chairman	400	-	-	-	-	400	400
Special Projects co-ordinator	225	-	-	-	-	225	225
	<u>14,700</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>14,700</u>	<u>14,400</u>
	<u>86,160</u>	<u>4,749</u>	<u>-</u>	<u>4,930</u>	<u>-</u>	<u>95,839</u>	<u>132,189</u>
<b>EXCESS OF REVENUES OVER EXPENSES (EXPENSES OVER REVENUES)</b>	(4,234)	3,766	4,414	600	-	4,546	(4,504)
<b>FUND BALANCE AT BEGINNING OF YEAR</b>	128,617	7,141	24,002	9,311	38,157	207,225	211,729
<b>FUND BALANCE AT END OF YEAR</b>	124,383	10,907	28,416	9,911	38,157	211,771	207,225

**NOTICE TO READER:**

This summary has been compiled using information from the audited financial statements. Users should refer to the audited financial statements if they intend to use this information for decision making purposes.



## Regulations Governing the CFMTA PIANO COMPETITION

CALGARY, ALBERTA • July 3-9, 2005

1. Competitors in the CFMTA National semi-final competition must present a program consisting of the following:
  - One Canadian solo composition,
  - One solo composition from the Classical or Baroque period,
  - A variety of shorter solo works to form a well-balanced program.
 Time limit: minimum 30 minutes, maximum 45 minutes. The entire program must be at the senior concert level or higher.  
 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 are allowed after June 1, 2005.
2. Three finalists will be selected from the semi-final competition to proceed to the final competition. Each finalist may repeat ONE selection from the semi-final program. Time limit: minimum 30 minutes, maximum 45 minutes.
3. All piano competitors should check the regulations and application for the Rozsa Foundation Voice Competition, if they are going to enter the special competition for the Canadian Commissioned Work for Voice and Piano, "Amour," by William Jordan. There will be a separate prize for this competition.
4. Competitors must be no more than 24 years of age as of January 1, 2005. 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 will be responsible for the financial expenses incurred during the selection of its competitor.
6. Each provincial association may choose, by audition or otherwise, ONE competitor who will represent that province.
7. Each provincial association will be responsible for the expense of its competitors' travel, as prorated by CFMTA, to and from Calgary, Alberta. Associations are strongly encouraged to solicit corporate sponsorship in this regard.
8. Applications must be received by the convener, Rosalyn Martin, at the address shown on the registration form, on or before May 1, 2005. A registration fee of \$75.00, 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: \$ 5,000**

**2nd Prize: \$ 3,000**

**3rd Prize: \$ 2,000**

The Dorothy Buckley Prize

For the best performance of a Canadian composition: \$500

The Marek Jablonski Prize

For the best performance of a Chopin composition : \$500

## Regulations Governing the ROZSA FOUNDATION VOICE COMPETITION

CALGARY, ALBERTA • July 3-9, 2005

1. Each provincial association may choose, by audition or competition, the competitor who will represent that province in the national vocal competition. These competitors will also compete in the national competition for the best performance of the commissioned Canadian work, "AMOUR", composed by William Jordan. The voice competitor will collaborate with the piano competitor from the SAME province for a special prize. In the event that the province does not have both a vocal and piano competitor, that province is not eligible to compete for the team prize for the commissioned work. Competitors must be 18 - 35 years of age as of January 1, 2005 and be Canadian citizens or permanent residents (landed immigrants).
2. A competitor may be the student of a registered music teacher or the student of a non-member. Applications must be received by the competition conveners on or before Friday, April 1, 2005. A registration fee of \$75.00 must accompany each application. If the competitor is not the student of a registered music teacher as of January 1, 2005 the registration fee shall be \$100.00. Late applications will not be accepted under any circumstances.
3. The entire program presented by a competitor must be at a senior concert level or higher. Competitors in the semi-final competition must present a well-balanced program representing a variety of periods, styles and languages. An operatic aria is compulsory within a maximum time limit of 40 minutes.
4. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor. Once the competitor is chosen the provincial association will be responsible for the expense of its competitor's travel as prorated by Convention 2005. This is similar to the piano regulations.
5. Professional accompanists will be available upon request at no cost to the competitors. This will include two rehearsals. If competitors bring their own accompanist, only the accompanist's fees will be covered by Convention 2005. All other costs (accommodation, transportation) are the responsibility of the competitors.
6. The Alberta Registered Music Teachers' Association will provide all competitors with accommodation, meals and ground transportation during the competition in Calgary.
7. Three finalists will be selected from the semi-final competition. The finalists will perform a balanced program of their own choice including an operatic aria in the national finals. One selection from the semi-final round MAY be repeated in the final program. The time limit is 40 minutes. The commissioned work MAY NOT be repeated.

**1st Prize: \$ 5,000**

**2nd Prize: \$ 3,000**

**3rd Prize: \$ 2,000**

Additional special prizes for the best opera performance and the team prize for the commissioned work will be announced at a later date.

Please Note: Prizes have increased as of July 2002



# CANADA MUSIC WEEK<sup>TM</sup>

sponsored by the  
CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

## THE AIMS OF CANADA MUSIC WEEK<sup>TM</sup>

- to introduce contemporary music to Canadian students and stimulate a keener appreciation and understanding of this music;
- to encourage music teachers to widen their knowledge and experience of Canadian works;
- to support composers and performers of Canadian music;
- to bring to the attention of the public, through various means, the importance of Canadian music;
- to emphasize not only Canadian work, but also the significance of music generally.

Canada Music Week<sup>TM</sup> is commemorated in the third week of November, which includes November 22, the day honoring St. Cecilia, patron Saint of Music.

2003 November 16-22  
2004 November 21-27

## PROVINCIAL CO-ORDINATORS

### BRITISH COLUMBIA

**Arne Sahlen**  
135 Thompson Street, Kimberley  
V1A 1T9 ph/fax - 250-427-2159  
e-mail: asahlen@cyberlink.bc.ca

### ALBERTA

**Jacqueline Touchie**  
247 Wilson Lane, Edmonton  
T6M 2K8 ph - 780-430-8801  
e-mail: touchj@powersurfr.com

### SASKATCHEWAN

**Verna Martens**  
Box 15, Main Centre  
S0H 2V0 ph - 306-784-2962

### MANITOBA

**Anne Germani**  
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R7A 0L4 ph - 204 728-7993  
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e-mail: a.germani@mb.sympatico.ca

### ONTARIO

**Doranne Cooper**  
8181 Lynhurst Dr., Niagara Falls  
L2H 2A3 ph - 905 354-1842  
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### QUEBEC

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H2P 2G6 ph - 514-389-9511



### NATIONAL CO-ORDINATOR

**Ron Spadafore**  
Box 635, Timmins  
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Fax 705-264-0978  
e-mail: ormta@ntl.sympatico.ca

### NOVA SCOTIA

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e-mail: skippym@attcanada.ca

### NEW BRUNSWICK

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Fredericton, NB  
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e-mail: sound\_images@hotmail.com

### NEWFOUNDLAND

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1 Marigold Place, St. John's, NF  
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e-mail: jwoodrow@roadrunner.nf.net

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**PROMOTE CANADA MUSIC WEEK<sup>TM</sup> • NOV. 16-22, 2003**  
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ARTWORK BY: TIMMINS ONTARIO STUDENT GEOFFREY YAN

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*Make cheques payable to Ron Spadafore. To ensure prompt delivery, please order before November 2, 2002.*



# DIAMOND JUBILEE COLLECTION

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## Alice Ho

Alice Ho is a freelance composer/pianist dedicated to new music. Born in Hong Kong, Ms. Ho immigrated to Canada in 1982 where she makes her home in Toronto. She holds a Bachelor of Music in Composition (with high distinction) from Indiana University and a Masters of Music in Composition from University of Toronto. Ms. Ho is the recipient of numerous awards such as the du Maurier Arts Ltd. Canadian Composers Competition, 2000 Martin Hunter Artists Award, 1999 MACRO International Composition

Competition, Percussive Arts Society Composers Competition, and the International League of Women Composers Competition. Her works have been performed at New Music Festivals in Canada and abroad including Made In Canada New Music Festival, Vancouver International New Music Festival, Winnipeg New Music Festival, ISCM World Music Days 2000 in Luxembourg, Asian Music Week 2000 in Yokohama, Japan, and Musicarama International Contemporary Music Festival in Hong Kong. Her works have been performed by Symphony Orchestras across Canada including the CBC Vancouver Orchestra, Winnipeg Symphony, Windsor Symphony, Hamilton

Philharmonic Orchestra, the Canadian Chamber Ensemble, Le Novel Ensemble Moderne, and the Toronto New Music Ensemble. Her commissions include a double concerto for violist Rivka Golani and bassist Joel Quarrington, a percussion concerto for Canadian virtuoso percussionist Beverley Johnston, a piano concerto for the Scarborough Philharmonic Orchestra, a cello concerto for the Hong Kong Sinfonietta, a violin concerto for the Brandon Chamber Players, and a film/music project for the new music group Continuum. She is currently working on an opera "The Imp of the Perverse" with librettist Michael O'Brien and Tapestry New Opera Works.

# MUSIC WRITING COMPETITION

## NATIONAL CLOSING DATE

The National deadline date for the Music Writing Competition will be June 1, 2004.  
Judge for 2003 was Alice Ho.

## PROVINCIAL INFORMATION

BC  
Alberta  
Saskatchewan  
Manitoba  
Ontario  
Quebec  
Nova Scotia  
New Brunswick  
Prince Edward Island  
Newfoundland

### Closing Dates 2004

April 1, 2004  
April 2, 2004  
April 1, 2004  
April 15, 2004  
March 15, 2004  
April 15, 2004  
April 1, 2004  
April 15, 2004  
October 31, 2003  
May 1, 2004

### 2003 Judges

Gordon Bell  
Helve Sastok  
David Kaplan  
Dr. Ken Nichols  
Martha Hill Duncan  
no participants  
Terry Hill  
Michael Capon  
Stella ter Hart  
N / A

## 2003 PROVINCIAL WINNERS



### CLASS A1

Amelia Hankins .....ON  
Jocelyn Leger .....NB  
Camille Rogers .....AB  
Lesley Goethals .....MN  
Quinlan Sawatsky .....SK  
Ethan Lacy .....BC  
David Archibald .....NS

### CLASS A2

Sarah Atkinson .....NS  
Yannick Adair .....ON

### CLASS B1

Kaia Tombak .....ON  
Anne LeMesurier .....NB  
Andrew Bromley .....AB  
Conrad Klassen .....MN  
Michelle Meszaros .....SK  
Scott Roebuck .....BC  
Angela Miller .....NS

### CLASS B2

Kailea Switzer .....PEI  
Alex Baker .....NS  
Brin Lee Porter .....BC

### CLASS C

Cairan Ryan .....AB  
Keelan Cumming .....MN  
Cristina Gnemmi .....NS  
Linda Lockwood .....BC

### CLASS D

Liam Birch .....ON  
Glenn Douglas Sutherland .....BC  
Hauke Hempel .....NB  
Michèle Wheatley-Brown .....AB

### CLASS E

Christian Mann .....MN  
Anthony Pranata .....MN





CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

## CANADA MUSIC WEEK<sup>TM</sup> - 2004

### MUSIC WRITING COMPETITION REGULATIONS

1. A student may enter more than one composition and more than one class but only one prize will be awarded to any individual.
2. The contestant must be eligible in his chosen age group as of June 1, 2003.
3. Each entry is assumed to be the original work of the individual whose name appears on the entry form attach to the manuscript. Any infraction of this regulation could result in the nullification of the offending entry.
4. First place winning compositions will not be returned to the contestant after judging.
5. All rights to his/her original work will be retained by the contestant, but winning compositions may be displayed or employed by the CFMTA for publicity purposes after consultation with and agreement of the contestant.
6. **Only first place Provincial winning manuscripts at the Provincial level** may be forwarded by the Provincial Canada Music Week Co-ordinator to the CFMTA office before June 1, 2003 in order to be included in the Canada-wide judging.
7. The contestant must be a student of a current member of the Registered Music Teachers' Association.
8. All manuscripts should be neat and legibly written in black ink, in regulation manuscript size: including all necessary details of dynamics, editing and tempo, with every 10th bar numbered. Manuscripts printed by computers are permitted. It is advisable to retain your original copy of your submitted work.
9. Only entries with name and address clearly printed in block letters will be accepted.
10. The judge's decision is final and no correspondence will be entered into after final judging.
11. Any entrant who moves after June 1, 2003 must advise the CFMTA Secretary-Treasurer of their change of address, including postal code.
12. The winner's cheque must be cashed within thirty days of receipt of same.
13. An entry fee must accompany each composition submitted for Canada-wide judging.
  - CATEGORY A - \$15.00
  - CATEGORY B - \$25.00
  - CATEGORY C , D & E - \$35.00
14. Prizes will not be awarded if the adjudicator feels the standard has not been achieved.

*Be sure to see your provincial deadlines on page 28.*



**CONTESTANT MAY SUBMIT ENTRIES UNDER THE FOLLOWING CATEGORIES:**

**11 YEARS AND UNDER "A"**

- CLASS 1. TO WRITE AN ORIGINAL COMPOSITION FOR SOLO INSTRUMENT OR ANY COMBINATION OF INSTRUMENTS .....\$50.00 AWARD
- CLASS 2. TO WRITE AN ORIGINAL COMPOSITION FOR VOICE, WITH OR WITHOUT ACCOMPANIMENT .....\$50.00 AWARD

**15 YEARS AND UNDER "B"**

- CLASS 1. TO WRITE AN ORIGINAL COMPOSITION FOR SOLO INSTRUMENT OR ANY COMBINATION OF INSTRUMENTS .....\$75.00 AWARD
- CLASS 2. TO WRITE AN ORIGINAL COMPOSITION FOR VOICE, WITH OR WITHOUT ACCOMPANIMENT .....\$50.00 AWARD

**19 YEARS AND UNDER "C"**

- CLASS TO WRITE AN ORIGINAL COMPOSITION FOR ANY INSTRUMENT OR ANY COMBINATION OF INSTRUMENTS, OR VOICE(S) OR COMBINATION OF VOICE(S) AND INSTRUMENTS WITH ACCOMPANIMENT WHEN ACCOMPANIMENT IS NECESSARY FOR THE PERFORMANCE .....\$100.00 AWARD

**OPEN "D"**

- CLASS SAME AS 19 YEARS AND UNDER .....\$200.00 AWARD

**ELECTROACOUSTIC MUSIC CATEGORY "E"**

**(which refers to the music generated by electronic means) NATIONAL ONLY**

- CLASS 1. THIS CATEGORY INCLUDES ANY KIND OF ELECTRONIC INSTRUMENT WHICH PRODUCES SOUND SUCH AS A COMPUTER, SYNTHESIZER, OR SAMPLER. THE COMPOSITION COULD BE A COMBINATION OF ELECTRONIC SOUNDS WITH ACOUSTIC INSTRUMENTS AND/OR VOICE. THE COMPOSITION MAY BE GENERATED USING A SEQUENCER OR MUSIC NOTATION PROGRAM, OR IT MAY BE CREATED USING SOUND EDITING/MIXING SOFTWARE. IN ANY CASE, THE SUBMISSION MUST BE AN ORIGINAL COMPOSITION. THE WORK SHOULD BE SUBMITTED ON A CASSETTE TAPE OR COMPACT DISC, BUT NOT AS A MIDI FILE. THE SUBMISSION SHOULD ALSO INCLUDE A WRITTEN DESCRIPTION AND EXPLANATION OF HOW THE PIECE WAS CREATED. COMPETITORS ARE ENCOURAGED TO SUBMIT A SCORE IF AT ALL POSSIBLE.

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

CANADA MUSIC WEEK<sup>TM</sup> - 2004  
MUSIC WRITING COMPETITION

ENTRY FORM

NAME: \_\_\_\_\_ BIRTHDATE: \_\_\_\_/\_\_\_\_/\_\_\_\_

ADDRESS: \_\_\_\_\_ TEACHER \_\_\_\_\_

\_\_\_\_\_ ADDRESS \_\_\_\_\_

APPLICANT'S TEL.# \_\_\_\_\_ TEACHER'S TEL # \_\_\_\_\_

APPLICANT'S PARENT'S INITIALS \_\_\_\_\_ BRANCH: \_\_\_\_\_

\*\*\*\*\*

CLASS ENTERED: "A" 11 YEARS 7 & UNDER Class 1 \_\_\_\_\_

Class 2 \_\_\_\_\_

"B" 15 YEARS & UNDER Class 1 \_\_\_\_\_

Class 2 \_\_\_\_\_

"C" 19 YEARS & UNDER Class \_\_\_\_\_

"D" OPEN Class \_\_\_\_\_

"E" ELECTRO ACOUSTIC Class \_\_\_\_\_

TITLE OF COMPOSITION \_\_\_\_\_

I HEREBY CERTIFY THAT THE ATTACHED COMPOSITION FOR THE NATIONAL CFMTA CANADA MUSIC WEEK<sup>TM</sup> WRITING COMPETITION IS ENTIRELY MY OWN WORK, AND HEREBY AGREE TO SECTION 5 OF THE REGULATIONS.

SIGNATURE: COMPETITOR: \_\_\_\_\_

PARENT/GUARDIAN: \_\_\_\_\_

MUSIC TEACHER: \_\_\_\_\_

*Teacher must be a current member of the Registered Music Teachers' Associations.*

COMPOSITION AT THE PROVINCIAL LEVEL MUST BE IN THE HANDS OF YOUR PROVINCIAL CMW CO-ORDINATOR (see listing in the front of this publication) AT THE PROVINCIAL CLOSING DATE AND INCLUDING THE PROVINCIAL FEE. BRITISH COLUMBIA AND ONTARIO ENTRANTS PLEASE OBTAIN YOUR PROVINCIAL ENTRY FORM FROM YOUR CMW CO-ORDINATORS. ALL OTHER PROVINCES USE THIS 2000 ENTRY FORM AT THE PROVINCIAL LEVEL. THE PROVINCIAL WINNING COMPOSITION MUST BE RECEIVED BY CANADA MUSIC WEEK COORDINATOR, RON SPADAFORE, BOX 635, TIMMINS, ON P4N 7G2 NOT LATER THAN JUNE 1, 2004.

## CLASS A1

Camille Rogers  
Lethbridge, AB



## Coconut

*Rhythmically*

Camille (Rogers) is currently in grade 5 at Lakeview Elementary School in Lethbridge, Alberta. She began taking piano lessons from her mother when she was three years old and composed her first piece at the age of five. Her favourite composer is Christopher Norton. She also likes to listen to music by Bach and Mozart. Camille is excited this year to sing a small part in a Lethbridge production of the musical, *The Secret Garden*. Besides composing she enjoys reading, sewing, drawing, painting, doing crafts, and writing stories and poems.

CLASS A1 (Second Place) – David Archibald, Halifax, NS

## CLASS A2

Sarah Atkinson  
Greenwich, NS



## October

Sarah Atkinson has been playing the piano since she was 5 when she started "Little Mozarts." From the beginning she has been taking lessons from Rebekah Price-Maxner, who has encouraged her students to participate in the composition competition within the province. Sarah is 10 and lives in Greenwich, Nova Scotia with her Mum and Dad, and will be starting grade 5 this September. Besides the piano she has many interests which include jazz dancing, Acadia University Youth Choir and participation in school and local musicals and plays. She has enjoyed music and all of it's aspects since an early age. Sarah loves to sing and her school music teacher said that "in all my twenty years of teaching music I have never heard a voice like hers, she sings like an angel". Sarah's parents, as always, are very proud of her.

CLASS A2 (Second Place) – Yannick Adair, Toronto, ON

## CLASS B1

Andrew Bromley  
Red Deer, AB



## The Chase



Andrew was born in Fort Smith, NWT, the youngest of 4 children. He could carry a tune before he could talk and began playing the piano at age 3. Before he turned 4 he was composing his own pieces. When told by his parents to practice the music that his teacher had assigned, he responded matter-of-factly, "but I can make better songs than that Bach guy." (At this stage his little feet didn't yet reach the pedals.) When he turned 5 the family moved to Red Deer, AB where Andrew became active in a variety of sports, church groups, school activities and pastimes. He is an honour student and will enter the International Baccalaureate Program at Lindsay Thurber Comprehensive High School in the fall.

He plays the French Horn in the school band. He also plays keyboard accompaniment and sings tenor for the Lindsay Thurber "Take Note" jazz choir as well as "The Eighth Notes" (comprised of 8 voices from the "Take Note" Choir.) These choirs are directed by Lisa Fielder and are well known for their polished performances. In the past, "Take Note" has been invited to both Carnegie Hall (twice) and the IAJE Conference in Long Beach, California. Experience with these choirs has allowed him to broaden his musical abilities. He has participated in local Kiwanis Festivals in piano, band, brass, and musical theatre and has won awards for his musical endeavours.

His Teacher, Teresa Allred, has been instructing him for almost 9 years and has been a real encouragement. She has allowed him freedom and opportunities to develop his interest and talent in composing while guiding him through the rudiments, scales and compulsory skills.

Aside from his musical pursuits, Andrew continues to lead a very active life and is blessed with many good friends and mentors.

CLASS B1 (Second Place) – Angela Miller, Halifax, NS

## CLASS B2

Brin Lee Porter  
Victoria, BC



## All I See



Brin has been composing classical music for 5 years, ever since his music teacher, Pam Smirl, introduced composition to him. "All I See" is Brin's first vocal composition. The majority of his pieces involve stringed instruments since he is a double bass player. Brin is now a founding member and bass player of the jazz piano trio named "Mosaic". His interests include, acoustic guitar, rock music, hockey, rock climbing, and he is the member of the school rowing team.

CLASS B2 (Second Place) – Kailea Switzer, Charlottetown, PEI

## CLASS C

Cairan Mathew Ryan  
Cochrane, AB



### Overture to Dawn The City



Cairan was born in Belgium and moved to Cochrane, Alberta in 1997. He is currently attending Bow Valley High school, in Grade 12, in Cochrane, Alberta, Canada. He is a member of the Senior Concert Band, and Senior Jazz Ensemble in which he plays tenor saxophone. He is piano accompanist for the School Show Choir. He holds Gr. 9 RCM level in Piano and Tenor Saxophone and is currently studying for Gr. 9 Voice. He studies voice with Paul Grindlay and Saxophone with Jeremy Brown at the University of Calgary.

Cairan would like to dedicate this piece to the city of Calgary, the most amazing city in the world. He wishes to pursue Music Composition at post-Secondary education level after graduation from High School.

CLASS C (Second Place) – Linda Lockwood, Port Alberni, BC

## CLASS D

Hauke Hempel  
Sackville, NS



### The Pirates



Hauke began her musical studies at age eight, learning to play the piano and recorder from her mother. At age thirteen, she enrolled in the Sackville (N.B.) Music Festival, which would become an annual tradition for the next six years. In addition, she completed two workshops in Music Composition in 1996 and 1997, headed by Dean Burry at Mount Allison University in Sackville. In the second of these workshops, she was featured on CBC Radio's "Information Morning," playing her composition "In My World." She has twice previously entered the CFMTA Music Writing Competition winning for New Brunswick.

In middle school, she joined the school band, learned the clarinet, and sang in school and church choirs. She continues to compose and has completed five piano albums since 1999, comprising seventy-two original compositions. The debut of her first operetta, "La Belle Dame Sans Merci," took place at Mt. Allison in April, 2003.

In 1999, she began studying piano with Penelope Mark at Mt. Allison and completed her Grade 10 Piano. In 2001, she enrolled full-time at Mt. Allison and began studying piano with Dr. David Rogosin. She is now in her third year, and hopes to complete the Bachelor of Music program in 2005. She is also a hired private performance musician and church organist and has directed three music composition workshops for children.

CLASS D (Second Place) – Liam Birch, London, ON



## CLASS E

## System ("Hip Hop" Song/Techno)

Christian Mann

Winnipeg, MN



As this is an electronic music category, scores are often not created. Music is submitted on a cassette or compact disc.  
(See the regulations regarding this category.)

*Christian S.J. Mann lives in Winnipeg, Manitoba. He is 14 years old and a grade nine student at St. John's Ravenscourt School. Christian is studying grade seven piano in the Royal Conservatory Program and plays Tuba in his school band. He was the recipient of the SJR Manitoba Band Association Summer Study Music scholarship in 2001, attended Music Camp at the International Peace Gardens since 2000, and has earned several medals and class distinctions following performances in the Winnipeg Music Festival. Christian has also performed in support of the Variety Club and has been writing music since the age of 11. He very much enjoys composition and is currently working on material for a CD he hopes to sell with the proceeds directed to the Children's Hospital in Winnipeg's Health Sciences Centre.*

CLASS E (Second Place) – Anthony Pranata

## MADE IN CANADA, EH?

How many Canadian composers can you name in 10 seconds?

Fifteen to twenty years ago, many music teachers might have had difficulty in coming up with more than half a dozen, if that many. But now, most teachers are aware of quite a few names. How familiar we are with their music is another question. Fortunately, we have at our fingertips access to websites that can become for many teachers and certainly their students sources of information and . . . inspiration.

But first some background history. Thoroughly rooted in a musical repertoire of the 18th and 19th century with a smattering of early 20th century works, I was not tuned into the contemporary musical styles that were evolving. I could not have named more than one or two Canadian composers. When I realized what I was missing, I joined the Contemporary Music Association (now Alliance for Canadian New Music Projects), studied composition, and began the exciting journey I have been on over these past several years. It was only then that I

became familiar with the names of such distinguished composers as John Weinzwieg, Barbara Pentland, Harry Somers and Violet Archer, two of whom were actually living and composing in Toronto, the city in which I had grown up and studied music.

(On this journey, I have learned that our contemporary composers can trace their heritage back to at least the middle of the 19th century. Much early Canadian music has been edited, catalogued and published by the Canadian Musical Heritage Society, founded in 1982 to preserve and disseminate music in Canada prior to 1950; one of its researchers and editors is Dr. Elaine Keillor, performer and professor at Carleton University. I learned that Calixa Lavalée composed a great deal more than 'O Canada' and he was not the only composer in the country worthy of note.)

Like visual artists, early 20th century Canadian composers generally continued to follow traditional forms. It was not until the 1940s that composers began to express themselves

in contemporary idioms already well established in Europe. Encouraged by an upsurge of national artistic awareness, but faced with audience resistance to their new creations, eight came together to found the Canadian League of Composers in 1951. John Weinzwieg, still a moving force at 90, became the first President. He succinctly expressed the League's aim when he said, "We don't want to replace Bach, Beethoven and Brahms. We just want to share the stage with them". It was largely due to the efforts of the League that CanMus became a recognized body of music.

The need to have a place to preserve this growing body of music was solved with the founding in 1959 of the Canadian Music Centre in Toronto as a central library and information resource for the dissemination and preservation of Canadian concert music. There are now CMC branches in Vancouver, Calgary, Montreal and Sackville, over 500 Associate Composers and more than 15,000 scores in the library. New Associates are accepted through a juried peer panel process. The CMC's

updated website (in both English and French) launched this past summer, features score samples and sound clips, a library database, an interactive educational section and the promise of much more.

In addition to finding the bios and list of works of Associate Composers on the website, one can explore the new educational section called 'Sound Progression'. Here, it is possible to research the epochs and rich diversity of musical styles beginning with impressionism, to find a brief explanation with a mini-history of Canadian and world events surrounding each style, and composers who initiated it. By clicking on any Canadian composers who wrote in a certain style, one can hear excerpts of their music while perusing the on-line version of the score. The pages will even turn! As the musical styles unfold from late romantic and neo-classical, to serial, aleatoric, electro-acoustic, minimal, neoromantic, post modern, one meets a parade of Canadian composers who have been writing in one or more of them. Another click will direct the viewer to where library scores may be borrowed or recordings and/or scores may be purchased. The educational aspect of this portion is suitable for schools and universities. Still in progress is a section suited for K to 12 students that will include an interactive module with games and multiple choice challenges. This site will be invaluable to private music students not only for history essays and other music projects, but also for understanding more fully the different styles of the music they are learning to perform.

Most of the scores in the CMC library are composed for professionals

but a growing number of composers are writing challenging and interesting music for young people. Many works were commissioned through the New Music for Young Musicians Project, a centennial initiative funded by the Canada Council.

The Alliance for Canadian New Music Projects has from its founding focused on young musicians. Alarmed that the majority of Canadian students (and their teachers) had little exposure to contemporary music, nor an awareness of the existence of Canadian composers, a small group of Toronto music teachers commissioned and arranged publishing of new Canadian works, issued a Syllabus and mounted the first Contemporary Showcase festival in 1970. At first, the Syllabus included both Canadian and international composers, but as the wealth of new music in Canada exploded, it became exclusively devoted to Canadian music in all solo and ensemble disciplines. Over the next several years, ACNMP became, as music critic Robert- Everett Green wrote, "one of the more conspicuous guarantors of Canada's musical health". Its annual Contemporary Showcase now takes place during Canada Music Week in many centres across Canada and is still growing. Participants perform works selected from the Syllabus, updated periodically. Musicians, experienced in performing and teaching contemporary music,

conduct adjudications in a master class format. While philosophically non-competitive, scholarships may be presented to outstanding performers at final concerts.

Learning contemporary music, in particular works by Canadian composers, is guaranteed to enrich the musical experiences of our students. What can be more culturally satisfying for them than to discover that not all composers are both foreign and dead? Indeed, one could be living next door! So, fasten your seatbelts and be prepared for an exciting journey of discovery. Just remember to take your students with you! Then ask them the question that began this article.

Websites to explore: Canadian Music Centre: [www.musiccentre.ca](http://www.musiccentre.ca)  
ACNMP: [www.acnmp.ca](http://www.acnmp.ca)  
Musical Heritage Society: c/o <http://cliffordfordpublications.ca>

Mary Gardiner  
Associate Composer, CMC

*"The Music of Mary Gardiner" featuring piano and vocal works, was launched last fall as the third in Conservatory Canada's Canadian Composers series. It is distributed by Waterloo Music.*

### Where are the women composers?

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## HAVE YOU MOVED?

Address changes should be reported through your provincial executive.

## FROM THE PROVINCES

BRITISH  
COLUMBIA

ERNST SCHNEIDER

Seventeen members from the B.C. Registered Music Teachers' Association attended the CFMTA Convention in Newfoundland. From all reports, it was a great event and much enjoyed. Quoting our Provincial President Lynne Carmichael: "For the seventeen teachers from B.C. who attended 'Come to the Sea in 2003' in St. John's, Newfoundland, I am sure the workshops and concerts have provided inspiration and excitement for our chosen profession". Our Provincial Registrar, Susan Olsen, reporting on the National Piano Competition, states: "It was indeed a pleasure to attend this competition, not only to hear such inspired playing but also to witness the positive attitudes and attention to detail which made the event special for all the candidates. We should be proud of the encouragement and support offered to our deserving and talented Canadian students. A special congratulations goes to Convention Chair, Catherine Cornick and her committee and to Barbara Clarke, President of CFMTA for carrying on the tradition of cooperation, inspiration and fun among the members of our organization". Needless to say we are all very proud of our B.C. candidate Lisa Tahara for representing our province so admirably at the competition.

Earlier this year, several members of BCRMTA attended the 2003 Variety Club Telethon and presented a cheque of \$7,591. Past President Carol Shinkewski initiated the project for our association and many branches and individual teachers throughout the province accepted the challenge to raise fund for less fortunate children. Money was raised in many different ways including

recitals and practice-a-thons. Seeing just how successful the project was, the Provincial Council decided to repeat this fund raising event again this year.

Our association presented the annual BCRMTA \$500 ARCT award to 21 year-old Prudence Leung of Vancouver. Prudence is currently a B.C. Registered Music Teacher and has been teaching piano, theory and history since 1996.

Plans are well underway for the 2004 Provincial Convention which will be hosted by the North Shore Branch. Jane Coop will be the featured clinician.

Our Video Library is increasing in popularity and provides a great resource for our teachers. Five new titles have just been added and the entire catalogue is posted on our association's website.



## ALBERTA

JANICE DAHLBERG

"Come to the Sea in 2003" at St. John's, Newfoundland this past July, attracted many Alberta delegates who would like to thank all of the conference organizers for an exciting four days of workshops, panel discussions, master classes, the piano competition, etc. ARMTA extends a heartfelt thanks to CFMTA Committee members Marilyn King, Kilby Hume, and Nancy Nowosad. And thanks also to the St. John's CFMTA 2003 planning team: Catherine Cornick, Chair, with committee members Joan Woodrow, Judy Snedden, Heather Shea, Kathleen Parsons, Barbara Clarke, and Cavell Sheppard. There were three Alberta booths at the Trade Fair. And several "significant others" who came along for the recital, the banquet, the whale watching tour, and sea scenery. Hats off to the folks who made it all possible.

The "Great Human Race," sponsored by United Way, was the Provincial fund-raising effort last spring. Many branches sent members to participate as runners or walkers. ARMTA has distributed the Abuse: Policies and Procedures manual to all of its members. It has been very well

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received. The Alberta Music Conference this fall will feature Christopher Norton as its main clinician. Professional Development Funding has been offered to eight ARMTA members in 2003. A reappearance of Tempo, the provincial newsletter, is going to be mailed out in the late summer. The Provincial Executive is working on the acquisition of directors' insurance.

Calgary Branch has had a busy season with Contemporary Showcase, Canada Music Week, C3 (Calgary's concerto competition), monthly student recital workshops, the Honours Recital, and master classes for students at all levels. Calgary Arts Summer School offerings in pedagogy, piano camp, musical theatre show time, and music, drama, movement and art camps is in its tenth year. The very enthusiastic Student Teacher Affiliate Group meets monthly. Four branch newsletters are published each season. Workshops for teachers were offered on the subjects of injuries, baroque music, "music in our lives," music psychology, and yoga for musicians. The Calgary Branch Executive meets monthly (or more often when necessary). CFMTA Committee meetings are on going for "Peak Performance 2005." Calgary currently has 139 members, eleven of whom are new.

Edmonton Branch is always a hive of activity. STAFF offered several workshops on a variety of subjects: tools and suggestions for new teachers, preparing students for examinations, the business of teaching, teaching materials, and purchasing and maintaining a piano. Edmonton hosted the RCM Silver Medal Awards last November, it participates in Contemporary

Showcase and it holds a membership appreciation night, a concerto competition (12 participants last season), it offers scholarships to students, Keyboard for Kids, and a STARS recital for their most stellar young performers. Last May it presented "An Evening of Song..." which was an excellent recital for contralto, baritone, and piano. Edmonton was the site for the "The Great Human Race".

Fort McMurray also participates in Canada Music Week, Contemporary Showcase, and the Creative Writing Competition. This Branch holds an Awards Recital for students and enjoys good radio promotion and newspaper reporting on its activities. It offers senior and junior master classes as a pre-music festival preparation opportunity. Its "Technique Olympics" event continues to be a popular activity. Branch teachers meet monthly. Last spring a successful "Northern Sweep" co-sponsored by ARMTA and Rideau Music was well attended with much enthusiasm for subjects on music education, piano methods, "oldies," and new repertoire. The Branch offers a Classical Pops Festival, bi-annual exam recitals, and publishes a newsletter several times a year. Three new ARMTA members have joined Fort McMurray Branch.

Medicine Hat Branch would like to encourage any potential new members to join.

Members-at-Large are informed about current provincial activities and encouraged to participate in the many opportunities available to them such as music writing, and professional development funding, etc.

Lethbridge Branch continues address the city business license

### ATTENTION: Provincial Associations

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situation. Three new members have joined. Many workshops and master classes are presented throughout the season. Recital opportunities include pop/duet, festival preparation, and also an adult recital. A family scavenger hunt was its primary fundraising activity which led to some good newspaper publicity about ARMTA and it also encouraged several private donations. Student achievement awards have also received generous donations with the proviso that ARMTA promote itself, which it did on the "Mark Campbell Global Noon Hour" show.

Lloydminster Branch continues to thrive, having held a Canada Music Week Recital last fall and enjoyed a lecture entitled "The Life and Times of Chopin."

Red Deer Branch now has a total of seventeen members. Last fall it sponsored an RCM workshop on the new theory syllabus, and "A Halloween Happening" mall recital for students, in costume of course. The 9th Annual Renaissance Festival and Feast is a co-sponsored fall offering. The Branch offers a Canada Music Week recital and a presentation recital of Awards and Scholarships. Other branch offerings to members include master classes, a recital for adults, workshops—"What do those Markings really Mean?"—and a pre-festival "jitterbug" recital to chase those butterflies away.

The joyous St. John's prelude to summer holidays is long past. Landlocked Albertans are Thinking

forward to fall lessons and perhaps an occasional hike in the glorious Rockies.



VERNA MARTENS

With summer a distant memory, plans are well under way across the province for the fall season.

Our annual meeting is scheduled for Oct 3 & 4 at St. Peter's Abbey in Muenster, SK. Several branches are planning fall concerts with Sarah Konescni, a young Saskatchewan composer - teacher - performer. The Young Artist Recitals will feature Saskatchewan born pianist, Beckie Peters, and a few locations will host workshops with Debra Wanless from Ontario.

A few highlights from the spring and summer:

The Music Writing Competition had seven entries, a total of five teachers from three branches represented. Winners were: 11 & under - Quinlan Sawatsky, Warman, Sk. (Karen Unger - teacher). 15 & under Michelle Meszaros (Peggy L'hoir - teacher). Adjudicator was Elizabeth Raum - Regina.

The Wallis/Bowes Competition results were as follows: Bowes Performer: Christine Hanson (teacher - Janice Elliott-Denike). Bowes Pedagogy-Jodie Soulodre-(teacher-Janice Elliott-Denike)Wallis Performer - 1st - Naomi Piggot (teacher - Kathleen Solose) 2nd -

Chantelle Song (teacher - Janice Elliot-Denike). Wallis Pedagogy - 1st - Mark Turner (teacher - Penny Joynt) 2nd - Alicia Vopni (teacher - Lynn Ewing). From this competition our representative to the National Piano Competition in Newfoundland was chosen and Naomi Piggott was the one selected. The adjudicator was Linda Kundert-Stoll of Calgary.

Several workshops of interest took place in various communities. One on Alexander Technique by Candace Cox of Edmonton and a Jazz Workshop with Michelle Gregoire from Winnipeg. One branch held a Student-Teacher Gala Night and Saskatoon had a master class with Janina Fialkowska - guest artist with the Saskatoon Symphony. They also lent sponsorship to the Anton Kuerti concert which raised funds for their first Contemporary Showcase Festival - a wonderful success story.

In August the Gregory Chase Annual Music Teachers' Workshop was held in Yorkton with clinicians Debra Wanless, Remi Bouchard, Doug Riley and Gregory Chase. A unique highlight for a number of our members was the convention - "Come to the Sea in 2003" - held in St. Johns Newfoundland. We were treated to wonderful Newfoundland hospitality along with an exciting and inspiring musical experience - an occasion we won't soon forget. Thank yous must be mentioned once again to the host committee for an outstanding job - you touched our hearts with your warmth and your music!

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Greetings from MRMTA! We hope that everyone had a relaxing summer break.

Our organization was busy with various activities during the first half of 2003. The annual Pianothon/Musicthon held in conjunction with the Variety Club

took place in February. 340 students performed over the 4 days and raised \$10,600.00 for the music programs in 19 subsidized day care centres in Winnipeg as well as music therapy group sessions at three locations. The Pianothon/Musicthon has raised \$115,000.00 over its 14 years, and we are indeed very proud of this project, which was initiated and continues to be coordinated by our members. We are grateful for the support we receive from Winnipeg businesses which provide the venue, pianos, and sound equipment.

Branch Annual Meetings were held in March, with the Provincial Annual Meeting being held in April. Our new Provincial President is Faith Reimer from Winnipeg. Both Brandon and Winnipeg Branches have revised their By-Laws this year, and the Provincial Association has begun the task of revisiting its By-laws and Constitution as well as membership criteria.

Several scholarships were awarded this spring, both at Branch and Provincial levels. The Winnipeg Branch Scholarship Series gave out approximately \$6000.00 in prizes through its audition process this spring. This continues to be a very important project of the Branch to encourage and support deserving students in their music study. Brandon Branch presented scholarships at the Brandon Music Festival in early March. Provincial MRMTA awarded scholarships at both the Winnipeg Music Festival and the Provincial Finals. The Provincial Executive also administers the Holtby Bursaries for Advanced Vocal and Piano, and this spring three bursaries of \$2000.00 each were awarded.

Seven MRMTA members attended the CFMTA Convention in St. John's, NF in July.

Congratulations to Catherine Cornick and her committee on a very successful Convention, and a big Thank You for everything! We had a wonderful time!

As we gear up for fall in our studios, MRMTA is also looking ahead to the new season. Winnipeg Branch's workshop series will begin

again in September, as will the Pre-Diploma Group's monthly workshops. The Young Artist Concert will take place in October, and both Canada Music Week Concerts and the RCM Silver Medal Ceremony are set for November.

Ontario Registered Music Teachers' Association



FRANCES M. BALODIS

Our Provincial Competitions, which were held in March at the Delta Inn in Mississauga. This year our competitions were held in association with our Annual General Meeting. We had seven entries for Provincial Instrumental, three entries for Provincial Vocal and three entries for Young Artist. The winner of the Provincial Instrumental was Daphne Li from the Greater Toronto Area, second place was Renee Kruisselbrink from North Central Zone. The winner for Provincial Vocal was Mireille Asselin from Ottawa Zone, second place was Sarah Iles from Eastern Zone. The winner for Young Artist was Tarina Kim of Western Zone. In July at the CFMTA convention in Newfoundland she won the prize for the Canadian work. For her Canadian work she played "In Memoriam to the Victims of Chernobyl". Tarina's previous teacher Susan Olsen from British Columbia (previous to her present teacher Gwen Beamish) was at the CFMTA convention.

Second place in the Young Artist provincial competition was Elaine Dix, a vocalist from Southern Zone. The Esther Su Memorial scholarship, which is a scholarship given in memory of Esther Su, a former Provincial Treasurer from Ottawa Zone, was shared by Matthew Therrien from Southern Zone and David Atkinson from Ottawa Zone. The adjudicators for these competitions were Paul Coates, Carolynne Godin and Brenda Baranga. Also, at this time in March we held an Award Luncheon at which Special Teachers were recognized

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(chosen by their peers in their branches), a Cora B. Ahrens award was presented to the teacher with the highest pedagogy mark from RCM (Noreen Broomhead) and the Citation Award was presented to the Zone with the most interesting, informative and artistic scrapbook of activities.

The Provincial By-laws are being revised by an email committee of five with Judy Home, our first vice-president as the chair of this project.

Marian Roberts is the new Council member for Metro Toronto Zone and Helga Morrison for Western Zone. At the time of writing we do not have a Council member for North West Zone. Doranne Cooper is our 2nd vice-president. Welcome aboard to all.

The next convention will be in Kitchener-Waterloo in July 2004. Plans are already underway. The chair of this convention is Helga Morrison.

Our provincial executive and council has been accepted for and has paid for D&O Insurance.

Our Provincial magazine NOTES has undergone a new "look" with a new editor, Shirley Efford. Congratulations on a job well done, Shirley.

Our PCMA has been issuing certificates to 25 year ORMTA members. This worthy idea will continue, as well as 50 year certificates. These teachers will have "Honorary Life Membership" status.

The ORMTA Provincial Website is overseen by Victoria Warwick, our past president. We have recently changed our webmaster. Congratulations to Victoria Warwick on becoming the President of CFMTA. Best wishes from all your ORMTA colleagues.

Thanks to Victoria Warwick who initiated ORMTA being involved with the Terry Fox Run. The first time was in the Fall of 2002 in which a few of us ran/walked and raised funds. We are looking forward to even more participation this year.

Judy Home and I attended CFMTA in Newfoundland in July. Congratulations to Newfoundland Registered Music Teachers' Association on a super convention.



This is the time of year when all of us involved in the teaching of music are thinking of schedules, lesson planning, buying materials, etc. It is hard to believe that summer is just about over and we will start back to our busy schedules again in just a few short weeks.

The province of New Brunswick has been relatively quiet for the past few months. Since March, we have had music festivals in various locations throughout the province and, of course, any number of examiners from a variety of music schools have been examining here.

The highlight of our year end was our annual convention which was held in Sackville, NB in June. We enjoyed meeting with colleagues from around the province. Thanks to the Sackville branch who prepared a day filled with very enjoyable workshops and concerts.

Gayle Martin, organ instructor at Mount Allison University, gave a lecture-recital on Five Categories of early Baroque to Baroque keyboard music. She demonstrated fugal pieces in continuous, non-sectional imitative style (reccar, fugue), sectional pieces with imitative counterpoint (canzona, partita), pieces that vary a melody or the bass (ruggiero, chorale prelude), dance pieces, and improvisatory pieces (toccata, praeludium). Gayle is a fabulous organist and a lecturer with a great sense of humour, so in addition to wonderful music, we were treated to some amusing moments as well!

The Upper Sackville String Quintet gave a short recital and then demonstrated, with their teacher RMT Pauline Harborne, how they would approach a new piece. Kudos to these young performers who did not flinch at sight-reading in front of a room full of teachers and peers!

RMT Karla Dawe spoke to us about practising with the quintet and about some of the performance opportunities they had experienced. The unique thing about this group is that it is made up of five teenagers – the three Dawe children and two of their friends. Pauline teaches all of them and Karla supervises the practise time. Each of the group members answered questions from the audience at the end of the program. Very mature and professional young players.

Lorne Altman, a theory instructor at Mount Allison University, gave a workshop on New Teaching Technologies demonstrating Music Notation Programs. Also the Atlantic Regional Office of the Canadian Music Centre gave a short presentation.

The afternoon finished with a recital given by the Music Writing Competition NB Provincial Winners with remarks by adjudicator Richard Gibson, Université de Moncton.

Some of us were able to attend the CFMTA Convention in Newfoundland in July. What a wonderful convention it was with workshops that were all so well thought out and relevant to what we do. Our congratulations to the Convention Committee for a job well-done! There really isn't anything else like Newfoundland hospitality and we certainly enjoyed it!

New Brunswick RMT's want to take this opportunity to wish all our colleague's across the country a wonderful and successful teaching year.



Like music teachers across the country, Nova Scotia teachers are reflecting on the "busy"ness and accomplishments of the closing of the last term of teaching as well as looking forward to and getting ready for the upcoming new season. Some have taught throughout the summer and/or been



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active with professional development. Hopefully everyone has had some quality "down" time and is eagerly awaiting the return of students. The N.S. Provincial Conference that was held in Wolfville June 20, 21 was well attended. By-Law changes were made making the Registrar's duties separate from the Officers and on a long term basis. An informative workshop by Robin Harrison on the Classical Style followed by a delightful recital by Heather Price (piano) and Paula Rockwell (voice) were highlights of the day. We missed our PEI teachers this year who organized their own first Provincial Convention which was held June 21st.

Halifax Chapter reports that the Future Young Artists' Recital, April 12th, was successful musically with a great sense of appreciation for the performers and their teachers. A respectable financial contribution was made to the Atlantic Young Artist Competition, which is the purpose of this event.

Dartmouth Chapter has had a busy year from providing assistance at the RCM Silver Medals Ceremony in the fall to hosting a "High Tea" to celebrate St. Cecelia Concert featuring Melissa Renshaw at the Calvin Presbyterian Church. Jazz classes with Paul Simons and pedagogy videos provided stimulating ideas for teachers.

Cape Breton Chapter is active with members assisting in organizing, promoting and choosing music for the C.B.65th annual Kiwanis Festival of Music as well as preparing students for the Festival. Also, student recitals were held.

Several teachers made the trip to Newfoundland for the CFMTA Convention which was extremely well organized, visitor friendly and educationally so worthwhile. Workshops on the hows and whys of memorizing, experiencing rhythm on a bouncing ball and Angela Cheng's master class demonstrated the heart beat and inner pendulum swing of music, giving us a new practical approach for teaching tempo that was easy to take back to our studios.

Angela Cheng's recital and great performances by all nine piano competitors were an added bonus! Barbara Bryson performed a lovely program and represented us very well.

Now as summer fades we anticipate and take our new experiences to those keen students who share our love of music.

## QUEBEC

This report has been taken from our Provincial Report submitted by Yolande Gaudreau QMTA President and adapted for this newsletter by Katharine Notkin QMTA vice president. The French translation is by Gale Colebrook.

Greetings from the Province of Quebec. QMTA sends its best wishes to all our colleagues from across Canada.

On January 15 we were honoured to host a workshop entitled "Discovery of the Organ" with world renowned organist Raymond Daveluy. This workshop organized by Katharine Notkin and committee, was held at the historic St Jean-Baptists Church and was a unique opportunity to learn about the complexity of this instrument and gain a greater appreciation of its role in Western music.

The Musical Performance 2003, a biennial event, took place on March 2, 2003 from 10 am to 7:30 pm at the Jeunesses Musicales of Canada House concert hall. It was organized by the QMEF (Quebec Musical Education Foundation) in collaboration with QMTA and a committee of volunteers under the leadership of Katharine Notkin. The young musicians, students of QMTA teachers, had the opportunity of performing on a superb Bosendorfer concert grand piano. These 100 students, who had been sponsored, raised over \$3000 for music scholarships.

On the morning of Sunday, March 9, 2003, the auditions for the CMFTA Competition candidate selection were held at Marianopolis College. These were judged by Francine



Chabor. Our candidate is Isabelle Mathieu, student of Francis Dube.

In the afternoon of the same day, we held a most interesting Sight-Reading Workshop, conducted by Michele Royer of Université Laval in Quebec City. This Workshop, so appreciated by its 30 participants, provided much-needed tools to develop this aspect of musicianship, which is often so difficult to teach.

Our annual Spring Recital, a non-competitive event for students of QMTA members, and organized by Cathy Morabito and Viktorya Kasuto took place on April 27, 2003 at Marianopolis College.

The Adult Performance Clubs (Beginners, Intermediate, Advanced), organized by Helene Lemoine and Mary Dariotis, continue to provide valuable informal performing experiences for adult students, and have remained active throughout the

year thanks to their coordinators.

The biggest event of our Association, the Montreal Classical Music Festival, organized by QMTA president Yolande Gaudreau, took place from May 16 to 19, 2003 with its Gala Recital held on May 31, 2003. This year, we had over 400 student registrations, a more than 20% increase over last year. Teacher participation is also up by over 25%. Participants are mostly from southern Quebec, with some coming in from Eastern Ontario, Vermont and Quebec City. This festival is building an excellent reputation from year to year, thanks to the efficiency of its organization and the invaluable support of its many volunteers. As in the past, trophies and scholarships were awarded to the young performers.

Our Website and Musifax, the journal of QMTA, continue their

success under the baton of Gayle Colebrook and our Ottawa-based webmaster Stefan Cameron. These two "instruments" of communication keep us informed about workshops, conferences, master classes, competitions and festivals happening in our community.

The season came to a close with our Annual General Meeting and 2003-2004 membership renewal held on Wednesday morning, June 18, 2003 at the Ecole de Musique de Verdun, followed by lunch at a local restaurant.

I wish to thank all committee members and volunteers, without whom none of these activities would have been possible.

Warmest regards to all of the provincial members of the CFMTA.

Katharine Notkin

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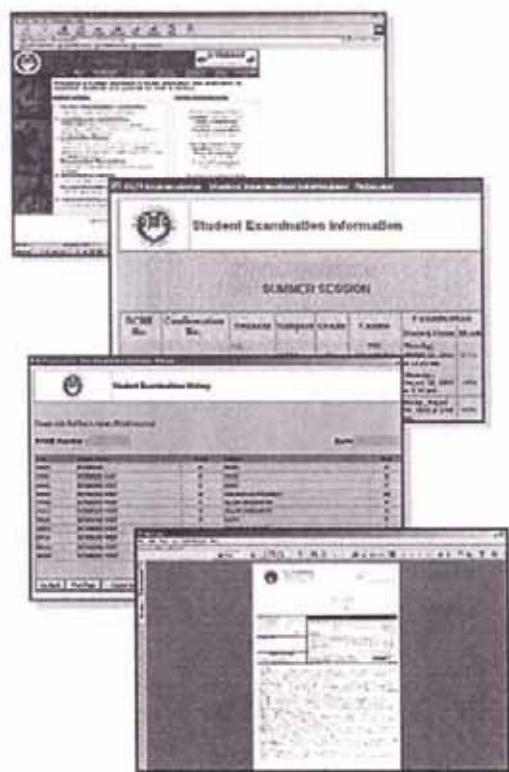
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# RCM Examination News

## Examination Deadlines and Dates

### Winter Session

On-line Application Available starting	September 30, 2003
Application Deadline	November 4, 2003
Theory Examinations	December 12 & 13, 2003
Practical Examinations	January 12 – 24, 2004

### Spring Session

On-line Application Available starting	mid January 2004
Application Deadline	March 9, 2004
Theory Examinations	May 14 & 15, 2004
Practical Examinations	June 7 – 26, 2004

### Summer Session

On-Line Application Available starting	mid April 2004
Application Deadline	June 1, 2004
Theory Examinations	August 6 & 7, 2004
Practical Examinations	August 9 – 21, 2004

## Crossover Period for *Theory Syllabus, 2002 edition*

- For all theory examinations except history the 1-year cross-over period is now over. Beginning September 2003 candidates can prepare for examinations using only the *Theory Syllabus, 2002 edition*.
- For all history examinations the 2-year cross-over period continues until August 2004 during which candidates can prepare for examinations using either the *Theory Syllabus, 1995 edition* or the *Theory Syllabus, 2002 edition*. When applying for a history examination, candidates must specify which syllabus they are preparing from. This will ensure that they receive the correct history paper on the examination day.

## Silver Medals Ceremonies Across Canada

Silver Medals are awarded annually (by province or region) to candidates in Grades 1 to 10 who have obtained the highest marks in each grade and discipline. To qualify for these awards, candidates must obtain at least 80 percent in the practical examination and must also have completed all theory co-requisites for their respective grades. Candidates are considered for a Silver Medal in the same academic year (September - August) in which their practical examination was taken.

### The 2003 dates are as follows:

<i>Toronto</i>	Friday, November 14, 2003
<i>Vancouver</i>	Saturday, November 15, 2003
<i>Calgary</i>	Sunday, November 16, 2003
<i>Regina</i>	Saturday, November 22, 2003
<i>Winnipeg</i>	Sunday, November 23, 2003
<i>Halifax</i>	Saturday, November 29, 2003

Students and teachers will receive notification and invitations by mail in late October 2004.



# YOUNG ARTIST CONCERT SERIES

SUBMITTED BY MARILYN KING, SRMTA

"The Best thing that ever happened to me!" Laurie Duncan of Winnipeg, Western Young Artist for 1978, captures succinctly the reaction that all of the soloists have after returning from their first Debut Recital...."(The Canadian Federation of Music Teachers' Associations- In Retrospect; 1935-1985).

The Young Artist Concert Series, sponsored by the **Canadian Federation of Music Teachers' Associations**, was initiated in 1941 by Dr. Lyell Gustin, a well- respected music teacher in Saskatoon, Saskatchewan. He had a vision for nurturing aspiring young musicians to experience the realities of a performing career. The successful Young Artist determined through regional competition, earns the privilege of presenting his/her musical program to numerous tour centers within the specified region.

**In order to be eligible for this competition, a music student must study with a Registered Music Teacher.**

A recent example of the ongoing "spin-offs" of this young Artist Concert Series is evidenced in this year's Saskatoon performance of the opera "Carmen". The following roles were filled by successful Young Artists:

ROLE	YOUNG ARTIST	LOCATION/YEAR
Director	Tadeusz Biernacki	Manitoba, 1980
Frasquita	Karen Charleton	Saskatchewan, 1998
Carmen	Julie Nesrallah	Ontario
Surtitles Operator	Beckie Peters	Saskatchewan, 2003

Please take note of the following **Competition Entry Deadlines and Regional Coordinators:**

REGION	DEADLINE	COORDINATOR
Atlantic	Jan. 31 (usually) biennial competition Sackville, NB E4L 4R6 mcraig@mta.ca	Margaret Ann Craig 93 York Street
Ontario	June 30 168 Stanley St. S Thamesford, ON NOM 2M0 vical.warwick@sympatico.ca	Victoria Warwick
Western Manitoba	January 31 *  philip.eriksson@home.com Saskatchewan	Barbara Eriksson 714 Trent Cres., Saskatoon, SK S7H4S5  December 15 *

(\* Forward Western applications to Barbara by Feb. 15.)

Application forms and more information are available from your Regional Coordinator.



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**Dr. Sally Bick**

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M.Phil. (Music History) (Yale),  
Ph.D. (Yale), Assistant Professor:  
*Music History/Literature*



**Dr. Sandra L. Curtis**

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## ACNMP / CONTEMPORARY SHOWCASE

BY JEAN COLLINS

"It was the best birthday party ever" - John Weinzweig's response to the 90th birthday party co-hosted in his honour by the Canadian Music Centre (CMC) Toronto and ACNMP. Contemporary Showcase scholarship recipients were performers of Weinzweig works in a program filled with tributes to John. An ACNMP Scholarship in Weinzweig's name is to be awarded (for a five year period) to the Showcase participant giving an outstanding performance of a Weinzweig piece - the award to be based on a written adjudication and the recommendation of the scholarship committee.

The 5 Km Musical Run (walk for some of us) was a fundraiser for ACNMP administration costs and featured Joe Macerollo (a Past President) and his accordion, to send off and welcome back the participants. You can still support this effort planned by "The Running Room," with a donation (address below), to help the continuing promotion of new Canadian music.

The Panel on 'Contemporary Showcase' at the St. John's CFMTA Convention, the initiative of CMC Prairie Region's John Reid - Moderator,

featured Jill Kelman, ACNMP President; Ann La Plante, General Manager; Jacqueline Sorensen and Heather Blakely, Centre Coordinators; Roberta Stephens, publisher of Alberta Keys and Clifford Crawley, Canadian composer. As a

result, there is potential for 9 new centres in 2004. Clifford Crawley made a special contribution by making the point that composers are a living, working, vital part of your community that is strengthened by Contemporary Showcase.

Grande River, ON is a 'go' for their first Showcase this year. Encompassing Kitchener-Waterloo, Elora, Milton, Guelph, Fergus and Cambridge, this Centre has a dynamite committee at work. A Mini Showcase with adjudication was presented there in the Spring generating great enthusiasm; Jason van Eyk, CMC Ontario's Regional Director was in attendance. This new initiative may be of interest to other Centres - a private studio in Toronto will undertake a Showcase with the Toronto Centre supplying the adjudicator.

Contemporary Showcase is the major project of the Alliance for Canadian New Music Projects (ACNMP) held each November in 15 centres across Canada. Support for establishing new centres is available, along with kits and information from: ACNMP, 20 St. Joseph Street, Toronto, ON, M4Y 1J9 416-963-5937

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## THELMA JOHANNES O'NEILL • 1915 - 2003



*Thelma Johannes O'Neill, born June 28, 1915 in Hamilton, Ontario, passed away one day short of her 88th birthday, June 27, 2003 at Sherwood Park, Alberta.*

*Donations in her memory may be made to the Alberta Registered Music Teachers' Association, Edmonton Branch, Thelma Johannes O'Neill Scholarship Fund, c/o Carolyn Thompson, Treasurer, 27 Spruce Crescent, St. Albert, Alberta, T8N 0H4.*

*The following poignant profile was written by Sue Wilson after extensive interviews with Thelma in the spring of 2002 and is a wonderful tribute to the indomitable spirit that guided her all of her life.*

Thelma Johannes O'Neill's smile has a fluid, light, dancing quality reflective of the music of France where she studied for two years as a young woman.

Her descriptions of well-performed music always include lightness, even finger work, clear melodies, sensitive pedal, expressive phrasing. During the summers of 1946 and 1947 in Fontainebleau, she studied with Robert Casadesus, learning the Schumann Fantasy, a lot of Scarlatti and Chopin Études. "Casadesus hammered me with Chopin Études – the octave étude wasn't my piece, but give me the "Aeolian Harp" and I am in seventh heaven.

Thelma O'Neill's pathway to "seventh heaven" was no cakewalk, but rather, paved with determination, concentrated effort, eye always on the ball. "I wanted to be a famous pianist and that is hard work. I found out where I stood when I got to Paris and saw ten and twelve year olds in my

class, all performing Chopin Études. You have to focus."

Born in Hamilton, Ontario, Thelma moved with her family to Edmonton for a few years, then on to Saskatoon, where she lived for 25 years. For the first ten of those years she studied piano with Mrs. Robert Bell. Then it was on to Lyell Gustin in 1940 for the next six years. "I learned monumental amounts of repertoire with Lyell Gustin – one big piece and one small piece to be memorized and performed each month, with two or three others in preparation. I would have as many as six pieces going at a time, all being prepared to performance standard, every week for six years, except during holidays. By the end of two weeks a piece was expected to be by memory. I used to get so frustrated with memorizing. Gustin's response was, "If you hadn't tried, it would be a lot worse!"

Thelma agrees with Gustin's approach. "As a dignified performer, you don't need the music. You get a page-turner and they miss a page – that kind of thing is no good at a recital. Excellence in pianism is playing by memory – no mistakes". She allows an exception in the case of non-harmonic contemporary music, commenting that the composer is often glad to have the score used so that it will be right. She admires Corey Hamm as someone who has taken a liking to contemporary music and is able to memorize it.

In 1946 a scholarship took her off to the Alfred Cortot school in Paris, where she had weekly workshops with Cortot and studied repertoire with Eva Duménil, an extremely severe teacher. Thelma felt disliked, and when she worked up courage to ask if this was the case, the madam replied, "I like you, but you must learn to concentrate!"

"In later weeks I came to appreciate the value of the lessons. It was teaching like I had never experienced before. I thought how laid back we were in Canada."

Living in Montreal during the 50's, she was busy with radio and TV appearances. She was sought out as a student by Michèle Hirvy, a leading Montreal teacher at the time who was always looking for well taught, talented students. He knew that anyone taught by Lyell Gustin would meet his standard. Thelma was one of a group of six such students who became good friends.

In 1957 she moved back to Edmonton where Robert Pounder found her a position at Alberta College as a senior piano teacher. During the 70's she received her B.Mus. from the University of Alberta (History, Literature), where she also studied analysis, interpretation and performance with Robert Stangeland and Helmut Brauss. She particularly remembers being assigned the dark, expressive and sombre Brahms Op.116 to learn in two months. "To me I am not a Brahms player, but I got it learned because of Gustin, who had hammered away at fine detail, phrase shaping and artistic pedal. I recalled the early days of getting up the Brahms Ballade in D major for my first class with him. Took a month, but I made it with only a minor slip. After that I could do anything! Gustin's remark was most favourable."

As a teacher, she passed along her knowledge to countless students. When asked about her approach, she remarked, "You can only teach what you have really learned. So my approach is the Leschetizky method. All of Gustin's students were trained in this method, which demands that the Czerny Studies, Op.740 be learned and practised."



In the words of Sherrill DeMarco, one of the many musicians who have benefited from Thelma's accompanying, "We can't live without our accompanists. To find a good accompanist is like finding a diamond."

"Teach your students to be good sight readers," advises Thelma. "Fluent sight reading has provided me with many good accompanying jobs –

for all instruments and singing."

She has recently sold her house and bought a nice apartment in Sherwood Park. Her grand piano is in her newly appointed studio and her upright is on the main level of the building in a public area. There is already a waiting list of university students in line to give informal recitals – as soloists and accompanists.

In preparation for the move, she sold most of her teaching library – and it was an extensive one. "I hear lots of repertoire outside the syllabus. I look it up, order it, and enjoy teaching it." Thanks for doing that, Mrs. O'Neill. Thanks, too, for your ongoing support of ARMTA and your encouragement of its membership towards teaching excellence.

*Susan Wilson*

## SISTER ELISABETH RIFFEL • 1922 - 2003

Sister Elisabeth Riffel, OSU (Prelate), passed away from cancer at City Hospital in Saskatoon, SK on April 14, 2003. She was 80 years old.

She was born in Blumenfeld, SK on October 19, 1922, and was raised and educated in Prelate. In 1940 she made her first vows with the Ursuline Sisters of Prelate and in 1951 obtained her A.R.C.T. (Teachers' Diploma) in piano. Her many students, over a span of more than 30 years, benefited from

her love for and appreciation of teaching, a ministry she enjoyed until a year before her death.

She furthered her education by completing a Bachelor of Education degree from the University of Regina in 1974 and spent 12 years teaching Kindergarten.

Sister Elisabeth was actively engaged in ministry in 11 Saskatchewan communities over her lifetime. She will be remembered for

her quiet, gentle presence, her love for and dedication to her family and her ability to live with Parkinson's Disease in a positive, self-effacing way. Her Ursuline Sisters cherish the memory of Sister Elisabeth's quiet dedication and service during her 63 years of commitment in the community.

Submitted by Cherie Esson, a friend and fellow music teacher at St. Angela's Academy in Prelate, Sask.



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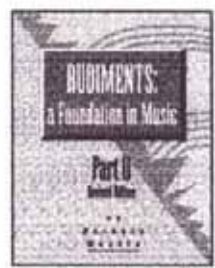
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(cont'd. from page 12)

helped me. He did excellent work and we did 5 or 6 books. Then I got a grant to do the book JOIN US. The more it got played in festivals, the more popular it became. It was costing me a bundle, but it is what I wanted to do. Twenty to thirty years ago I had a lot of fans in Manitoba and Saskatchewan but not many elsewhere.

The first big break came with Boston Music. I had been sending my music to Clavier magazine for reviews, which were always very positive. They contacted me and wanted to do a special feature on me and to include pieces of mine in the center of the magazine. I sent them 21 pieces and they chose the piece SPRING and another from the collection 'Small Joys'. But it had to be published! Doing it myself wouldn't have worked. I tried a few Canadian publishers but along with congratulations I was turned down. On the suggestion of the Clavier editor, I tried Boston Music. I sent them the 21 pieces highlighting the two that would be in the Clavier Magazine. The tension as I waited was unbelievable. It was early in the month of May in 1988 when the letter arrived. Here was the most wonderful letter from the editor Phyllis Homeyer saying that not only would they publish the two pieces that would be in Clavier magazine but they would publish all 21! I could hardly believe my good luck. "Small Joys" was the first book to come out. The review in Clavier was by William Gillock, the famous American composer and pedagogue. He phoned me and said that he loved my romantic style. We continued to correspond for a while.

Then the door was open and Boston did 30 - 40 new publications and also took over some of the books I had published on my own. Then I was finally able to recover the costs of when I had self-published. It was a wonderful relationship with Boston. A year after they started publishing I went down to Boston and met Phyllis and the president of the company and saw the facilities. I was lucky to be associated with Boston Music Co. in the good times. Since then Phyllis has

retired and they decided to stop publishing.

**LR** So who does your publishing now?

**RB** The company is Mayfair Music Co. and the owner is John Loweth. The publishing section of the company is called "Music Box Dancer" which comes from Frank Mills who originally started the company. John is the most wonderful publisher and friend.

Also Waterloo Music has just recently agreed to publish 35 pieces. They are working together with Mayfair publications in their countrywide promotions.

**LR** Are you a member of the Canadian Music Centre?

**RB** Yes, I have been for a number of years. At first they only accepted composers who wrote orchestral music but when they changed the rules I joined. Most of my music that is published is available through them. They are very important for people who are doing research. For example, there was a Canadian who was studying in the States and doing his thesis on Canadian composers who write for children. I was one of seven composers he picked. I was in a category with Linda Niamath and Robert Bruce as writing in an accessible melodic style. He was able to access my material through the Canadian Music Centre. It is also a great resource for unpublished Canadian works.

**LR** As a successful composer what advice would you give to a young composer who has the same creative drive to compose as you did?

**RB** Don't give up. Be true to yourself - write what you want to write. Write freely and don't spoil the creative process with negative things. Improvise a lot. Listen to lots of music by other composers - not to copy them, but to get the best from each. Composing is like putting together a recipe. In my case it is having a little bit of Debussy, some of Faure, a lot of Delius, some of Vaughn Williams and some of my own. Then you experiment to try to find your own identity. ♣

# MEMORIAL PEDAGOGY AWARD

CFMTA is pleased to offer a Memorial Pedagogy Award to the candidate who receives the highest mark in the Teacher's Written Examination of either the Royal Conservatory of Music or Conservatory Canada. This award has been established to honor teachers who have been recognized for their contributions to the profession. As a tribute to these teachers, the Pedagogy Award is being offered to a deserving candidate who has recently qualified in this field. It was initiated upon the passing of Robert Pounder, the CFMTA's first Honorary President from 1975 to 1996.

The applicant must have studied with a current CFMTA/FCAPM teacher and the examination must be from a nationally based teaching institution, which examines in every province ( Royal Conservatory of Music or Conservatory Canada ). Along with an official transcript of the Pedagogy Examination mark, the applicant will be required to submit a summary of musical training and interim teaching, which will be considered in the case of a tie.

The Memorial Pedagogy Award will be presented biannually in the non-convention year and will be governed by the Special Projects

Convenor. The closing date for applications to be received by the Convenor will be February 15th of the non-convention year, and anyone completing the requirements in the two years prior will be eligible. **The first award will be granted in 2004 and anyone completing the requirements from January 2002 to December 2003 will be eligible to apply.**

This award is presently valued at \$500.00 and the amount of the award in the future will be governed by the availability of funds. It is hoped that CFMTA members will wish to honor teachers and mentors with donations to this Pedagogy Award.

## CFMTA/FCAPM MEMORIAL PEDAGOGY AWARD 2004 - APPLICATION FORM

1. APPLICANT'S NAME \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

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

Telephone \_\_\_\_\_ Fax \_\_\_\_\_

E-mail \_\_\_\_\_

### 2. ELIGIBILITY

Date of Teacher's Written Exam \_\_\_\_\_

Institution (RCM or CC) \_\_\_\_\_

Name of Teacher \_\_\_\_\_

Teacher's Signature \_\_\_\_\_ RMT Branch \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

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

Telephone \_\_\_\_\_ Fax \_\_\_\_\_

E-mail \_\_\_\_\_

Please include: 1) An official transcript of the Teacher's Written Exam mark.  
2) A typewritten summary of your musical training and interim teaching.

**NOTE - The applicant must have completed the requirements between January 2002 and December 2003.**

**Applications must be received by the Special Projects Convenor (Rosalyn Martin) on or before February 15<sup>th</sup>, 2004**

Please send the application to: Rosalyn Martin, 144 Hawkwood Dr. N.W., Calgary, AB T3G 2V8  
Fax: (403) 242-5856 • E-mail: martin.ra@shaw.ca

# PROJECT PLANNING FOR SUCCESS AND SANITY

Deadline looming? Pressure mounting? How can you stay on top of it all?

Check your mental state; listen to your internal 'self-talk.' Attitude is the key here, just as the rapid rise in sports-psychology is a sign of its importance to athletes. Believe in yourself, imagine yourself hard at it, visualize a positive result. It works!

When you are just starting, results may take time to show. Patience! "A journey of a thousand miles begins with one step," says an Oriental proverb. Focus on each step taken, not the size of the whole project.

Keep track of time spent or goals achieved. Break the project into bite-sized chunks. Aim for measurable blocks of practice time, a technique unit, five tough bits fixed, two lines memorized. Find what works best for you, and keep a chart handy to record your progress.

Reward your achievement with special treats or even just encouraging words. Remember the self-talk. It's your strongest ally if properly directed.

Recognize improvement even if you didn't reach the goal. If you planned to fix five bits but only got four, aimed for six hours but only did three - hey, that's four bits/three hours more than before! Focus on the big

picture, appreciate what you did accomplish, and start over next session.

Set mini-deadlines. Deadlines are great for spurring you on - we all know that just before the main event, don't we? Fear is the best motivator, as they say. Use that knowledge and spread mini-deadlines all over the map. Find safe tryout places at senior citizens' homes, in groups of family and friends, and in other casual performances. Set up pre-exam trial exams.

If you start feeling stuck, you can take charge. Talk to your best friend, parent, teacher, or school counselor. Ask for help and support getting back on track. You may find that those negative, dark feelings lose their power over you when you sweep them out into the open.

(Parents, teachers, friends - there's a saying that children need our love most when they deserve it least. Your reaction at tough times may strongly affect the student's eventual achievement and developing sense of self. Choose your words carefully, be solution-oriented, and keep it all in perspective.)

Good luck! The day will come, the event will pass. You will survive - and the work habits you develop will do

wonders not just for music study, but for the many looming deadlines we all face in our busy lives.

Arne Sahlen

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The book may be ordered from Arne for \$10.00 plus \$1 shipping (no shipping charge for 3 or more copies) at: 135 Thompson Street, Kimberley BC V1A 1 T9 Phone/fax 250-427-2159, ads@cyberlink.bc.ca

*Arne Sahlen travels extensively as a pianist, adjudicator of piano and composition, and clinician. He served as BCRMT A Canada Music Coordinator from 1990 to 2002, and is a Voting Member of the BC Canadian Music Centre.*

*He co-directs the annual Victoria Piano Summer School, gives frequent presentations for music teachers' organizations, and is a Visiting Professor at the Fine Arts University in Phnom Penh, Cambodia.*



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# BOOK REVIEWS

## REMI BOUCHARD & WATERLOO MUSIC PRESENT "GOLDEN BOY"

"NOSTALGIA" - IN MEMORY OF  
CHESTER DUNCAN (1913-  
2002)

BY REMI BOUCHARD

BY PEGGY L'HOIR

What a pleasure and privilege to experience music written by a Canadian, about Canadians, published by a Canadian company.

As always, Remi comes through with warm harmony and beautiful melody for intermediate level students.

"Golden Boy" was written to pay tribute to Manitoba's most famous statue. Remi ably creates the picture using octaves as well as a single line melody accompanied by solid and broken chord work. Changes of key and tempo take us through to a full and resolute ending.

As its title suggests, "Nostalgia" is a tender rendering of loveliness, ternary in form and largely chordal with the melody found in the upper voice.

Both of these compositions are very accessible for listeners and performers and would be suitable for recitals of Canadian music, with the added bonus of the great program notes, always guaranteed to make the music come alive for the student and audience.

## PIANO PARADISE FOR THE FUTURE SUPERSTAR - JAZZ AND POP

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\$9.95 plus \$3.50 for shipping this book can be ordered from F&N Enterprise, 162 Pinewood Drive, Thornhill, Ontario L4J 5P5.

### PATHWAYS TO ARTISTRY SERIES

CATHERINE ROLLIN  
ALFRED PUBLISHING CO. INC

These new books, which include a technique and repertoire book, are an excellent set of books to use after students have acquired basic reading skills or with a method to reinforce a student's knowledge of technique style, form, and artistic ideas.

I particularly like the technique book which introduces in a very clear concise three step format, 12 basic technical skills such as elastic wrist, wrist rotation, finger independence, slurs, forearm staccato and damper pedal technique. Exercises reinforce the skills and apply them to patterns and chords transposed to various keys.

The repertoire book includes 20 newly composed solos at the elementary and late elementary levels to reflect the four stylistic periods - Baroque, Classical, Romantic and Contemporary. The pieces



## BOOK REVIEWS (cont'd.)



use the skills learned in the technique book and are written in an easily playable and readable style they prepare students well to play the masterworks.

Available as a package for \$15.

### ADULT PIANO ADVENTURES BOOK 2 ALL-IN-ONE LESSON BOOK FJH MUSIC COMPANY INC.

BY LORE RUSCHIENSKY

The second book in this Adult beginner course is a welcome sequel. With the fundamentals well in hand, adult students now continue with keyboard harmony using "lead sheets" that were introduced at the end of Book 1. Including the three elements of solos, technique and theory this is an excellent series for adult beginners as well as returning pianists. Repertoire includes, I will always love you, Send in the Clowns, Mozart's Eine Kleine Nacht Musik, and Pachelbel's Canon in D.

### CONSERVATORY CANADA THEORY FOR STUDENTS BOOKS 1 AND 2

BY STEVEN FIELDER AND D.F. COOK

BY GAIL CARLETON

These two new workbooks are excellent! They are subtitled "Official Companions for Conservatory Canada Theory Examinations" but may be used, very effectively, for other exam systems as well. There are many similar workbooks on the market, and having used several of them extensively (eg. Wharram, Vandendool, Sarnecki), I feel that Fielder and Cook have really offered a superior presentation for the teaching of Rudiments.

The format is good: large page, large type, well-spaced, ring-backed for easy use. I also like the fact that the book is a little longer than most (i.e. more pages) which allows for more explanations and more exercises.

True, the teacher could provide many of the explanations, thus making for less expensive books and fewer pages for the student to get through from week to week. However, teachers are pressed for time in the lessons and it's very useful to have written information to which the student may refer while doing the exercises on their own. Some examples of this point are how and where to write rests (eg. in which space), how to write leger lines, describing each of the seven technical names of scale degrees (eg. why the 6th is called the submediant), etc.

The chapters on Time are particularly well done at both levels (Book 1 and Book 2). Emphasis is given to identifying the Unit (or Basic) beat and many exercises include this concept. Examples and exercises are well laid out to reinforce the idea of Duple, Triple & Quadruple metre patterns. Grouping of notes and rests is covered well although it would be useful to explain why beats 3 and 4 may be grouped together but not beats 2 and 3. Use of the word "Pulse" to describe the subdivisions of a beat in Compound Time is good but it may be confusing to a young student to also use this word in the statement that "Beats are regular strong and weak pulses. . . ." when reviewing Simple Time (p. 21 Book 2).

The section on Cadences and Phrases is a great idea, i.e. having the student see cadences related to phrases within the context of a two-phrase period. It seems to me that some of this discussion may be too difficult for young students - certainly, some of the exercises are very challenging. Maybe this allows the teacher more latitude in tailoring the course to individual students.

The table of contents is informative and the Index in each book is a welcome addition, having been absent from most other rudiments workbooks.

I have a few small quibbles: I like the long-standing conventions of using lower case for minor and using

+ and - symbols for major and minor scales, intervals, etc. (plus P, x, o for Perfect, augmented, diminished). I don't agree that these are any more confusing or difficult for the student to write clearly than other things the student must learn. Also, I prefer to stick to one method of determining key signatures and order of sharps and flats, which can all be done with the Circle of Fifths, rather than introducing several other methods - mnemonics, going up a semitone from the last sharp, going back 4 notes from the last flat (or was that forward? or sharp?) Although it's good to encourage playing or singing a melody and trying to determine by ear, the tonic and whether it's major or minor, I don't feel this can be offered as a way to finding the key. Another small point - why insist that melodic minor scales exist in the ascending form only (we ask students to play them ascending and descending) and contradict this statement by asking them to write them ascending and descending? Maybe it's enough to mention that the descending melodic is identical to the descending natural minor.

As in most books, there's the occasional typographical error, error within a question, etc. which will probably be corrected in subsequent editions. Overall, the authors are to be commended for seeing a clearer and better way to present this basic material. I highly recommend the use of Conservatory Canada Theory for Students Books 1 and 2.

### HISTORY STUDY NOTES FOR GR.3 & GR.4

COMPILED BY LINDA SHEPPARD -  
LONGBOW PUBLISHING  
TWO VOLUMES WITH THE THIRD (GR.5)  
TO BE RELEASED IN  
SEPT. 2003

BY VERNA MARTENS

A valuable resource to be used on its own or in conjunction with other materials. It has been written to



## BOOK REVIEWS (cont'd.)



correspond with the study guide "Exploring Music History" published by Frederick Harris with page numbers given throughout relative to the corresponding page of the Harris study guide for easy cross referencing.

These study notes were specifically created with RCM examinations in mind, so all requirements are included.

Each volume is clearly laid out, well organized & contains:

- A concise "Need to Know" list with an outline of what information is expected when answering questions about composers or repertoire.
- Sections on Building a Musical Vocabulary with definitions clearly given in language which is

very understandable, even for the younger student.

- 159 pages of relative facts, study hints & repertoire summary charts.
- One complete score for each era or unit along with numerous shorter examples.
- Icons for composers & repertoire for easy reference.
- Did You Know? Points of interest & occasional musical jokes.

In addition, Volume 1 contains a "Name that tune" quiz & on a lighter note, a few pages of humour entitled "What NOT to write on the examination".

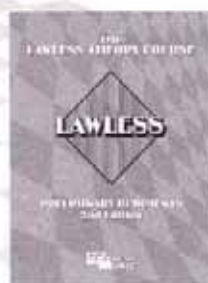
The study notes are based on information drawn from many

sources, ie books, lecture notes, web pages along with knowledge gained from consultation with professors, musicians, composers & teachers from across North America. Since all requirements are covered, students and teachers will find more time to go into depth on topics of interest, watch videos, listen to more music thus allowing flexibility apart from "The Enjoyment of Music" text book (with it's ever-changing editions).

Priced at \$30.00 per volume with a Teacher Package available for the same amount, these study notes should prove to be constructive and helpful not only to teachers of the RCM Music History Course but also as general reference books in any music studio.

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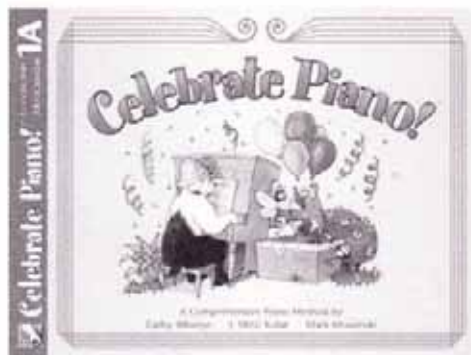
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CANADA MUSIC WEEK<sup>TM</sup> - 2004  
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