

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN



SPRING EDITION • 2003

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THE CANADIAN MUSIC TEACHER
LE PROFESSEUR DE MUSIQUE CANADIEN

Official Journal of The Canadian Federation of Music Teachers' Associations

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Founded 1935

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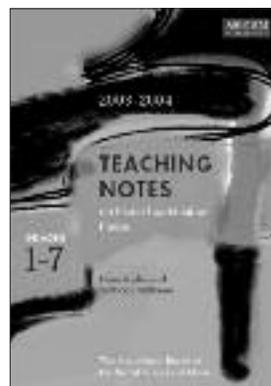


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ABRISM
PUBLISHING

PUBLICATION INFORMATION

UPCOMING EDITIONS OF *The Canadian Music Teacher*

Canada Music Week™ Edition 2003

Publication: September 15 • Submission Deadline: August 10, 2003

Winter Edition 2004

Publication: January 2004 • Submission Deadline: TBA

Spring Edition 2004

Publication: May 2004 • Submission Deadline: TBA

SEND ALL MATERIALS FOR ALL EDITIONS TO:

Lore Ruschensky, Editor, *The Canadian Music Teacher*
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LETTER FROM THE EDITOR



It is always an exciting time as I prepare each edition of The Canadian Music Teacher and I hope it is a publication you look forward to reading when it arrives in your mailbox. As I prepare for the last issue of this academic year I want to take the opportunity to acknowledge all of those who have helped to provide this journal for you.

The content comes from many different sources.

There is the important part of the information about the work that our organization does. This includes the information about annual meetings and conventions as well as all of the Canada Music Week™ information and provincial reports that are submitted by the provinces. This is important information for us to share from coast to coast. I very much appreciate when these reports are submitted promptly.

Then, of course there are the articles pertaining to pedagogical issues, articles about Canadian composers or artists that are provided by various people, on request or voluntarily. To those who have contributed articles I would like to extend many thanks. It is always a pleasure to receive your articles in areas of interest for music educators and the business of music teaching. If any readers have areas of interest about which they would like to submit an article, they would be most welcome.

Reviews of new materials that are submitted by the advertising publishers appear in each issue of the journal. Many thanks to the number of people across the country who work at preparing these reviews. If you are interested in reviewing new material please let me know what kind of things you would like to review.

Last but definitely not least, there is the all-important job of proofreading that is done by a number of dedicated people to whom I am very grateful.

If you have any suggestions about ways to make our publication relevant and interesting for all please don't hesitate to contact me.

I look forward to seeing many of you in Newfoundland this July 6-10 for the CFMTA Biennial Convention. I know that the convention committee has been working very hard to organize what is sure to be an exciting and fun filled time for all. These conventions are always a wonderful time to meet with colleagues from across the country and provide a great chance for many of us to see the many parts of our country.

Lore Ruschensky

GREETINGS FROM CFMTA

Composer and conductor Pierre Boulez has said "Music is... a labyrinth with no beginning and no end, full of new paths to discover, where mystery remains eternal." Perhaps this partly explains why we as music teachers never lose enthusiasm for our chosen profession. Not only are we able to explore the new ideas of contemporary composers, but are fortunate also to be able to acquaint ourselves with music from the past, brought to light through scholarly investigation. When this music is shared with students, our relationships often become enriched.



Through CFMTA we come together from many diverse areas of the country. We bring no political differences, but rather a commonality. It is natural that we wish to share our ideas, our love of music, and our commitment to our profession. At each Convention we all recognize an exceptional performance and are thrilled to be able to experience this together. Our pleasure is in both the music and in the extraordinary talents of a young Canadian, whether or not this student is representing our own province.

In July of this year some of you will travel to St. John's from all across the country for "Come to the Sea in 2003". Indications are that West will meet East in significant numbers! I hope that many will seize this occasion to renew friendships with colleagues, and attend master classes and recitals featuring Angela Cheng and many other outstanding clinicians.

I am so grateful for having had the opportunity to serve in the capacity of CFMTA President. It has afforded me many enriching experiences and has led to friendships with colleagues that I hope

will last a lifetime. It is not only the Executive Council that has a voice in CFMTA. You as a member have the capacity to contribute fresh ideas to our organization through your delegates. By becoming actively involved in preparing resolutions, members can contribute to the strength of CFMTA. We must be flexible in our approach and expansive in our ideas, seeking change not just for the sake of change, but rather for the betterment of our students and our profession.

The projects that particularly identify CFMTA constantly demand attention and commitment to keep them viable. We are proud that *Canada Music Week*™ has now received its trademark registration. Even so, it has been necessary to assert, through the correct channels, our rights to this title. We look forward to the presentation of our first Pedagogy Award in the Spring of 2004, which will acknowledge the achievements of a newcomer to our profession.

Good will and teamwork invariably deliver positive results. This is demonstrated time and again at the grassroots of the Provincial associations, and is certainly seen at the annual meetings attended by the executive and delegates to CFMTA. The 17th century poet Sir Thomas Browne offers this thought: "For there is a music wherever there is a harmony, order or proportion."

I look forward to welcoming you to St. John's in July!

Sincerely,
Barbara Clarke, President - CFMTA

NOTICE OF ANNUAL GENERAL MEETING 2003

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

**Hatcher House Dining Hall, Memorial University,
St. John's, Newfoundland on Wednesday, July 9, 2003 at 01:30 p.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 5, 2003 at 08:30am at the Fairmont Newfoundland Hotel.**

By order of: Barbara Clarke, President • Beryl Wiebe, Secretary/Treasurer. Dated at Surrey, British Columbia, this 1st day of September 2002.



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Booking your tickets through New Wave has a benefit not only for you, but for CFMTA. For every 40 tickets booked through New Wave Travel for AC conference travel, 1 free ticket is created for the use of CFMTA administration. This helps reduce cost for your organization.





NEWFOUNDLAND REGISTERED MUSIC TEACHERS' ASSOCIATION

COME TO THE SEA IN 2003
The Concept of Song in all Music



St. John's, NF, July 6th - 10th, 2003

*Come join us in Canada's most easterly province
surrounded by the song of the sea.*

Come join us
The Newfoundland Registered Music Teachers' Association
in St. John's
at the CFMTA National Convention
July 6th - 10th, 2003

Come join us
Festival 500 "Sharing the Voices"
a renowned international choral festival
with the song of voices from around the world

"I want to make the piano not a percussive instrument, but a singing instrument. The piano has to sing as much as it can."

Vladimir Horowitz

Angela Cheng - Recital, Master Class, Adjudicator
Dr. Edmund Dawe of Mount Allison University - Adjudicator, Clinician
Dr. Jill Dawe of Augsberg University - Adjudicator, Clinician

Lots of workshops, local talent, a national piano competition, master classes, Angela Cheng Concert and trade show exhibits are planned with a "wonderful grand" banquet and concert of local talent, "A Scoff and a Soirée" on the final evening.

www.stagesandstores.com/clients/nrmta/come-sea-2003



Canadian Federation of Music Teachers' Association
Federation canadienne des associations des professeurs de musique

NATIONAL CONVENTION

COME TO THE SEA IN 2003

The Concept of Song in all Music
St. John's, NF, July 6th - 10th, 2003

Registration Form (August 1/02)
please print

Name _____
Address _____
City _____
Phone _____
Province _____ Postal Code _____
Please indicate if a guest is accompanying you _____ Name _____
Vegetarian _____ e-mail address _____

REGISTRATION FEES

All prices are indicated in Canadian dollars. Add 15% HST to all prices

	Member of CFMTA Add 15% HST	Non-Members Add 15% HST
If paid before February 1, 2003	\$295 _____	\$345 _____
If paid before April 1, 2003	\$320 _____	\$370 _____
If paid after April 1, 2003	\$345 _____	\$395 _____
<i>Add 15% HST</i>		

Registration fee includes all lectures, workshops, master classes, recitals, piano competition, trade shows, receptions, coffee breaks, luncheon, banquet and Festival 500 Grand Finale.

Fees for individual sessions

____ Morning session \$25 ____ Afternoon session \$25 ____ Angela Cheng Recital \$30
____ Luncheon & AGM \$25 ____ Competition Finals \$20 ____ Opening Reception \$15
____ Banquet and Soiree \$60 ____ Festival 500 Grand Finale \$32

Please make cheques in Canadian funds payable to: **CFMTA Convention 2003** and mail advance registration to: The Registrar

Catherine Cornick, 34 Circular Road, St. John's, NF A1C 2Z1
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Please note: The convention registration fee is income tax deductible. No refunds

ACCOMMODATION

Please book accommodation as soon as possible. Festival 500 and other conferences fill up available rooms in St. John's very quickly in the summer. See below or check in the St. John's Tourism website link at our website.

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Telephone _____ Fax _____

E-mail _____ Contact Person _____

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Please make cheques payable (CDN\$) to: **CFMTA NATIONAL CONVENTION 2003**
Mail to: Barbara Clarke, 86 Old Topsail Rd., St. John's, NF A1E 2A8 (Deadline: May 1, 2003. No refunds.)





CFMTA NATIONAL CONVENTION
ST. JOHN'S, NEWFOUNDLAND

"COME TO THE SEA IN 2003"

TENTATIVE SCHEDULE (updated March 24, 2003)

Sunday, July 6th - Thursday, July 10th, 2003



SATURDAY, JULY 5TH

Members begin arriving.
Accommodation available at Fairmont Newfoundland Hotel, Quality Inn, Historic Bed and Breakfasts [Cavendish Square], and Residences at Memorial University [within walking distance of MUN School of Music.] Remainder of day free to acclimatize. Local tours available.

8:30 am - 9:00 am Trade show in **Instrumental Room**

9:00 am - 10:15 am **Workshop 1 – Choral Room – Gayle Dunsmoor – Keyboard Harmony**

9:00 am - 10:15 am **Roland Session – Chamber Room – Doug McGarry**

10:15 am - 10:45 am **“Cuppa Tea an’a Bun”** Coffee Break 1 in Foyer, Trade show in Instrumental Room

10:45 am - 11:45 **Workshop 2 – Choral Room – Susan Quinn – Singing**

10:45 am - 11:45 am **Hal Leonard Session – Chamber Room – Liselotte Jongedijk**

12:00 noon - 1:00 pm **Lunchtime Session Conservatory Canada – Choral Room – Dr. Donald Cook**

1:00 pm - 3:00 pm **CFMTA Piano Competition Semi Final, D. F. Cook Recital Hall, MUN School of Music**

3:00 pm - 3:30 pm **“Cuppa Tea an’a Bun”** Coffee Break 2 in Foyer, Trade show in Instrumental Room

3:30 pm - 4:30 pm **CFMTA Piano Competition Semi Finals, D. F. Cook Recital Hall, MUN School of Music**

3:30 pm - 4:30 pm **Roland Technology Session – Chamber Room – Doug McGarry**

7:30 pm - 9:00 pm **CFMTA Piano Competition Semi Finals, D. F. Cook Recital Hall.**

9:00 pm - 9:30 pm **“Cuppa Tea an’a Bun”** Coffee Break 3 in Foyer

9:30 pm - 11:00 pm **CFMTA Piano Competition Semi Finals, D. F. Cook Recital Hall.**

SUNDAY, JULY 6TH

11:00 am Attend performances by international and local choirs from **Festival 500 Sharing the Voices** at city Church Services.

2:00 pm - 5:00 pm **Registration – in The Battery Room, at the Fairmont Newfoundland Hotel.**

3:30 pm - 5:00 pm **Opening Reception and Ceremony at Fairmont Newfoundland Hotel.**

8:00 pm Attend **Grande Finale Concert of Festival 500 Sharing the Voices at Mile One Stadium.** Approximately 600 voices in Massed Choirs of children and adults performing under the batons of **Bobby McFerrin and Erkki Pohjola**

MONDAY, JULY 7TH

Memorial School of Music

****Bussing will be available between Memorial University and the Cavendish Square Area tentatively scheduled for mornings 8:00 - 9:00 AM, suppertimes 5:00 - 6:00 PM returning 6:00 - 7:00 PM and evenings 11:00 PM - 12:00 AM**

TUESDAY, JULY 8TH

- 8:30 am - 9:30 am Trade show in **Instrumental Room**
- 9:30 am - 10:30 am *Master Class* with *Angela Cheng*.
D. F. Cook Recital Hall
- 9:00 am - 10:00 am **Roland Technology Session – Chamber Room – Doug McGarry**
- 10:30 am - 11:00 am “Cuppa Tea an’a Bun” Coffee Break 4 in Foyer, Trade show in Instrumental Room
- 11:00 am - 12:00 noon *Master Class* with *Angela Cheng*.
D. F. Cook Recital Hall
- 12:15 pm - 1:45 pm **Lunchtime Session with Royal Conservatory of Music – Christopher Kowal**
- 2:00 pm - 3:15 pm **Workshop 3 – Choral Room – Maureen Volk – Memorization**
- 2:00 pm - 3:00 pm **Roland Technology Session – Chamber Room – Doug McGarry**
- 3:15 pm - 3:45 pm “Cuppa Tea an’a Bun” Coffee Break 5
- 3:45 pm - 5:00 pm **Workshop 4 – Choral Room (Dr. Edmund Dawe – *Contemplating the Art of Teaching, shaping and preserving the Individual*)**
- 3:45 pm - 4:45 pm **Hal Leonard Session – Chamber Room – Liselotte Jongedijk**
- 7:00 pm **CFMTA Piano Competition Finals – D. F. Cook Recital Hall** Reception following in Foyer both floors.

WEDNESDAY, JULY 9TH

- 8:30 am - 9:00 am Trade Show in **Instrumental Room**
- 9:00 am - 10:15 am **Workshop 5 – Choral Room – Dr. Jill Dawe – *Rhythm, Tempo and Time***
- 9:00 am - 10:00 am **Roland Technology Session – Chamber Room – Doug McGarry**

- 10:15 am - 10:45 am “Cuppa Tea an’a Bun” Coffee Break 6 in Foyer, Trade Show in Instrumental Room
- 10:45 - 12:00 noon **Workshop 6 – Choral Room – CMC Panel Discussion – Contemporary Showcase – John Read**
- 10:45 am - 11:45 am **Hal Leonard Session – Chamber Room – Liselotte Jongedijk**
- 12:15 noon **Luncheon at Hatcher House Dining Hall**
- 1:15 pm - 3:15 pm **CFMTA Annual General Meeting at Hatcher House Dining Hall**
- 3:30 pm – 4:30 pm **Workshop 7 – Choral Room – Karla Dawe – *Well, you can always teach***
- 8:00 pm **Recital by Guest Artist Angela Cheng – D. F. Cook Recital Hall** Reception following in Foyer both floors.

THURSDAY, JULY 10TH “NEWFOUNDLAND HERITAGE DAY”

- 9:00 am - 10:15 am **Workshop 8 – Choral Room – Glenn Colton – *Where once they stood - a history of music in 19th c. Newfoundland***
- 10:15 am - 10:45 am “Cuppa Tea an’a Bun” Coffee Break 7 in Foyer
- 10:45 am - 12:00 noon **Workshop 9 – Choral Room – Susan Knight – Newfoundland Symphony Youth Choir Director**
- Lunch on your own, **FREE Afternoon**
- Tours can be arranged at Registration - City Bus Tour, Bird and Whale Boat Tours, Walking, to explore or go shopping
- 6:30 pm **“Scaff and Soiree” Banquet at Hatcher House Dining Hall and Local Concert**

FRIDAY, JULY 11TH

Members leave.

CONVENTION COMMITTEE

Catherine Cornick - Chair, Registrar, Treasurer
Kathleen Parsons - Co-Chair, Guest Artist and Piano Competition Coordinator
Joan Woodrow - Publicity, Imaging and Tourism Coordinator

Barbara Clarke - Trade Show Coordinator
Judy Snedden - Local Talent Coordinator
Cavell Sheppard, Heather Shea - Assistants



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The Phenomenon of Singing

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or be a delegate at this international academic forum June 26 - 29, 2003

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VISITING ARTISTS

ANGELA CHENG - PIANIST



Hailed by critics for remarkable technique, tonal beauty and musicianship, Angela Cheng is one of Canada's most distinguished and respected pianists. Among her numerous prizes, she was the 1986 Gold Medal winner at the Arthur Rubinstein International Piano Masters Competition as well as the first Canadian to win the prestigious Montreal International Piano Competition (1988). In the same year, the Canada Council awarded Ms. Cheng its coveted Career Development Grant. For her outstanding interpretations of Mozart, she received the medal of Excellence at the Mozarteum in Salzburg in 1991.

In the United States, Angela Cheng has appeared as soloist with the symphony orchestras of Boston, St. Louis, Houston, Indianapolis, Utah, Syracuse, Colorado, New Orleans and Honolulu, among others; she has also appeared with the Israel Philharmonic and every major orchestra in Canada. In a recent tour de force and to rave reviews, Ms. Cheng twice performed all five of Beethoven's concerti in two successive evenings. An avid recitalist and chamber music collaborator, she has been presented in such cities as New York, Washington, St. Louis, Los Angeles, Pittsburgh, London, Salzburg, Toronto, Vancouver and Montreal.

Angela Cheng's debut recording of two Mozart concerti with Mario Bernardi and the CBC Vancouver Orchestra received glowing reviews. Other CDs include: for Koch International, Clara Schumann's Concerto in A Minor with Joann Falletta and the Women's Philharmonic; for CBC records, selected works of Clara and Robert Schumann and four Spanish concerti with Hans Graf and the Calgary Philharmonic.

Born in Hong Kong and now a Canadian citizen, Angela Cheng received her Bachelor of Music degree from The Juilliard School and her Master of Music degree from Indiana University, where she was a student of Menahem Pressler.

CLINICIANS

EDMUND DAWE



Praised for an impressive technical command of the piano combined with sensitive and insightful interpretations, Edmund Dawe has performed recitals in Canada, the United States, Great Britain, France, Korea, and Hong Kong. He is a founding member of the Atlantic Arts Trio with clarinetist Paul Bendzsa and soprano Carolyn Hart. This ensemble has commissioned several Canadian chamber works, and has achieved international recognition for its versatility and polish in a highly eclectic repertoire. His recitals with soprano Wendy Nielsen have been met with critical acclaim and featured on numerous CBC broadcasts. Edmund's first solo CD, Engravings, was recorded at the CBC Glenn Gould Studio and released in October 2000. It has received impressive reviews in Canada and abroad and contains works by Bach, Busoni, Mozart, Beethoven, Liszt, Debussy, and Copland.

Dr. Dawe's work as artist - teacher has been widely recognized, and he has received numerous awards and honours during his career, including grants from the Canada Council, the Canada Consulate General, the Department of Foreign Affairs and International Trade, the New Brunswick Arts branch, and the Foundation to Assist Canadian Talent on Records. In 1996 and 2001, he was the recipient of a Paul Paré Award at Mount Allison University for excellence in teaching and performance. He is a regular presenter at provincial, national, and international pedagogy conferences, the two most recent being the World Piano Pedagogy Conference, and the fourth Australian National Piano Pedagogy conference. A frequent adjudicator at music festivals across Canada, he is also a featured author in Clavier magazine.

Edmund's research interests are diverse and include areas such as choreography and gesture in piano playing, motivation, performance anxiety, and the teacher's role in shaping and preserving the individual student. A recent sabbatical project took him to Yamaha corporate headquarters in Hamamatsu, Japan where he worked with product engineers and specialists at Yamaha in a study of the pedagogical implications of the new keyboard technologies.

Edmund Dawe is currently Associate Professor of Piano and Head of the Department of Music at Mount Allison University. He lives in Sackville with his wife Karla, an organist and music teacher, and their three children: Noel, Nicholas, and Natalie.

JILL DAWE



Jill Dawe is currently an associate professor at Augsburg College in Minneapolis, Minnesota where she teaches piano, chamber music and coordinates a piano program for inner city school children. Her recent performances have included a CD of Stephen Paulus' chamber pieces, A Chamber Fantasy for the Innova label, performances of Clara Schumann's Concerto in a minor, an interdisciplinary presentation of Saint Saens' Carnival of the Animals, and performances with the Audubon Quartet.

Dr. Dawe received her master of music, doctoral of piano performance and the Performer's Certificate from Eastman School of music, and completed undergraduate work at the University of Newfoundland. A native of Newfoundland, she has also taught on the music faculties of Lenoir- Rhyne College in North Carolina, Oberlin Conservatory in Ohio, and at the Chautauqua Institution in New York.

NB
RMTA
Founded 1950



Greetings and Best Wishes
to the
2003 "Come to the Sea"
and
NBRMTA
from
The New Brunswick Registered
Music Teachers' Association



Greetings
from the
Ontario Registered Music Teachers'
Association

CONGRATULATIONS AND
BEST WISHES
for a memorable
CFMTA Convention

July 6-10, 2003
St. John's, Newfoundland

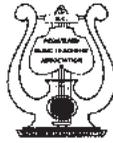
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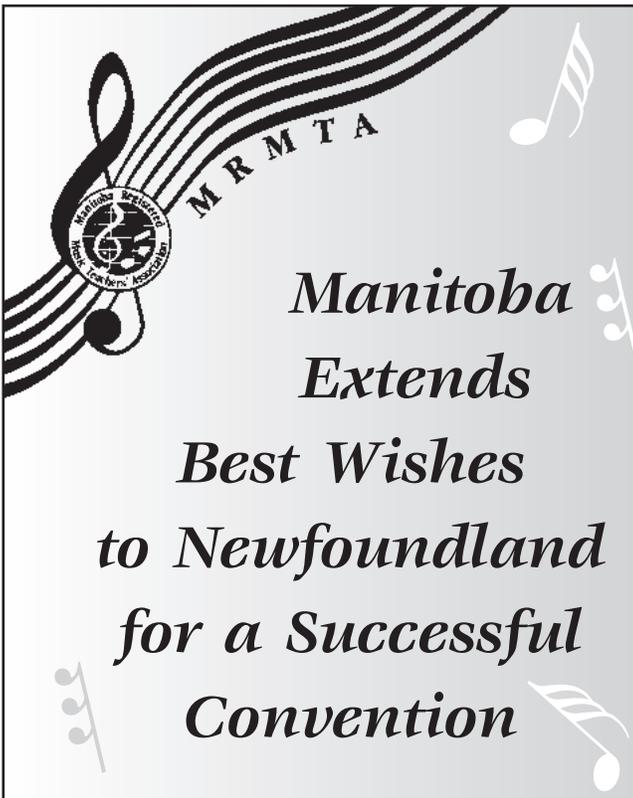


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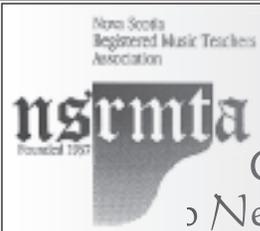
*L'Association des professeurs de musique du Québec souhaite un grand succès
au comité organisateur et aux participants du congrès de la FCAPM 2003
à St. John's, Terre-Neuve.*



*The Quebec Music Teachers' Association wishes the best of success to
the organizing committee and participants of the 2003 CFMTA Convention
in St. John's, Newfoundland.*



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From the Nova Scotia Registered Music Teacher's Association



**Greetings &
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From SRMTA**

To the committee and participants at the
CFMTA Convention July 6-10
St. John's, Newfoundland

Saskatchewan Registered Music Teacher's Association

GETTING TO KNOW EDMUND DAWE



Praised by critics for an impressive technical command of the piano combined with sensitive and insightful interpretations, Edmund Dawe has performed recitals throughout Canada, in the United States, Great Britain, France, Korea, and Hong Kong.

Dr. Dawe's work as an artist-teacher has been widely recognized, and he has received numerous awards and honours during his career, including grants from the Canada Council, The Canadian Consulate General, the Department of Foreign Affairs and International Trade, the New Brunswick Arts Branch, and the Foundation to Assist Canadian Talent on Records. In 1996 and 2001, he was the recipient of a Paul Paré Award of Excellence at Mount Allison University where he served as head of the Department of Music from 1997-2003.

Edmund Dawe is a regular speaker and clinician at provincial, national, and international pedagogy conferences, the two most recent being the World Piano Pedagogy Conference, and the Fourth Australian National Piano Pedagogy Conference. A frequent adjudicator at music festivals across Canada, he is also a featured author in Clavier magazine.

Concert reviews:

"In Dawe's hands, the many moods of the music were expressed with brilliance and clarity, and a distinct picture emerged. He commanded the keyboard. He showed such confidence from the first bars that he commanded the audience as well." Sudbury Star, Sudbury, ON

"Powerful and dramatic!" Free Press, London, ON

"Dr. Dawe explored a wide range of emotions handled with finesse. Brilliantly played!" The Daily Gleaner, Fredericton, NB

"A thoughtful and exceptionally fine

keyboard artist...a poetic and lyrical reading that probed the music...very rewarding for the audience." The Evening Times Globe, Saint John, NB

"From the moment he began to play, he demonstrated his mastery of the keyboard with a precise and clear approach, clearly shaping and defining each note." Evening Telegram, St. John's, NF

The following interview was prepared by Kilby Hume NBRMTA

KH Tell me about your beginnings. Where were you born? When and where did you get your first piano lessons?

ED I was born in 1960 in the small community of Upper Gullies in Conception Bay, Newfoundland. This is now part of the much larger town of Conception Bay South - about 35 km. from St. John's. Exposure to music in my early years was mainly through the Newfoundland folk tradition. Some of my happiest memories are those of accompanying my grandfather at family gatherings. I learned to play by ear and harmonize folk tunes at an early age. I began formal piano lessons at the age of seven.

I had a couple of different teachers for a few introductory lessons, but my first regular teacher was someone I'll never forget - Mrs. Rowsell. She travelled to the elementary schools in our district teaching the classroom music program; she also taught piano. She was perhaps one of the most enthusiastic people I have ever known, and her love of music was contagious. I have vivid memories of her as she would often dance around the room, conducting, singing, doing everything possible to help get the most out of each piece. Mrs. Rowsell encouraged the development of my ear and the exploration of many different sounds at the keyboard. She had an incredible imagination - one of the key elements in successful piano teaching, especially when working with young children. Practically everything I played came

from the John Schaum method series so, unfortunately, my exposure to the piano repertoire was quite limited.

When I was 14, Mrs. Rowsell informed me that she was retiring and that I should seek a new teacher who could offer more advanced training. At that point I commenced studies with one of the most highly respected teachers in Newfoundland, Dr. Andreas Barban, an outstanding musician who had established a studio in St. John's in the late 1940s. He had been educated in Leipzig, Germany, and brought with him an incredible knowledge of western art music. Looking back, it's difficult to summarize in a sentence or two what I learned from him. His teaching style was unlike anything I had experienced; he was extremely demanding and from him I received my introduction to the works of the great masters. Above all, I believe he taught me respect for the music, and to work as diligently, patiently, and as meticulously as possible in my musical preparation. I sometimes fear that this is disappearing in today's hi-tech world where we have become accustomed to "instant" everything! Learning to play a great work of art (regardless of the level of difficulty) is by no means instant! I have found it increasingly difficult to convince some students of this.

KH When and how did you discover that you wanted music as a career?

ED I think I have always known that music would play a significant role in my career. I can say this with accuracy because of my Grade One printing book from elementary school! There was a page where we had to practice our printing and fill in the blank: "When I grow up, I want to be a _____." When the other six-year-old boys were thinking, "astronaut", "explorer", or "policeman", my answer was "music teacher!" (Most of my classmates thought I was insane!)

KH Tell me about your university and post graduate years. Were there any

teachers/professors who had a major influence on your life and career? Who were they and how did they influence you?

ED In 1977, I entered the Bachelor of Music program at Memorial University's Department of Music which had been established just two years earlier. Though small, it was an amazingly vibrant and exciting place to be. I can honestly say that the best years of my formal university education

were spent at Memorial. We were a closely knit community of students working hard and determined to help build an outstanding music program. There were numerous opportunities for performance and study in a program that remains first-rate. Whenever I hear students or faculty complaining to me about facilities issues, I always think back on those years at MUN in our poorly-equipped building without even a pay phone or a washroom! This "temporary" structure was the Music Department at Memorial for a decade (!) until the impressive new School of Music was opened in 1985. We managed superbly in facilities that were far from up-to-date; the quality of education I received was excellent. Many of my classmates have gone on to distinguish themselves in numerous areas of the music profession. While at Memorial University, I spent a semester in London, England at the Guildhall School of Music and Drama as part of Memorial's "External Semester" program. This was an incredible experience, a major turning point for me. I attended concerts practically every night, hearing performances by some of the world's most renowned soloists, ensembles, and symphony orchestras. It was unforgettable! How important it is for students to be exposed to world class performances - these can be life changing whether or not one pursues music as a vocation.

After MUN, I completed a Masters in Solo Performance and Literature at the University of Western Ontario, and a Doctor of Musical Arts Degree in Piano Performance from the University of British Columbia. This was followed by additional studies with pianist Cécile Ousset in France.

Unlike many pianists, I have had a total of about 11 teachers, several of whom have had a tremendously positive influence on my work as a pianist and teacher. While I have learned many things from those listed below, I have attempted to highlight the elements which, I believe, represent fundamental components in successful studio teaching, regardless of the age, degree of talent, or potential career path of each student we encounter.

Mrs. Rowsell and Dr. Barban: As noted above.

Professor Neil van Allen (Memorial University): From my first lessons, he ignited in me a passion for the piano repertoire and the desire to explore as much of it as possible - not just the music, but the tradition of performance passed on to us by the great artists of the past and present. His vast knowledge of the repertoire and of the great performers was exactly what I needed at that point in my education. This interest that he nurtured has never subsided in me, and I firmly believe I owe this to him. It's difficult to commit one's life to the business of piano teaching without an intense love of the repertoire. Neil van Allen is also blessed with an incredible sense of humour which we all need as teachers and performers!

Dr. Maureen Volk (Memorial): Above all, Dr. Maureen Volk taught me the difference between tension and relaxation in piano playing and how to effectively apply both. I learned this at a time when there was excessive physical tension in my playing. Again, this was exactly what I needed to learn in the final year of my undergraduate program. A skilled teacher must deal with the most immediate issue in each student's development.

Professor James Gibb (The Guildhall School of Music and Drama, London): Professor Gibb's teaching was similar to Dr. Barban's with perhaps more attention to technical work. He offered wonderful suggestions for efficient practice techniques, and showed me how to dissect a piece of music into manageable segments. How important it is for us to show students how to practice! How much easier our lives would be if students applied effective daily practice techniques!

Professor Ronald Turini (The University of Western Ontario): Professor Turini taught me that the piano is not a piano! It is an instrument capable of producing a wide range of sonorities. From him I also learned a great deal about the role and responsibility of the performer as communicator - the balance between one's interpretation and being true to

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the score. In my first lesson, we spent over an hour on the opening measures of Beethoven's Appassionata sonata - this added new meaning to "detailed work" in my practice routine! Not one of the composer's indications was overlooked. I believe that developing interpretive insight in students while remaining true to the score is perhaps one of the biggest challenges of the studio teacher. This topic will be dealt with in much greater detail in my presentation, *Contemplating the Art of Teaching: Shaping and Preserving the Individual*, at the CFMTA national conference in July.

Cécile Ousset (Pucelsi and Mougins, France): Having had a tremendous international career as a pianist, Cécile Ousset now devotes her time to teaching, and judging international competitions. I first performed for her in master classes in 1982 and 1984, and later completed more lengthy in-depth studies with her in France. She has provided incredible knowledge from her vast experience as a performer - how to communicate, project, and, most of all, how to analyse a piece of music from a gestural perspective. This is an area of great interest to me in my teaching and research and, I believe, something that deserves far more attention in the studio than it often receives. I owe Cécile Ousset a great deal; she is a wonderful friend and mentor.

KH *At what stage did you start competing? Performing?*

ED I started performing at informal family gatherings and for school assemblies when I was quite young, but I didn't enter music festivals until I reached the age of 15. That was my first exposure to the idea of music being a competitive activity - to be honest, it was quite a shock! From then on, performance either as a soloist or a collaborative pianist became a regular part of my development as a pianist and teacher.

We must encourage our students as much as possible - it takes a considerable amount of time to feel comfortable in a performer's skin! It's particularly during the last decade that I have found a rewarding degree of

comfort and enjoyment in solo and collaborative performance.

KH *You have been doing some recording. Tell me about that. (preparation, choice of repertoire, studio choice, how many recordings you have available, etc)*

ED In October 2000, I released my first solo CD entitled, *Engravings*. It contains works by Bach-Busoni, Mozart, Beethoven, Liszt, Debussy, and Copland. The music was recorded at the CBC Glenn Gould Studio in Toronto. The CD has been very well received and featured in numerous CBC broadcasts since its release. Last February, the Atlantic Arts Trio (soprano, clarinet, piano), completed its first CD entitled, *Not Your Usual Lineup*. Recorded in Wheaton, Illinois, the CD features original works and arrangements by Louis Spohr, George Gershwin, Michael Conway Baker, Donald F. Cook, and Alasdair MacLean. My second solo CD will be released in March 2003, and is a recording of Sonatas by Scarlatti, Beethoven, Chopin, Prokofiev, and Ginastera.

Recording is a totally different experience for the artist. Even though playing for microphones is certainly different from having a live audience present, one must try to produce performances that have the vitality associated with public performance.

By the end of March, there will be three CDs available.

KH *Among the research interests you have had, the importance of choreography and gesture in piano playing and performance anxiety are two which pique our interest. Can you tell me what prompted your research in these areas and what some of your conclusions are?*

ED I believe that the subject of choreography and gesture in piano playing is one which must be central to our work as musicians, whether we perform or teach. My fundamental concern is that we spent far too much time wrestling with the piano in order to communicate the musical ideas. Therefore, I feel that from the earliest stages of instruction, the piano student should begin to learn a repertoire of basic and necessary movements involving the fingers, hand, wrist, forearm, etc. Ultimately, the student



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should reach the point where musical notation can be translated into choreography which will allow him/her to play with as much ease as possible.

On a related issue, there is a significant dropout rate among teenaged piano students. My theory is that this does not have anything to do with "terrible teens" if, in fact, the phase of "terrible teens" actually exists! By the time most average age beginners reach the teenage years, the classical repertoire under study tends to include such things as sonatas, inventions, and intermediate romantic repertoire, all of which are relatively complicated in terms of the varied and refined movements involved, and the degree of control required. If the student has not developed a comfortable physical approach to the piano, the demands of this repertoire become an exercise in frustration at a time when students are facing numerous physiological changes and a certain degree of awkwardness. The piano playing that was once a source of motivation and inspiration now becomes the dreaded activity where the teenager struggles to regain control. From the first lessons, students should be taught to develop and refine the necessary body movements. If teachers combine this training with some creativity in the choice of repertoire, I believe that more students can survive these challenging years and continue playing and enjoying music well into their adult lives.

While there will always be a group of world-class pianists who exude the ultimate in physical mastery of the instrument, I believe there is a considerable amount to be gained with every student in the area of keyboard choreography. Just think of how much time very young dancers spend mastering the many body movements required to perfect their art. Piano playing is far more than notes, rhythms, and expression markings!

Briefly, on the subject of performance anxiety, I have done considerable research on this topic over the years to help me and to assist my students in dealing with this constant problem we all face. I try to give my

students an understanding of the physiological, cognitive, and behavioural effects of performance stress, and offer them as many ways as possible to cope. Overall, I am extremely pleased with the results I have seen.

KH *I know you as a teacher, performer, clinician, adjudicator, examiner, administrator, recording artist . . . which aspect of your career do you find most rewarding or enjoyable and why?*

ED That's a tough question. I enjoy most of the various aspects of my career enormously - the problem is balancing them on a day-to-day basis! In 1990, I joined the music faculty at Mount Allison University in New Brunswick, an institution with a longstanding reputation for its fine music program. It is exciting to be part of a vibrant Department with many excellent students and truly first-rate colleagues in all areas of the program. In 1997, I returned from my first sabbatical leave to take on the responsibilities of Department Head, a position I will hold until June 30, 2003. The administrative aspect of my career has been a combination of extremely rewarding experiences nicely balanced with utter frustration on many other levels! I don't wish to take the time to go into university life and politics, and the economics of the last decade in this interview - all I can say is that this has been an experience I shall not soon forget! However, the past six years have been an intense and exciting period of renewal and change at Mount Allison. Our program is strong and well positioned for the future. I look forward to completing my term as Head and going on sabbatical leave in July. I'll celebrate the beginning of my leave at the CFMTA conference in my home province!

I thoroughly enjoy any aspect of my career that allows me to interact with students or teachers. I have adjudicated over 30 music festivals from Toronto to St. John's, and I have served as an examiner and Director of the Mount Allison Examinations program since the early 1990s. Regular opportunities to speak at conferences have provided a

means of staying in touch with the many fine teachers who devote countless hours to the musical and personal development of their students. Considering work and family responsibilities, my performing career is going extremely well and continues to open up new and exciting opportunities for solo and collaborative work. This has become an increasingly rewarding component of my life as an artist and, I believe, has a positive impact on one's teaching.

KH *Tell me about your family. (Karla, children, involvement in music, sports, etc.)*

ED I have a fantastic family life! My wife, Karla has taught piano for many years and is also a fine church organist. We have three children: Noel (16), Nicholas (14), and Natalie (11). All three are extremely active in music (piano and strings), sports, and middle and high school. There is certainly never a dull moment around the house. I'm confident that if I were to lose my day job, I could easily make a living as a taxi driver!

In August 2001, Karla and I founded Fundy Sounds, a camp for pianists at our summer cottage in Alma, New Brunswick. Situated at the entrance to Fundy National Park, the village of Alma provides an incredible setting for students to enjoy a week-long piano camp where a full roster of daily musical activities (lessons, masterclasses, individual practice, music appreciation and keyboard harmony classes) is balanced with a wide range of extra-curricular pursuits in one of the most spectacular regions in Atlantic Canada. The first year, we ran a one-week camp which expanded into two one-week camps in 2002. Given the growing interest among students and teachers, we are anticipating having three camps in 2003!

KH *What advice could you give to young musicians contemplating a career in music - particularly in performance?*

ED This is a tough question because while I want to encourage talented young musicians, I also insist that students, teachers, and parents be realistic. Over the past few decades, it has become increasingly difficult, I believe, to launch a performing career,

and perhaps even more of a challenge to sustain one! It is not simply a matter of winning a major competition. There is the necessity of having an excellent manager, the stamina to withstand the rigours of continuous performance - airports, travel, hotels, different halls and instruments, and performance anxiety, not to mention the need to continue to build your repertoire. For the solo pianist, it can be a gruelling and lonely existence.

I guess, it all boils down to what you want in life. For those who want a family and who have interests outside

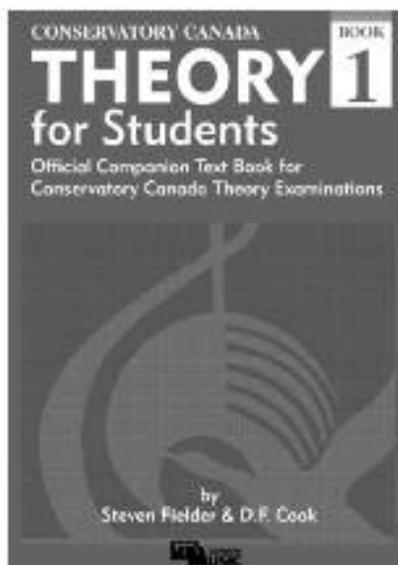
of music, trying to go solely in the direction of the performer can be extremely difficult. For me, the most rewarding aspect of my career has been combining teaching with regular solo and collaborative performances.

Whenever I have an exceptionally talented student, I try to broaden his or her career objectives and consider as many options as possible. For example, a student who is gifted in the area of performance and also strong academically could perhaps pursue graduate studies and eventually teach at a university or college. Over the

next decade, there will be many faculty retirements in North America - the job prospects are much brighter now than they were when I first started teaching in 1986.

While I won't say it's impossible to build a performing career, it's difficult and many things have to come together (not to mention a little luck!) However, there are numerous music-related career paths, many of which will allow a talented musician to successfully realize serious performance goals.

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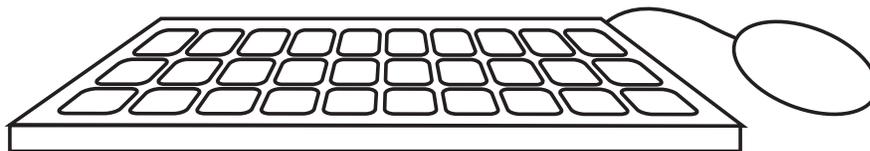
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SUSAN HLASNY AND PETER JANCEWICZ

Imagine having played an instrument since you were very young, and suddenly finding that every time you touched it, you felt pain. Imagine waking up every morning with pain or numbness in your hands. Imagine a hand so painful that you cannot even wash your hair. Imagine that final fifteen minutes pacing backstage before a performance, and discovering that one of your fingers is numb. Imagine the isolation that comes from watching your friends and colleagues making music, knowing that you cannot. Imagine going to a concert to hear another musician perform a piece that you love dearly and used to play very well, believing that you may never play it again. Imagine the fear and frustration.

These unpleasant scenarios are possible symptoms of a “repetitive strain injury”. What is the medical definition of such an injury? “Repetitive strain injury (RSI) is defined as a cumulative trauma disorder (CTD) stemming from prolonged repetitive, forceful or awkward hand movements.” (*Repetitive Strain Injury; a computer user’s guide*. Emil Pascarelli, MD and Deborah Quilter, John Wiley and Sons, 1994, p. 3) These inefficient movements injure the soft tissues, namely muscles, tendons, and nerves. Pain, numbness, tingling, weakness, loss of coordination are symptoms of RSI. They can appear anywhere in the upper body such as the back, shoulders, neck, arms, headache. Contrary to popular belief, it is not only the hands that are at risk.

For those fortunate enough to be healthy, it is difficult to imagine the relentless, depressing psychological and physical pain that accompanies such an injury. RSI sufferers do not look injured. They are often treated as

though there is nothing wrong with them, or it’s all in their head. The statistics for musicians suffering from a performance-related injury are frightening. As many as 80 percent of professional musicians are affected. Players of all instruments are prone to RSI because of the mechanical demands of their instruments. Computer users are also at risk. Since musicians’ and computer users’ livelihoods depend on their ability to use their hands, there is a tremendous psychological obstacle to admitting they have a problem. They often wait until their condition becomes chronic and therefore much more difficult to heal.

Musicians spend long hours practicing, repeating the same passage over and over when it sounds the way they want it. Quite often, all their attention is focused on the sound and they don’t pay attention to the physical sensation. If there is something awkward or forceful about their movement, they either ignore the tiny, uncomfortable warning signals, or decide to tolerate the discomfort in the name of art. Piano students tend to use a great deal of excess effort in playing. Since the average piano key only requires about 50 grams of weight to push down, there often is a great deal of unnecessary and potentially damaging tension. When these practices become habitual, musicians become prime targets for RSI. As they age, their bodies do not heal themselves as quickly, and the risk increases.

Poor posture is a leading contributor to RSI. Playing an instrument from a poorly aligned position is asking for trouble, making the player use more force than necessary. It also makes them use muscles in ways for which

they are not designed. For example, the types of muscles that hold us up are designed to remain contracted for long periods of time. Other muscles are designed for a quick contraction and release. If one set of muscles is forced to do the work of another, they become shortened and weakened, and eventually damaged. As they get injured, new stress is thrown on other muscles, tendons or nerves, and they in turn become injured.

Frederick Matthias Alexander, founder of the Alexander Technique, wrote of using the body from a position of mechanical advantage (ie. good posture). The advantage is that it allows the musician to make the necessary movements with ease, using muscles properly. In addition, good alignment improves circulation, nerve function, digestion, efficiency of the senses (sight, hearing, touch, etc.). It is simple common sense to play with good posture, but this often gets lost among the myriad other concerns that musicians have.

The best “cure” for RSI is prevention. This involves playing in a mechanically sound manner, taking frequent breaks, and paying attention to physical sensation. Discomfort and pain are warning signals. The initial signs of RSI are subtle and difficult to detect. Constant attention is necessary, but the payoff is injury-free playing as well as a better technique. For those who do have an RSI, the recovery process has three major steps. First is the diagnosis. It is important to know what the problem is. The family doctor is a good place to start, but it is essential that the diagnosis comes from a doctor that understands RSI. There is a great deal of misinformation and lack of knowledge about RSI. Next is the reduction of pain so that a gentle

program of stretching and strengthening can be undertaken under the supervision of a good physiotherapist who understands RSI. Once the injured area has been stretched and strengthened, retraining is necessary, otherwise there is the risk of re-injury. For this, it is necessary to have a teacher that has a comprehensive understanding of technique. Finally, two personality characteristics that are very helpful in recovering from an RSI are patience and faith. Recovery from an RSI can be a long process that may take months or even years.

Mount Royal College will host a conference on the Emerging Trends in the Treatment of RSI, May 23 and 24, 2003, in Calgary, organized by the Faculty of Continuing Education. Topics will include diagnosis, recovery and prevention of RSI. The conference will be of interest to the medical community, musicians who teach or who have RSI,

computer users, and anyone whose occupation or activities put them at risk. The main clinician will be Dr. Emil Pascarelli, MD who is one of the leading authorities on RSI in both musicians and computer users. He has over twenty years of experience in the field. Joining him will be colleague Lisa Sattler, MS, PT, a physiotherapist with whom he works closely in practice and delivery of training. For more information, please contact Shirley Reynolds, Faculty of Continuing Education, Mount Royal College, sreynolds@mtroyal.ca 240-7743; Peter Jancewicz, MRC Conservatory, pjancewicz@mtroyal.ca, 240-6808; or Susan Hlasny, 253-1572.

Susan Hlasny, MMus. is a piano instructor and associate branch teacher at Mount Royal College Conservatory. Peter Jancewicz, DMus. is piano coordinator as well as an instructor at MRC. Both authors are pianists recovering from RSI.

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FROM THE PROVINCES - CANADA MUSIC WEEKTM REPORTS

Ontario Registered Music Teachers' Association



ONTARIO

DORANNE COOPER

Canada Music WeekTM 2002 was filled with activity in Ontario. This year seventeen branches of the ORMTA sent in their reports. Branches hosted many recitals, concerts, meetings and workshops, and yet each event was made different and special thanks to the creativity of our members.

On November 17th, teachers belonging to the Bolton-Brampton-Caledon Branch gathered for an informal meeting. Participating teachers performed Canadian Music and shared information about the composer. A general discussion on Canadian Music followed, and scores were passed for perusal.

The Cambridge Branch hosted an ORMTA "Awards" Recital, with all Canadian compositions clearly marked on the programme. Over sixty performers participated in this event!

Toronto is clearly the media center of Ontario, so the Central Toronto Branch issued a press release. Members made themselves available for interviews and general information, to television and newspaper media.

A Canada Music WeekTM Recital and Trophy Night was once again hosted by the Chatham-Kent Branch. Top students in each grade were honoured. Their event was well covered with colour newspaper photos in the Chatham Daily News.

The hall for the Canada Music WeekTM Recital held by the Guelph Branch was decorated with Canadian flags, and all performers received a Canada Music WeekTM pencil.

The Hamilton-Halton Branch held a First Class Honours Recital and Scholarship Presentation. The thirty-six performances included compositions by branch members Heather Laliberte and Anita Domachevsky.

Following a formal meeting on November 22nd, Hanover-Walkerton Branch members performed and discussed a work by a Canadian composer. In addition, the North Wellington Camerata Canada Music WeekTM Festival was held in Palmerston.

The Kitchener-Waterloo Branch held their 2nd annual Canada Music WeekTM Recital on November 23rd. Thirty-seven performers took part, eleven of which performed their own compositions! Each student composer received an in-house publication of the student compositions as a permanent and copyrighted tribute to their creativity and hard work. All performers received a Canada flag pin (donated by their local MP), pencils and a red carnation.

The Niagara Falls Branch held student composer workshops which spanned over three weekends. Toronto composer Maria Molinari served as the clinician for the sessions, which culminated in a performance of the finished works on November 22nd, during the Niagara Region Contemporary Showcase.

The North Bay Branch celebrated Canada Music WeekTM in three ways this year. The week began with an Honour Recital, followed by their region's Contemporary Showcase. The week wrapped up with a composer's workshop performance on November 23rd, with Charlene Biggs as clinician.

During the November "Auditions" held by the North York Branch, students were encouraged to perform pieces by Canadian composers. Students who received the highest marks in their categories were presented with a trophy.

The Orillia Branch hosted a concert with Alexander Dobson (baritone) and Doreen Uren Simmons (piano). The concert featured "The Centered Passion", a song cycle by Canadian composer Derek Holman, who attended the concert.

November 17th was the date of the Ottawa Region Branch Canada Music WeekTM Recital. Thirty-three students participated, two performing their own

works. Other performances included selections by branch members Gabor Finta and Anita Schlarb. A reception followed the recital.

The Canadian Music Showcase had 160 participants, including a nine-person harp choir!

For the second year, the Owen Sound Branch held a "Student Showcase" recital to commemorate Canada Music WeekTM. Branch members took advantage of free advertising offered by their daily newspaper.

The Oxford County-Woodstock Branch Canada Music WeekTM Recital featured students with the highest marks on their Royal Conservatory and Conservatory Canada exams. These members were also successful in obtaining ample newspaper coverage.

A Contemporary Music Workshop was co-hosted by the Scarborough and Pickering Branches. Clinician Andrew Markow held in-depth discussions on the interpretation and understanding of 20th century music.

The Welland-Port Colborne Branch held a Presentation Recital for students with first class honours marks or higher on recent exams. Students receive ORMTA pins for completing their first RCM or Conservatory Canada exam, and receive a grade bar to hang beneath the pin for the grade level completed.

While summarizing these branch reports, I was thrilled to see so many creative ideas. I look forward to reading the reports from the other provinces, as we can all benefit from reading a country-wide report on how Canada celebrates her musical heritage.



SASKATCHEWAN

VERNA MARTENS

There was enthusiastic support for Canada Music WeekTM this year with a variety of events taking place all around the province. All nine of our branches participated.

Yorkton Branch held their annual Mall Recital with 90 students involved.

A raffle was held in conjunction with this event.

The Battlefords Branch presented "Canadian Encounter" - a recital which featured 20 students and guest artists - The Battlefords Junior Chamber Orchestra.

West Central Branch members held recitals in various communities, some in private homes, studios or churches.

Lloydminster reported a successful student recital with 34 participants. Each student received a "Certificate of Participation" and a gift certificate for McDonalds - (\$5.00 purchased by the branch and fries donated by McDonalds).

Prince Albert's recital featured 21 students presenting works by Canadian composers while some members held recitals in their own studios.

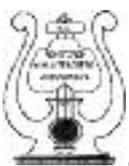
Humboldt Branch held a Recital of Canadian music with 48 participants - vocal and piano - ages 6 - 16. They reported excellent attendance with a large audience enjoying a wide variety of music.

Regina held another successful Contemporary Showcase festival with 136 participants in voice and piano - all levels. Canadian Works were performed and adjudicated - a non-competitive event which provides a supportive atmosphere.

Saskatoon held a student recital of Canadian Music only plus Adjudicators Choice participants from that day's 1st Contemporary Showcase.

Swift Current Branch held a recital which featured students in voice and piano presenting a variety of Canadian and other music, as well, two guest artists - pianist Beckie Peters and vocalist Adam Cosgrove, both former students from the Swift Current area, gave fine performances - works of their own choice.

Following the recital a gala dessert reception was held - making this a very successful fund raiser as well.



**BRITISH
COLUMBIA**

CINDY TAYLOR

It is exciting to report that Canadian Music is alive and well in British

Columbia and throughout the Province the "Aims" of Canada Music WeekTM have been put into action.

Recitals of Canadian contemporary music were held encouraging students and audience to a greater appreciation of sounds truly Canadian.

It is very encouraging to hear that teachers are expanding their knowledge of Canadian works. The number of students involved and the success of each event shows a strong interest in Canadian music.

Many branches encourage Music Writing Competitions. Students are encouraged to share their own compositions at the Canada Music WeekTM recitals. Some branches invited local composers to premiere a new work.

Some of the highlights from various branch events are too exciting to keep to ourselves!

The East Kootenay branch held two different recitals in two separate communities. There were 77 participants in total. Canada Music WeekTM celebrations are an annual tradition there beginning nearly 30 years ago, spearheaded by then - teacher Wendy Panattoni, an adult student teacher of Helen Dahlstrom who inaugurated the National Canada Music WeekTM!

On beautiful Vancouver Island the North Island branch held a "Weekend" of Canada Music WeekTM events. This was a real celebration of Canadian music. Sandra Brown, teacher, performer, clinician, and "inspiration" to students gave an excellent workshop on Canadian music. The Junior workshop began with Sandra encouraging the audience to relax by participating with sounds of the wind, cats, owl and snorting like a pig. She then performed Stephen Chatman's "Night Sounds" with the audience providing the sound effect. Other audience participation included dancing along to a jig to feel the rhythm of the dance. Sandra brought with her books of "Artwork" to show students the element of subtlety and then helped them find ways to create subtlety in their music.

At the end of the workshop Sandra brought each student back to the piano to show them how to create different sound effects within the piano itself and

on the frame of the piano. Students tapped & plucked strings; hit the frame of the piano with the palm of their hand, with a pencil; hooted and yelled into the piano, and they all loved every minute of it. The senior workshop was similar to the junior workshop. Sandra worked with each student to find their inner voice. She explained that in the beginning you learn how to be the sound maker and gradually you find your own voice. The parts of the students' pieces that she worked on with them were the sections that didn't speak to the audience: the place in the music where their own voice stopped speaking.

Sandra had the students eating out of her hand and hanging on her every word.

The Shuswap branch invited Colin Miles, Director of the BC Region of the Canadian Music Center, to give a presentation on the Canadian Music Center and its resources. He gave a very interesting talk which included musical examples on CDs. He also brought along a selection of scores and CDs of Canadian works for sale.

Following the CMC presentation, composer Jean Ethridge gave a workshop on her piano duets "Haiku I and Haiku II". These duets were commissioned by the BC Region of the Canadian Music Center through the British Columbia 2000 Millennium Arts and Heritage Fund.

At many branch events presentations were made to students for music writing competitions, high marks on RCM exams, and Provincial Community Service Awards were also presented.



**NOVA
SCOTIA**

PATRICIA QUINN

In Nova Scotia, a number of events were held including recitals in private studios. One of the highlights of the week was a concert sponsored by the Nova Scotia Registered Music Teachers and held at the new Music Room of the Scotia Festival of Music. About 40 young musicians representing eight teaching studios performed in this all Canadian concert. Skippy Mardon's ensemble of eleven students ages 6-13 played "O

Canada” on grand piano, keyboards, violins, recorders and guitar. The winners of last spring’s competition received their certificates. We hope that these young composers will continue their endeavours and that more teachers will encourage their students in the art of composition.

Dartmouth Branch organized eleven hours of Canada Music WeekTM Recitals, held on two November weekends. Cape Breton Chapter was also kept busy with student recitals during Canada Music WeekTM.

In other activities the winter season has been a busy one, with spring promising to continue with many exciting activities.

The RCM Silver Medal Ceremony for the Atlantic provinces was hosted by Halifax Branch on Nov. 30. This was a lovely event with many thanks going out to Halifax Branch as well as Dartmouth Branch and other individuals who provided assistance.

Halifax held a pot-luck supper and traditional Penny Auction for their January meeting. In April, they will host a Future Young Artists Recital. Other meetings will provide the chance for open discussion and exchange of ideas for music teachers.

Teachers from both Halifax & Dartmouth Branches greatly enjoyed their course in Improvisation/Arranging given by jazz pianist Paul Simons. Much was gained both from the instruction and from playing arrangements for one another and the critiques which followed. The Branch also provided “High Tea” for the December 15th St. Cecelia Concert featuring Melissa Renshaw. Their January meeting featured a video “Performance practices in Romantic Music” as well as planning a series of pre-Festival recitals.

Valley Chapter reported an exciting January meeting with music therapist, Paul Lauzon (on staff at Acadia Music School) giving a presentation on improvisation. A workshop with Heather Price was held in February on the Tauban method.

Cape Breton has been active in the Kiwanis Music Festival. The Chapter raised money for several prizes at the Festival, as well as a \$150 prize for highest RCM exam mark (above Grade 6). Congratulations to 2002 winner,

Norah Lorway, with a mark of 84 on her Grade IX piano. Teachers have attended a Theory workshop by RCM as well as a promotion by Frederick Harris Music.

Yarmouth teachers have been instrumental in organizing the Yarmouth Music Society whose primary goal is to purchase a grand piano to be used for recitals, workshops and individual recitals for students in the western area of the province. Progress is encouraging and several fundraising activities are being planned for the next several months. A Spring Workshop is being planned for teachers and/or students.

For all branches preparation for exams and Music Festivals have either been held or are upcoming.

We look forward to the Provincial Convention in Wolfville in June, and several of our teachers will be attending the National Competitions in Newfoundland in July.



Canada Music WeekTM was a big week of celebration for the community of Deloraine, Manitoba. Honouring Canadian music, composers and performers, teacher Geraldine Kroeker organized special events within her studio, and for the rest of the community. An Open House to her studio attracted fifteen new visitors. The students enjoyed a snack, a music quiz involving identifying Canada composers from a list of several names, a draw, and a chance to earn extra points as part of a fun music incentive game. Regular music lessons were given during the week, and anyone who wished to do so, could come and sit in on them. Three recitals were given; teacher and students entertained the folks at various seniors’ homes with Canadian compositions. At an after school Wednesday recital, 14 students played works by Anne Crosby, Boris Berlin, Remi Bouchard, Robert Bruce, Clifford Poole, Violet Archer and Heather Laliberte. Later that evening a small recital was given, with five students participating. Their works were by Boris

Berlin, Jean Coulthard, Linda Niamath and Pierre Gallant. After school on Friday, ten students played compositions by Boris Berlin, John Milligan, Anne Crosby, Remi Bouchard, Linda Niamath and Nancy Telfer. During the week, eight students also played original compositions. At each recital, Geraldine performed Fantasy by Heather Laliberte.

In Brandon, the Brandon Branch hosted a student concert on Sunday, November 17th at 3:30 at St. Matthew’s Anglican Cathedral. Fourteen students performed - singing, and playing the piano, and the violin.

In Winnipeg, a special concert featured compositions by Manitoba and Canadian composers on Sunday, November 17th, at 2:00 pm at the Manitoba Conservatory of Music & Art.

ARMTA ALBERTA
JACQUELINE TOUCHIE
 Canada Music WeekTM was celebrated in many ways by the various branches in Alberta.

Calgary Branch held a day-long workshop in November, with honoured guest, David Duke. Selected topics included “Inside the Composer’s Mind” and “Teacher’s Writing for Students”. Three famous Canadian ladies were featured: Archer, Coulthard, and Pentland.

A Contemporary Showcase Festival was also held in November and featured Canadian music for piano, strings, voice and guitar. A gala concert and awards evening followed.

On Sunday, November 17th, a student recital was held featuring 18 performers.

Canada Music WeekTM was celebrated in Ft. McMurray with the annual Creative Writing Competition and Awards Recital. To spice things up a bit, they had a local DJ, from one of the radio stations, provide the lively entertainment. The recital included pianists, vocalists, and guitarists. The Awards Recital was held on November 24th. Again, Ft. McMurray branch was able to obtain a significant number of sponsors for both of these Canada Music Week events. Although the program varied, the performances were excellent.

Next year's awards recital will become the Scholarship Recital and scholarships of \$1,000 will be given to students who excelled in RCM exams.

Lethbridge branch held a student recital in November for piano students of Registered Music Teachers playing Canadian music. Many door prizes were given out and, as well, each performer got a gift certificate to a local music store.

Lloydminster held a Canada Music WeekTM recital on November 23rd with numerous participants and many awards given out.

Red Deer held a Canada Music WeekTM recital on November 23rd in conjunction with the presentation of awards and scholarships. Approximately

65 students received scholarships and/or certificates of merit.

Edmonton Branch sponsored a CMW recital on Sunday, November 24th, 2002 at Stencil Hall in Taylor University. Approximately 85 - 100 people attended, including 25 performers. A wide variety of works showcasing over 20 Canadian composers were performed. Thirteen music teachers (piano, violin, voice) were involved as well as guest artist, trombonist Ken Read.

Ina Dykstra, Gloria Gillett, and Judith Ammann's students performed four concerts at three different schools in both Edmonton and St. Albert. The Edmonton Opera again graciously donated tickets to the dress rehearsal of *The Mikado* on February 6, 2003, and Gordon Price donated 6 gift certificates.



CHRISTIANE CLAUDE

The QMTA organized 4 recitals on Sunday, November 17, 2002 at the Collège Regina Assumpta. Once again, we were warmly welcomed by the staff and directors of this institution. Seventeen teachers presented a total of 90 participants. Each participating student received a Canada Music WeekTM pencil.

The composer Paul Frehner chose the best performances; thirty-two students

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- simple analysis
- melody writing



- hybrid time signatures: 5/4; 5/8; 7/4; 7/8; 10/16
- melody writing
- transposition of instruments without the given interval
- analysis
- additional terms
- scales beginning on any degree
- ornaments
- melody writing

Publisher



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were invited to come back the following week for the gala-concert held once again at the Collège Regina Assumpta, on Sunday, November 23 at 7 p.m.

Each year, an amount collected for the « Rose Goldblatt Bursaries » is offered by the Quebec Musical Education Foundation to students invited to perform at the gala-recital which closes Canada Music Week™. The pianist and teacher Laure Fink, along with Nina Valéry, daughter of Rose Goldblatt, were invited to distribute cash prizes from this special fund. A special thank-you is extended to Mireille Gagné and Pierre Chiasson of the Canadian Music Centre, who also generously provided awards to our young talents (books and cds.)

At the conclusion of the gala-concert, Hélène Lord, on behalf of the Provincial Council of the QMTA, invited all present to join them at a reception organized by Katharine Notkin and her devoted team of volunteers. Many well-known musicians were present, among which were the composers Lû Nik (Sr. Marie-Paule Mercille), Vytautas Bucionis, Paul Frehner, Bruce Mather and Clermont Pépin. Guests of honour included the violinist Mildred Goodman, Laure Fink, Nina Valéry, Francine Poirier, Musical Director of the Collège Regina Assumpta along with Sr. Anette Bellavance, Director of the College.

The reception was much-appreciated and enabled the young performers and the audience to mingle and converse with teachers and composers.

The students were remarkably well-prepared for this event. The gala-concert was memorable for the confidence displayed by the young performers during their repeat performances. The musicians and composers in attendance were very impressed by the quality of the musical interpretation of Canadian musical works.

APMQMTA

L'APMQ a organisé 4 récitals dimanche le 17 novembre 2002 au collège Regina Assumpta, qui nous a accueilli gracieusement encore une fois cette année. Dix-sept professeurs ont présenté des élèves pour un total de 90

participants. Chaque participant a reçu un crayon de la Semaine de la musique canadienne™.

Le compositeur Paul Frehner a choisi les meilleures interprétations pour un concert gala. Trente-deux élèves ont été retenus. Le concert gala a eu lieu également au collège Regina Assumpta, le dimanche 23 novembre à 19h.

Chaque année, un montant recueilli pour la « Bourse Rose Goldblatt », créée en mémoire de cette dernière, est offert par la Fondation québécoise pour l'éducation musicale et est octroyé en prix aux élèves choisis pour le récital gala de la Semaine de la musique canadienne™. La pianiste et pédagogue Laure Fink ainsi que Nina Valéry, fille de la regrettée pianiste et pédagogue Rose Goldblatt ont remis aux participants les prix en argent et grâce à Mireille Gagné et Pierre Chiasson du Centre de musique canadienne, des récompenses ont été distribuées à ces jeunes talents (livres et disques compacts).

À l'occasion de ce concert gala présenté par Madame Hélène Lord, le conseil provincial de l'APMQ a invité ses membres et tous ceux qui assistaient à l'événement à une réception organisée par Katharine Notkin et son équipe de bénévoles. Plusieurs invités de marque se sont joints à nous. Étaient présents les compositeurs Lû Nik (Sr. Marie-Paule Mercille), Vytautas Bucionis, Paul Frehner, Bruce Mather et Clermont Pépin. Parmi nos invités d'honneur, il y avait également la violoniste Mildred Goodman, Laure Fink, Nina Valéry, Francine Poirier, directrice responsable de la musique au collège Regina Assumpta ainsi que Sœur Anette Bellavance, directrice générale du collège.

Cette réception a été très appréciée et a permis aux jeunes participants ainsi qu'au public de rencontrer et d'échanger avec les professeurs et les compositeurs.

La préparation remarquable des étudiants ainsi que la possibilité de rejouer une deuxième fois, à l'intervalle d'une semaine avec plus d'assurance et de confiance ont fait de ce récital gala un grand succès. Les musiciens et compositeurs présents ainsi que le public ont été très impressionnés par la qualité de ce récital et l'interprétation des œuvres musicales canadiennes.

NEWFOUNDLAND

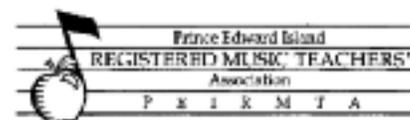
ELLEN HUNT



Newfoundland celebrated another successful Canada Music Week™ in 2002. It began on Saturday, November

23 with a recital by the students of the Newfoundland Registered Music Teachers' Association, which took place at Memorial University's School of Music in St. John's. The recital featured a large number of young musicians performing piano and vocal pieces by several prominent Canadian composers such as Anne Crosby, David Ouchterlony, Boris Berlin and many others.

Again this year, the NRMTA teamed up with CBC Radio to help further promote Canada Music Week™ in our province, by featuring performances by several of our students on Music Craft, a programme hosted by Francesca Swann. In addition, the programme included an interesting interview with CFMTA president Barbara Clarke, who commented on some of the performances and spoke about the importance of keeping Canadian music alive.



PRINCE EDWARD ISLAND

CONNIE O'BRIEN

Canada Music Week™ was once again celebrated on Prince Edward Island. There were student and professional performances of music from our time and country in various venues on the Island. To kick off Canada Music Week™, the Prince Edward Island Registered Music Teachers' Association hosted a Young Musicians Recital on Saturday, November 16th. This recital included student performances of works by Canadian composers and an awards ceremony and performances of winning student compositions of the PEIRMTA annual composition/art/creative writing competition. The compositions were

adjudicated by Nova Scotia composer Laura Hoffman. All of the students' art was displayed at this recital as well and participation was excellent.

On Friday, November 22, the 6th annual Contemporary Showcase was held at the Confederation Centre of the Arts. This showcase is a project of the Alliance for Canadian New Music Profects(ACNP) and was coordinated in Charlottetown by Jacqueline Sorensen with a number of other member teachers also being involved. The showcase featured student performances of works by Canadian composers and the adjudicator for this year was Lorne Altman who currently teaches at Mount Allison University. As part of this showcase Mr. Altman presented a composition workshop to all participants and the interested public. And as a matter of further interest, later in the

week, the Island group,eklektikos, (Amanda Mark, flute, Mark Parsons, trumpet, Dale Sorensen, trombone, Jacqueline Sorensen, piano and Kirk White, percussion) performed the world premiere of "Darker Colours" for trombone and piano, written by Laura Hoffman and "Inside C" written for eklektikos by Lorne Altman.

NEW BRUNSWICK

NB RMTA ANNE MARIE MURPHY
The NBRMTA celebrated Canada Music Week™ this year with recitals throughout the province. Sackville hosted two events. The first was a recital at the Marjorie Young Bell Conservatory



featuring the students of the department of music at Mount Allison University.

The second event was a recital with 35 young piano and string players. Moncton held a poetry contest on "What Music Means to Me". Due to a snow storm, the Canada Music Week™ recitals were cancelled. Winning entries were read at the Christmas recital. The winning entries are as follows: K-Grade 2 Lesley-Anne Berry: Grades 3-5 Co-Winners Leah Miles and Brianne Whitecross: Grades 6-8 Meghan Coates.

The Fredericton Branch held a Music Writing Competition. Winners recieved rewards and performed at a recital at the Alliance Church. The recital featured all Canadian repertoire.



RCM EXAMINATIONS NEWS

RCM Examinations Secures RESP Eligibility for Private Studio Studies

Funds from Registered Education Savings Plans (RESPs) may now be used to support studies in music at the Grades 9, 10, and ARCT levels. RESPs are a type of tax-free fund which parents may set up and pay into, to support their child's post-secondary education plans. Students are eligible to draw upon funds from their plan when they register at a recognized institution in full-time post-secondary studies which provide them with career preparation.

In support of a family from British Columbia, who applied for the release of their RESP funds to help pay for their son's work towards his Teacher's ARCT, RCM Examinations made numerous presentations to Revenue Canada and the RESP company over a period of several months to receive recognition of eligibility for private music studies.

To meet the legislated requirements for RESP eligibility, RCM Examinations successfully presented that:

1. as The Royal Conservatory of Music is a recognized educational institution by Human Resources Development Corporation (HRDC), then that recognition should extend to the examination curriculum of The Royal Conservatory of Music;
2. as various Ministries of Education across Canada recognize certain levels of achievement with RCM Examinations for high school credit, then studies above those levels could be considered "post-

secondary"; (specifically studies at the Grades 9, 10, and ARCT levels will now be recognized as "post-secondary" for the purposes of RESP eligibility);

3. the lesson and practice time required to complete the full requirements (including the Theoretical co-requisites) at each of Grades 9, 10, and ARCT, significantly exceeds the defined parameters for "full-time equivalency";
4. the examination curriculum parallels correspondence course offerings from other educational institutions, (only that examination preparation is almost always conducted with a "tutor" – a private studio teacher), and so when a student submits an examination application to RCM Examinations, they have "registered" with the institution to study to the curriculum.

The family in BC received their RESP funds earlier this year by submitting applications to RCM Examinations for the Winter and Spring examination sessions (i.e., the family submitted the applications in June 2002 for examination sessions later in the 2002/03 academic year). RCM Examinations was then able to certify that their son was "... enrolled with a recognized institution in post-secondary studies which furnish [him] with skills for, or improve [his] skills in an occupation". The family may now use the RESP funds towards any of the costs associated with his musical studies, including lesson fees, examination fees, music, books, and instrument costs.

TIPS AND STRATEGIES FOR SUCCESSFUL PRACTICE

1. Read your lesson book and follow your teacher's instructions. That's why they're written down! In fact, it may be extremely helpful to record your lessons on tape. Then you can review every detail.
2. Practise a balanced diet of technique, pieces, ear and sight exercises - whatever you are studying. Work on the whole program, not just your favourite piece. Start today with the work missed yesterday. Give extra attention to any part or piece not studied at last week's lesson (you can be quite sure it will be heard next time.)
3. Practise your pieces in short sections. Start at different places, not always the beginning. Same with technique! Work out tricky bits, find and secure landmark spots, start halfway through sometimes.
4. Establish good, consistent fingering - either the given choices or any that you or your teacher work out. See what fits your own hand. Look for patterns: scales, arpeggios, chord shapes, and more.
5. Be finicky about note values and articulation. Watch all rests; rests are not just holes in the music but active silence.
6. Feel the rhythm - dancelike, intense, flowing, or whatever. "A sense of rhythm is the very basis of music," says teacher Elizabeth McGillivray of Burnaby. Control the pacing. If you tend to rush, feel the space between beats. If your tempo sags, feel drawn ahead through the piece.
7. OBSERVE the markings on the music. Teachers, examiners and adjudicators spend most of their time pointing out what is already there. The more you do on your own, the more about expression and polish - true musical artistry - you can learn from the masters.
8. Don't just wait for your teacher to 'feed' you ideas. See what you can work out for yourself in terms of dynamics, phrase shape, etc.
9. Think of the musical reason for every detail. Express each note, line, chord, dynamic, and rhythmic effect.
10. Apply what you have learned in other pieces to each new one: style, phrase shape, fingering patterns, and more.
11. Work right away on corrections and advice from your lessons. Don't bring the same errors back lesson after lesson!
12. Practise with clear mental focus. Plan what you will improve each time: fingering? dynamics? balance? bowing or tonguing technique? Don't try to fix everything at once. Focus on one or two aspects at a time.
13. Practise slowly, with many correct repetitions, to set patterns firmly in your brain and body. You need to 'carve the ruts' of accurate notes, fingering, etc. in mind and muscles, just as wagon wheels carved ruts in the trails of the Old West. They did it by going over the same path again and again.
14. Take short thought-breaks if you find yourself getting stuck or too wound up. Five quiet seconds can feel like a month in the country to a frazzled brain.
15. Encourage yourself as you develop good habits. Reward your hard work with a mental pat-on-the-back.

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Arne Sahlen travels extensively as a pianist, adjudicator of piano and composition, and clinician. He served as BCRMTA Canada Music Week™ 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.

"A teacher affects eternity;
he can never tell where his influence stops."

- Henry Adams

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ARAXIE ALTOUNIAN

When I returned to work after a wonderful Christmas break, I was totally unprepared to face one of the most unpleasant shocks of my life. On January the 8th I received two letters from Revenue Canada. The first stated that as a result of a review of my business, I had been assigned a business number. The second informed me that I had been registered for GST, and was supposed to pay GST on my business income as of February 1, 1998.

Before giving my first piano lesson in Canada eight years ago, I had been to the nearest Revenue Canada office, and asked whether I needed to register my business. After a short interview, the agent had looked up in the GST information guide, noticed that music lessons were exempt from GST, and told me that I did not need a GST account number, and I did not have to register my business. Based on that information, I had not charged GST to my students.

When I joined ORMTA, I learned that hundreds of music teachers, supported by our Association as well as the Royal Conservatory of Music had written petition letters to the Ontario Government and succeeded in keeping music lessons exempt from GST.

Therefore, when I received the two letters from Revenue Canada, I felt confused and cheated. I ended up finding the agent who had opened the GST account for me. Together with his boss, he insisted that not all music lessons were exempt from GST, and since I gave private piano lessons, and did not follow an official curriculum, I was subject to GST. We had a long argument, during which I explained that my students took RCM exams, therefore, I did follow an official curriculum. The agent wanted to take a look at my student files to see how many took RCM exams. I also explained that I had received reliable information from

another Revenue Canada agent, based on which I had not registered for GST. He insisted that he knew the legislation, and he represented Revenue Canada. In that case, I argued, I had been misinformed and misled by Revenue Canada, and so had thousands of private music teachers across the country. If that were the case, I explained that I would inform the ORMTA, CFMTA, RCM, and Conservatory Canada, and that this issue would get much bigger than the agent ever imagined. He finally promised to look into the matter again.

In the meantime, and with the help of my accountant, I checked the most recent issue of the official guide "General Information for GST/HST Registrants" published by Revenue Canada (Code number RC4022) on its website at <http://www.cra.gc.ca>, and found out where the taxman had made his mistake:

In the list of EXEMPT GOODS AND SERVICES, there is a category including "many educational services such as courses supplied by a vocational school leading to a certificate or a diploma which allow the practice of a trade or a vocation, or tutoring services made to an individual in a course that follows a curriculum designated by a school authority". Right after this category is another one that reads "music lessons", without any specification as to the type of lessons, hence all-inclusive. The taxman was not aware that music lessons were a separate, all-inclusive category, and placed me in the preceding group. Based on the official guide of Revenue Canada, now I had no trouble proving to him that he had made a mistake. He presented his apologies, and proceeded to deregister me. My eight-day nightmare with the taxman was finally over.

Note: the guide "General Information for GST/HST Registrants" is available at Revenue Canada offices, and can be downloaded from the Revenue Canada website.



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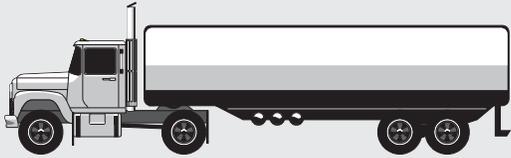
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We're still growing! Across Canada 1363 participants in Contemporary Showcase (up by 98) from 226 studios (up by 47), reflect the additional interest generated by the Canadian Music Workshops presented by David Duke across this country, and by Clifford Crawley in P.E.I. Requests have come in from Yorkton, Saskatchewan, and St. John's, Newfoundland for information toward new centres there. Our Syllabus is on the website, and as it is password

protected is available to members, also the French Syllabus, application forms, and bursary information.

Contemporary Showcase is the annual festival of contemporary Canadian music held in 14 centres across Canada from B.C to P.E.I. and is the major project of the Alliance for Canadian New Music Projects (ACNMP).

Kits are available to help a new centre become established. For information visit

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The Humber Institute, and a second Institute in the U.S. are offered in partnership with MENC: The National Association for Music Education (US) and funded in part by contributions from the BET Jazz Education Grant. Dates are June 19-21, 2003 at The American Jazz Museum in Kansas City, Missouri; and August 21-23, 2003 at Humber College in Toronto, Ontario, Canada.

The institute faculty has been carefully selected to reflect a mix of grass roots educators, authors, collegiate pedagogues, and performing jazz artists. Session topics will include teaching improvisation, coaching the jazz rhythm

section, rehearsal techniques, building a jazz music library, starting integrating and maintaining a jazz program, jazz history overview, music technology and more.

The Institute package is priced at \$199 US/ \$299 CND. Current IAJE and MENC members can attend the program for \$150 US/ \$225 CND. The fee will include all instruction, a comprehensive notebook and supplemental resource materials, continuing education unit documentation reflecting 16 contact hours, optional graduate college credit, and certificates of completion.

For a detailed brochure, call the International Association for Jazz Education at (785) 776-8744, fax (785) 776-6190, or email info@iaje.org. You can also register online at www.iaje.org/tti.asp.

With over 8,000 members in 40 countries, IAJE is the leading authority and primary voice for the promotion of jazz through education and outreach. For more information on IAJE membership and programs, call the numbers above or log on to www.iaje.org



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students a fifteen minute lesson with the examiner following their practical examination; hence the term "mini lesson". Although the examiner will not reveal actual exam results, time will be spent dealing with specific musical issues that may have become evident during the examination, or any other questions the student might have.

A student may choose to maximize the experience by bringing a piece they have just begun working on, thereby gaining valuable insight and direction from a professional musician (other than their own teacher) at the early learning stage.

Of course, the teacher, being present at the mini lesson, may direct its course and content, knowing the strengths and weaknesses of the candidate. Specific areas to be covered might include:

- solutions to technical difficulties
- effective practise skills
- specific exercises
- motivational tactics

This will involve some demonstration and

experimentation. The aim is not to revisit the exam itself but, instead to motivate and excite each student about the NEXT examination and to show them that the examiner is a professional teacher and performer who truly cares about each participant

and his/her musical abilities. A mini lesson can also help to develop a special relationship between student, teacher and examiner.

Many teachers are fortunate enough to live in areas where workshops are varied and occur

frequently. But, for those who live in more isolated regions of the country, mini lessons can provide invaluable feedback: the opportunity to observe a professional musician working on a wealth of repertoire in a master class situation! The cost is only \$20.

Feedback from teachers who have experienced the mini lesson has been very positive! We receive comments such as:

The examiner was wonderful! My student and I enjoyed the chance to ask some specific questions, and we really enjoyed the whole positive atmosphere...

I picked up a number of new ideas for approaching 'technique tedium'.

My student and I loved having the opportunity to ask questions in a non-threatening setting.

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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 be studying 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

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Name of Teacher _____

Teacher's Signature _____ RMT Branch _____

Address _____ City _____

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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 15th, 2004

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BOOK REVIEWS

PIANO MUSIC MARYANNE RUMANCIK

REVIEWED BY PEGGY L'HOIR

Published by Prairie Sky Music Publishing, Box 334, Lorette, Manitoba

ALBUM FOR THE YOUNG - Piano Solos by Maryanne Rumancik is a set of six picture pieces for the grade one/two student. With titles like "I've Got a Headache", "Inventing a Groove" and "They're Not Playing Nice!", students will easily identify the emotion or picture expected of them. The harmonies range from lovely to creative and are sure to entertain the performer and audiences, as well.

PIANO PERSONAS - Intermediate piano solos by Maryanne Rumancik is a collection for grades five to eight. This artistic Manitoba composer has captured a diversity of expressiveness in these appealing and accessible stylings ranging from bi-tonality to Jazz/Blues and Gospel.

IN MEMORIAM - REST IN PEACE - Piano Solo by Maryanne Rumancik is a powerful composition at a grade eight level. Written after 9/11, this is a beautiful work filled with gorgeous harmonies, making reference to the Crimond melody setting on Psalm 23.

LIVING PRAIRIES-PRAIRIES VIVANTES - Advanced Piano Solos by Christopher Robinson and Maryanne Rumancik includes two compositions by each composer with the intention of depicting the beauty of the prairies in sound. Creative harmonies and textures permeate these gorgeous tone-poems which even include the use of a Hand Drum, based on traditional native drum patterns, in "Les celebrations du ler juillet".

*** These collections would be very successful in encouraging creativity at the same time as expanding the skilful listening of even the youngest student. Great performance repertoire.

"KICK UP YOUR HEELS! AND OTHER PIECES BY ATLANTIC CANADIAN COMPOSERS"

REVIEWED BY JANE NAYLOR

Recently released in November 2002, this collection of 32 pieces represents 11 composers, and is the result of a project spearheaded by the Charlottetown Centre of Contemporary Showcase to gain a wider profile of composers from the Atlantic region in the national Syllabus. Contemporary



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Showcase is a non-competitive music festival of contemporary classical Canadian repertoire held annually in November during Canada Music Week™, and is the main project of the Alliance for Canadian New Music Projects (ACNMP). All the works in this publication were selected through a juried process for inclusion in the syllabus.

The pieces are grouped in 3 general levels to correspond with the syllabus: 15 pieces for Junior level (approximately Grades 1 to 3), 12 for Intermediate (Grades 4 to 7), and 5 for Senior (Grades 8 and up). Each level contains a mixture of easier to more challenging pieces (not in order of difficulty). The titles of many of the works are delightful; for example, "Slithering Sneakily" by Peter Allen. A wide variety of styles and techniques are included.



BOOK REVIEWS (CONT'D.)



The pieces were obviously selected with care to be appealing, to have the charm of the unexpected, and to be useful in the development of musical maturity as well as pianistic skill. Whether or not you are preparing students for Contemporary Showcase, there is a wealth of excellent teaching material here!

Dale Sorensen, the editor of "Kick up your heels", has done an outstanding job of presentation. Each of the 66 pages is professionally prepared, with clarity and particular attention to accuracy. Where possible, an entire piece is on one page. When a piece takes up 2 pages, there is no page turn involved. Thanks for that, and for the plasticized spiral binding! Andrea Ledwell is to be congratulated also for her simple but stylish cover design which so well illustrates the title. The light green colour is appropriate for Mr. Sorensen's music publishing company, Pine Grove Music.

Although the book itself does not include information about the composers, Pine Grove Music's website ([HYPERLINK "http://www.pinegrovemusic.com"](http://www.pinegrovemusic.com)) does provide links to the composers' own websites, where information is more extensive and always up-to-date, as well as to the ACNMP site. There are plans for a CD of the pieces to be made available at some point in the future.

"Kick up your heels! and other pieces by Atlantic Canadian composers" is available from Pine Grove Music, P.O. Box 38, Crapaud PE, C0A 1J0 and costs \$24.95. The editor, Dale Sorensen, may be reached by email: [HYPERLINK "mailto:doula@isn.net"](mailto:doula@isn.net) } [doula@isn.net](http://www.pinegrovemusic.com) or toll-free at 1-866-658-2798. Also, the website { [HYPERLINK "http://www.pinegrovemusic.com"](http://www.pinegrovemusic.com) } www.pinegrovemusic.com is capable of handling on-line orders with credit cards.

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BY JANET LOPINSKI, JOE RINGHOFFER,
AND PETERIS ZARINS

Frederick Harris Music, 2002

REVIEWED BY BEV TILLMAN

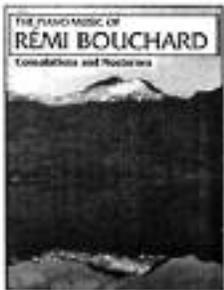
This three-volume series has been developed to support students and teachers who are preparing for music history examinations, particularly with the new 2002 Royal Conservatory of Music theory syllabus. These books are also intended to help students who just want to become better informed musicians and listeners about music history. The authors point out that these books are not textbooks, but rather workbooks and study guides for the student and teacher who would be working with an introductory music history or music appreciation textbook. At the time of this review, only the first two books of the series have been published. Book One serves as an introduction to the study of music history, and is intended to prepare students for Grade 3 history exams. Book Two continues the development of major genres in Western music, beginning with Gregorian chant and ending with the Classical symphony, and prepares the student for Grade 4 history exams.

Both books follow the same format in presenting their material. Each book contains a variety of features that allows students to enrich their learning experiences and gain broader perspectives. They include: historical timelines, cross-references to pieces in the Celebration Series, The Piano Odyssey, Web quests utilizing the internet for additional information, a "Did You Know?" section which present interesting or unusual facts and stories, and a "Review and Reflection" section that helps students articulate their own ideas on the information presented. Helpful appendices at the back of

each book list recommended resources such as books, encyclopedias, websites, videos, and DVD's. There is also a listing of recommended listening materials along with a template for listening reports. At the conclusion of each unit, a short quiz is included to help the student's progress.

In Volume One, entitled "Baroque to the Modern Era," there are five units or chapters, which cover a general survey of Western music from the Baroque period to the 20th Century. Particular composers and works include: Vivaldi, The Four Seasons; Bach, Well-Tempered Clavier; Handel, Messiah; Haydn and the string quartet; Mozart, Eine Kleine Nachtmusik; Beethoven, Symphony No. 5; Schubert and the German art song; Chopin and Romantic piano music; Berlioz, Symphonie Fantastique; Bizet, Carmen; Puccini, Madama Butterfly;

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Debussy and Impressionism; Stravinsky and his ballets; Bernstein, West Side Story; and Alexina Louie and Canadian contemporary music.

In Volume Two, entitled "Middle Ages to Classical," there are six units covering: the Four Eras of Music History; Sacred and Secular Vocal Music of the Middle Ages and Renaissance; Vocal Music of the Baroque and Classical Eras; Instrumental Music of the Middle Ages, Renaissance, and Baroque; and Instrumental Music of the Classical Era. Composers studied include: Josquin des Prez, Palestrina, Machaut, Monteverdi, Purcell, Mozart, Bach, Haydn, Scarlatti, and Schubert.

It should be noted that in Volume One the focus of study is on the lives, careers and style of specific composers, with representational study of a particular work. In Volume Two, the emphasis is on the development of specific musical genres and forms with comparisons of musical styles of different eras and composers. Volume 3 of the series, which is not available at this time, will be called, "19th and 20th Centuries."

NORTHERN WILDERNESS SUITE FOR PIANO

-Stephen Fiess, Waterloo Music

REVIEWED BY DOROTHY HAMM

I. Prelude: Echoes from the shore - is a pentatonic work in E flat minor. It has a haunting melody over an ostinato left hand. He does a good job of bringing to mind such a scene.

II. Shadows around the campfire - in B minor, evokes a hypnotic effect with its constant gentle rocking motion.

III. White Reindeer Waltz - is a more lively movement with alot of triplets, likely indicating the prancing footwork of the reindeer. E minor is the home key.

IV. In the Lost Gold Mine - this movement begins with a C octave in the right hand as the left hand plays a mysterious melody in 4 flats within and

around the recurring octave. The melody becomes more agitated as it moves to the right hand in octaves with the left hand interspersing chords throughout. It returns to the original format to end the piece.

V. Finale: Dance of the Rain Spirit - begins with big rolled chords and goes into a raindrop like 16th note passage. It then returns to the arid large chords. The raindrop pattern is repeated and goes into a busier section - probably indicating a heavier rainfall. The original two themes alternate once more to end this song in A minor.

Overall a very good dramatisation of the subject matter and it would be a very good technical exercise for study with grades 6 to 8.

"THE PIANO MUSIC OF REMI BOUCHARD CONSOLATIONS AND NOCTURNES"

Mayfair Publishing

REVIEWED BY AUDREY WATSON

This 71- page volume contains six Consolations and nine Nocturnes. These fifteen pieces are a wonderful addition to your Canadian music collection. The selections vary from quiet and introspective moods to bright and sweeping melodies.

There are many technical challenges in these pieces. Some offer octave scale passages; others feature a multitude of doubled 3rds and 6ths and many other doubled intervals. There are lots of 4-note chords and broken 16th chords. Many pieces are filled with arpeggios and use the full range of the keyboard. Consolation No.3 has sections of tremolo in both hands. Nocturne No. 6 features an Alberti style bass and some beautiful harped chords. Consolation No. 6 begins with a triplet motive and provides some 2 against 3 work. Nocturne No. 3 is gorgeous with a Brillante section that just sparkles. Most pieces have at least one key change but usually more, often modulating to non-related keys. Many harmonies in these pieces are contemporary using 7 and 9 chords.

This book is full of beautiful, sometimes haunting melodies. The pieces provide many opportunities for shaping the phrases and developing beautiful lines. These wonderful mood pieces are aptly titled as Nocturnes and Consolations.

This book would appeal to early advanced students (Gr. 8 and up).

FOUR STAR SIGHT READING AND EAR TESTS

By Boris Berlin and Andrew Markow
Published by Frederick Harris Music

REVIEWED BY HEATHER BLAKLEY

This updated version of the old favorite is bigger and better. The series is available from introductory to grade 10 in the price range of \$7.95 - \$13.95.

The larger book format is a plus and makes these more user friendly for

the young student. The presentation is much the same with 10 sets of exercises for five days of the week. The addition of preparatory exercises before each sight reading excerpt in the early grades paves the way to the patterns found in the excerpts. From grade five and up these preparatory patterns are found in the front of the book and referenced to each page. The suggestions for practicing at the beginning of each volume are helpful though likely geared for the teacher, not the student. Emphasis is put on identifying patterns in the sight reading.

In the early grades (intro to grade 4) rhythm reading is included in each daily exercise while intervals, chords and melody playbacks are grouped together at the end of each set. An attempt to keep the spaces organized and separated is achieved with boxes

around the sight reading exercises. I found the layout much less cluttered and easier to read starting at the grade five level.

Most of the material is new (the promos say 70%) with more contemporary and Canadian content welcome additions. Extra rhythmic clap backs and melody playbacks are sold as additional books. Ear training requirements for the Royal Conservatory are not directly specified in each volume perhaps in an attempt to make it accessible for all examination systems?

All in all this new edition of the Four Star series is clear, clean, easy to read and to use and is wonderful resource material for the studio music teacher who prepares students for examination systems.

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PART II: not offered this year

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