

# THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

CFMTA  FCAPM



**Go Maritime in 2009!**

**CFMTA—FCAPM CONVENTION**

**July 8—11, 2009**

**Mount Allison University  
Sackville, New Brunswick**



## PUBLICATION INFORMATION

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The official journal of the Canadian Music Teachers' Association is published 3 times a year by the CFMTA. Its purpose is to inform music teachers about the Association's activities, provide a forum for discussion and supply information of topical interest. Inclusion of items in this journal does not imply endorsement or approval by the CFMTA.

### • THE CANADIAN MUSIC TEACHER FOR NON-MEMBERS •

Non-members may receive a subscription by submitting an annual fee to:

Bernadette Bullock, Secretary/Treasurer

302 – 550 Berkshire Dr. London, ON N6J 3S2

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Please make the cheque payable to CFMTA.

## WHAT'S INSIDE . . .

Letter from the Editor . . . . .	4	In search of composition resources for young people . . . . .	20
Greetings from CFMTA . . . . .	5	In loving memory of Peter Turner . . . . .	28
Go Maritime CFMTA Convention 2009 . . . . .	6	Provincial By-Laws can be changed . . . . .	30
National Piano Competition . . . . .	10	From the Provinces . . . . .	31
CFMTA Hugheen Ferguson Distinguished Teacher Awards . . . . .	12	Book reviews . . . . .	38
William Andrews CMW 2008 Winners . . . . .	16	Executive directory . . . . .	41
Prague: The Conservatory of Europe . . . . .	19		



## NOTICE OF ANNUAL GENERAL MEETING 2009

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

**Mount Allison University, Sackville New Brunswick  
on Wednesday, July 8th from 12:00 to 2:00 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 Annual Executive Committee Meeting will be held on Tuesday, July 7th from 9:00 to 5:00 p.m.

By order of Peggy L'Hoir, President • Bernadette Bullock, Secretary-Treasurer  
Dated at London, Ontario, this 25<sup>th</sup> day of August, 2008.

**Air Canada 5% discount**  
for members travelling AC  
and attending the  
CFMTA-FCAPM  
Convention July 8-11,  
Sackville, New Brunswick

Mention code VUTYW791 (online, enter code in the Promotion Code box) when booking your flight, or book through Bill Andrews from New Wave Travel (p. 19 in this issue) and he will do it for you.

The promotion code is VUTYW791

### Postcards of Canada CMT Spring 2009 Cover

Show the beauty of your city to the rest of Canada by sending your best photo to the CMT Editor.

Send your photo as JPG or TIFF, minimum resolution of 300dpi, at [cmtmagazine@shaw.ca](mailto:cmtmagazine@shaw.ca)  
Please, write in subject line: CMT Spring 2009 cover  
Include the name of the region shown in the photo

**Deadline: March 20, 2009**

Selected photo(s) will be used as part of the CMT cover for the spring 2009 issue along with an article.

*Show your pride and share the love  
for the place you call home*



## HAVE YOU MOVED?

Address changes should be reported through your provincial registrar

## FROM THE EDITOR

## We do not teach only how to make music but an attitude towards life



As I was working on this issue during the Christmas season I realized how important it is for all humanity to stop for a moment and reflect on

what has been accomplished, what is pending, and what has changed and how it has changed us. This can be observed at a both personal and social levels.

As music teachers, the beginning of the year can also be a moment for us to evaluate the first half of our teaching year and adjust accordingly.

Throughout the pages of this issue you will find plenty of resources that will support you in your quest for excellence, inspiration, creativity, and fulfillment in your teaching profession as you look back and get ready for the winter semester.

Start by reading page three to know how you can **show your pride and**

**love for the place you call home** to all of us in the Spring 2009 issue.

Take the plunge and broaden your horizon by attending our **CFMTA Go Maritime! Convention** (p. 6). Meet other colleagues, exchange ideas, support emerging artists during the **National Piano Competition** (p. 10). Be spontaneous and have fun in an extraordinary place of nature and culture.

Give to that special mentor, teacher, or leader in your community the opportunity to know the impact that his/her work has had, through a nomination to be a recipient of the **CFMTA Hugheen Ferguson Distinguished Teacher Awards** (p. 12).

Curious about who were the winners of the first edition of the **Bill Andrews CMW Awards**? Turn to page 16 and acknowledge through your reading the consistency, innovation, and creativity these two winners showed in their CMW projects.

Find in the article *In search of composition resources for teachers* by our colleague Theresa Richert (p. 20) an inviting approach to foster a rounded musical experience for our students.

Feel free to cut out the **posthumous tribute to our colleague Peter Turner** by teachers Dorothea Johanson and Dan Morin (p. 28). Read it every time you need to remind yourself how we do not teach only how to make music but an attitude towards life.

If you like to plan ahead, make sure to read the **CMW reports** (p. 31) to feed your creativity and start picturing your Canada Music Week project for 2009.

Finally, take a look to the new format of the **Book reviews** section (p. 38) and provide me with feedback.

I look forward to hearing from all of you as this is our magazine. Write me a line or two at [cmtmagazine@shaw.ca](mailto:cmtmagazine@shaw.ca).

Alicia Romero

## ADVERTISERS' INDEX

Alberta Keys.....	16	Fairchild Radio.....	14	Red Leaf Pianoworks.....	57
Alfred Kunz Music.....	34	Frederick Harris.....	outside back	RCM Examinations.....	27
Alfred Publishing.....	inside back	Full Voice.....	25	Royal Sequence.....	55
Brandon University.....	17	Long & McQuade.....	22	The Well-Balanced Pianist.....	21
CNCM.....	24	New Wave Travel.....	19		
Conservatory Canada .....	40	Prairie Sky Music Publishing.....	33		
Creative Piano Publications .....	40	Queen's University School of Music .....	39		



## GREETINGS FROM CFMTA

**“One is a member of a country, a profession, a civilization. One is not just a man.”**

*~ Antoine de Saint-Exupéry*



During an evening of entertainment, the comedian in charge of our laughter asked this prophetic question – “How well do we know the rest of Canada?” As the humorous monologue carried on, I realized how being a member of the CFMTA has given me many opportunities to be knowledgeable about colleagues across the nation.

As a young registered music teacher, one of the things I found most fascinating was the fact that I had access to news features from across Canada coming right to my mailbox in rural Saskatchewan! I would eagerly read each issue of the Canadian Music Teacher from cover to cover and enthusiastically discuss my discoveries with colleagues and students!

Celebrating Canada Music Week at the same time as teachers and students across Canada was also a

call for excitement in my studio of the early years... an opportunity for students in our community to celebrate simultaneously with other young musicians across Canada! The CFMTA has been a catalyst, through its ever-expanding programs and material base, for many memorable Canada Music Week celebrations.

As members of the CFMTA today, we have many ways of “knowing our neighbors”: the CMT keeps us up to date with happenings across the Nation, our CFMTA web site contains information about the competitions and conventions, our delegates link our provinces with what is happening on the national front, and our Secretary Treasurer and officers are but an e-mail or phone call away!

Opportunities to “know our neighbors” continue to be initiated from national level. In this issue, you will find the HUGHEEN FERGUSON DISTINGUISHED TEACHER AWARDS... an opportunity to celebrate and communicate about those

teachers who make a difference in your community! These awards will be given for the first time in July of 2009, at the CFMTA Convention in Sackville, New Brunswick.

GO MARITIME IN 2009 will provide another excellent opportunity for us to “get to know our neighbors”! The fine performances, workshops as well as the opportunity to network with colleagues from across Canada is an invaluable experience! I look forward to seeing you there.

In 2009, I encourage you to embrace all of the opportunities we have as CFMTA members to “get to know our neighbors” and be inspired by the communication and services you are privileged to share with 3500 CFMTA members across Canada!

*Peggy Lhoir*  
CFMTA President

## The Canadian Federation of Music Teachers' Associations

“A national association of music instructors whose purpose is to promote and maintain high standards of teaching among our members and to foster excellence in our students.”

But what does being a member of CFMTA really mean?

- Communication with fine colleagues and a pedagogical network across the nation.
- Through provincial representation, local and provincial voices are acknowledged at the national level.
- A unified body to support, promote and mentor music educators and music education at the provincial, national and international level.
- Biannual conventions that create opportunities for learning, inspiration, competitions and fellowship.
- A national magazine published three times per year, including articles, reviews and new developments in our musical landscape.
- Access to national scholarships for students in the areas of performance and composition.
- *Access to national awards for teachers and branches*
- Liability insurance.

As a private music teacher, access to a national organization provides an invaluable opportunity for you to impact, and be impacted by, the rest of the nation.





**Go Maritime in 2009!**

CFMTA—FCAPM CONVENTION

July 8—11, 2009

Mount Allison University  
Sackville, New Brunswick

Join us for professional enrichment  
in a picturesque, small town setting.  
You won't want to miss out!

## Schedule at a Glance

### Tuesday, July 7

CFMTA Executive Meetings,  
Convention Registration  
6:00 p.m. - Board a bus for the  
*LobsterTales* Dinner Cruise in  
Shediac, N.B. This event costs  
\$80 and must be registered for  
separately. It is not included in  
the convention registration.

### Wednesday, July 8

Convention Registration,  
Keynote Address by Dr.  
Edmund Dawe, AGM luncheon  
at noon, workshops and Master  
classes, official rehearsals for  
the CFMTA Piano Competition,  
Artist Concert and reception in  
evening.

### Thursday, July 9

Workshops and Master  
classes, Trade Show,  
Preliminary Round of CFMTA  
Piano Competition.

### Friday, July 10

Workshops and Master  
classes, Trade Show, Final  
Round of CFMTA Piano  
Competition and reception in  
evening.

### Saturday, July 11

Workshops, free afternoon,  
Gala Banquet with  
entertainment at 6 p.m.

For complete convention  
details, down-loadable  
registration forms and  
workshop descriptions,  
please visit the CFMTA  
website at [www.cfmta.org](http://www.cfmta.org)

## Just a few of the exciting Workshops and Master classes available ....

**String Masterclass** with Jasper Wood, Assistant Professor of violin at UBC  
**Piano Masterclass** with Boyanna Toyich, Faculty Member, U of Toronto and RCM  
**Robert Vandall from Alfred Publishing** will present the following three workshops:

*Celebrating Jazzy Styles*

*Developing Lyrical and Virtuosoic Playing*

*The More the Merrier: Preparing Four to Six Hands for One Piano*

**Dr. Terence Dawson, Keyboard Division Coordinator, U of BC**

*Plays Well with Others: Collaborative Piano and the Developing Musician*

**Conservatory Canada's David Story** will present:

*Riffs, Rags and Rhumbas: Intro to Contemporary Idioms Piano Syllabus*

**Frances Balodis, Music for Young Children Founder** will present:

*Fun, Fingers and Facts on Technique for Beginners*

*Clues for Composition*

**Dr. Milton Schlosser, University of Alberta Professor and Pianist**

*Minding Performance: Neuroscience, Digital Cameras, and the Pianist*

**The Royal Conservatory of Music Examinations** will present:

*If it's not classical, it's ...*

*Preparatory A & B - New Beginnings*

**Michel Deschênes, Percussion instructor**

A "hands on" hand-dance workshop

**Carol Irma Mulherin of Broadway Productions** will present:

*Improvisational games to use for singers of all ages*

*Fund Raising for Charities in Your Studio*

**Dr. Erin Kempt, Chiropractor and Active Release Techniques (ART)® Provider**

*Repetitive Strain Disorders—causes and treatment options*

**Lorna Wanzel, NSRMTA President, Teacher and Researcher**

*Research paper on student motivation and retention*

**Elizabeth Wells, Ph.D., Head of Music, Mount Allison University**

*Women's Role in Music History*

**Judith Snowdon, Composer, Teacher and Church Musician**

*Do we need to play what is on the page?*

**Melody Dobson, M.Mus., Teacher**

*Young Voices in Harmony*

**Red Leaf Pianoworks**

*Canadian piano repertoire for solo and ensemble*

**Stephen Runge, Pianist and Assistant Professor at Mount Allison University**

*A Holistic Approach: Using the Whole Body in Piano Playing*

## Artist Concert

### Featuring Jasper Wood and Edmund Dawe

On Wednesday, July 8, the Convention concert agenda will be launched with a dynamic performance featuring Jasper Wood on violin and Edmund Dawe on piano. Both artists have been praised for their technical and artistic interpretations, garnering international acclaim. Their joint collaboration promises to be a most memorable event.



## Keynote Address by Dr. Edmund Dawe

### Beyond the Notes: Preparing for Something Bigger than the Competition

"The things I learned from my experience in music in school are discipline, perseverance, dependability, composure, courage, and pride in results... Not a bad preparation for the workforce!" (Gregory Anrig, President, Educational Testing Services)

"If you can walk, you can dance. If you can talk, you can sing." (Zimbabwe Proverb)

In our rapidly changing and highly competitive world, do we need to revisit our core purposes? We live in a knowledge-based economy and some urban theorists attribute this to the rise of the creative class. For various reasons, creativity is now more widely viewed as a source of competitive advantage. In the context of the modern era, is the role of the music teacher changing? From the child prodigy to the young student for whom every musical aspect seems to be a struggle, is it possible to create an environment where all students experience the incredible power of the art form and its ability to be a life-long source of personal fulfillment?



## Fun Filled Dinner Theatre At Saturday's Gala Banquet

### Impractical Practices

Joel just loves to sing and 6 year old Janey's mother wants her to learn the piano. You can teach them can't you? So what if Joel thinks he knows more than you do (Panzorotti was the best of the three tenors) or if Janey insists on playing *Fur Elise* just after learning where middle C is on the piano (it IS the one all the way at the top, right?). Mom knows you can handle it. She is certain you are going to make her children instant stars.

Join us for this and so much more as we bring you the honest truth about a career in teaching music. It's a

roller coaster world out there and we KNOW you've all had an experience much like this. From the ups, the downs and the in-betweens, let us remind you what our career is all about while making you laugh the night away. Starring Scott & Irma Mulherin of *Broadway Productions* and featuring special guests.



Tickets are included in registration packages. Extra tickets available for \$60.

*Broadway Productions* is a Grand Falls based company that is quickly making a name for itself throughout the Maritimes. The company is best known for their dinner theatres which play annually in Grand Falls and Bathurst as well as for private functions around the province. This year, two of the company's shows will also be produced in Fort McMurray, Alberta. *Broadway Productions* hosts an annual Young Company musical theatre camp each July. The company also has a music school division which teaches over 70 students annually. It is co-owned by husband and wife Scott and Irma Mulherin.

## Convention Travel Discount

A 5% discount on Air Canada flights is available for CFMTA members attending the 2009 Convention by booking through Bill Andrews at *New Wave Travel* or by using this promotion code - VUTYW791 - when booking on line.

## LobsterTales Dinner Cruise

### Plan to arrive in time to join us for a Maritime Special ...

Cruise into complete lobster discovery! Let experienced fishers put you into the action...haul in real lobster traps, learn about the lobster, the fishery, the proper way to cook, observe a cracking demonstration, and finally, savour a freshly cooked mouth-watering lobster dinner on board and our down home Acadian hospitality.

**Book your university accommodations at:  
[www.mta.ca/conference/index.html](http://www.mta.ca/conference/index.html)**





# Registration Form

## GENERAL SCHEDULE

Wednesday, July 8 - Workshops, AGM Luncheon and Artist Concert  
 Thursday, July 9 - Workshops, Trade Show, Piano Competition Preliminaries  
 Friday, July 10 - Workshops, Trade Show, Piano Competition Final Round  
 Saturday, July 11 - Workshops, Free Afternoon, Gala Banquet

Please complete ONE FORM for EACH guest attending the Convention events  
 Please indicate if you are a CFMTA Delegate \_\_\_\_\_

LAST NAME \_\_\_\_\_ FIRST NAME \_\_\_\_\_ M \_\_\_ F \_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ PROVINCE \_\_\_\_\_ POSTAL CODE \_\_\_\_\_  
 TELEPHONE (\_\_\_\_) \_\_\_\_\_ EMAIL \_\_\_\_\_

## CONVENTION REGISTRATION FEES

All fees are indicated in Canadian dollars and include HST

	CFMTA MEMBERS	STUDENT	NON-MEMBER
If paid before <b>March 1, 2009</b>	\$350 _____	\$280 _____	\$400 _____
If paid before <b>April 1, 2009</b>	\$375 _____	\$300 _____	\$425 _____
If paid after <b>April 1, 2009</b>	\$400 _____	\$320 _____	\$450 _____

**CONVENTION REGISTRATION FEES above include all** lectures, workshops, Master classes, recitals, piano competitions, trade show, receptions, coffee breaks, AGM luncheon and Gala banquet. Fees do NOT include the *LobsterTales* Dinner Cruise.

## FEES FOR INDIVIDUAL SESSIONS

Workshops \_\_\_\_\_ sessions @ \$25 = \$ \_\_\_\_\_  
 Artist Concert (J. Wood and E. Dawe) \_\_\_\_\_ \$30 \_\_\_\_\_ \$24 student  
 Piano Competition Preliminary Round \_\_\_\_\_ \$10 \_\_\_\_\_ \$ 8 student  
 Piano Competition Final and Reception \_\_\_\_\_ \$20 \_\_\_\_\_ \$16 student  
 AGM Luncheon \* \_\_\_\_\_ tickets @ \$25 = \$ \_\_\_\_\_  
 Gala Banquet \* \_\_\_\_\_ tickets @ \$60 = \$ \_\_\_\_\_

\*if registering for these events please fill out menu selections on back of this form

## LOBSTER TALES DINNER CRUISE

\_\_\_\_\_ tickets @ \$80 = \$ \_\_\_\_\_  
 This event is NOT included in the Convention Registration Fee. If registering for this event, please fill out menu selection on back of this form. Please note that an additional fuel surcharge, charged by the company, may be applicable to the *LobsterTales* Cruise, if gas prices rise.

## TRANSPORTATION ASSISTANCE

\_\_\_\_\_ Yes, I would like help arranging transportation from the Moncton International Airport, or the Sackville train or bus station. I understand that I am responsible for any costs incurred. I have provided arrival information on back of form.

TOTAL AMOUNT DUE = \$ \_\_\_\_\_

## PLEASE MAKE ALL CHEQUES PAYABLE TO CFMTA CONVENTION 2009

Send to: Catherine Hughes-Seto  
 1200 Woodstock Rd  
 Fredericton, NB E3B 7S1

Do you have questions?

Contact Barbara Long  
 506.375.6752  
 waybar@xplornet.com

PLEASE COMPLETE OTHER SIDE OF FORM





## CFMTA Convention Registration Form - Page 2

### LobsterTales Dinner Cruise - Tuesday, July 7 at 6 p.m.

I would like to bring a guest. Guest's Name: \_\_\_\_\_

\_\_\_\_ Yes, I would like to go on the *LobsterTales* Dinner Cruise in Shediac. I understand that the \$80 charge is an additional expense not included in the Convention registration fee.

Menu choice: \_\_\_\_\_ Lobster \_\_\_\_\_ Steak \_\_\_\_\_ Chicken \_\_\_\_\_ Vegetarian

Please list any food allergies or dietary restrictions that we should be aware of: \_\_\_\_\_

### AGM Luncheon - Wednesday, July 8 at 12 noon

If you plan to attend the 2009 CFMTA Annual General Meeting Luncheon, please fill out:

\_\_\_\_ I would prefer the buffet option

\_\_\_\_ I would prefer a vegetarian option

Please list any food allergies or dietary restrictions that we should be aware of: \_\_\_\_\_

### Gala Banquet - Saturday, July 11 at 6 p.m.

If you plan to attend the 2009 CFMTA Gala Banquet, please fill out:

I would like to bring a guest. Guest's Name: \_\_\_\_\_

\_\_\_\_ I would prefer a vegetarian option

Please list any food allergies or dietary restrictions that we should be aware of: \_\_\_\_\_

### Transportation

Name: \_\_\_\_\_

If you wish help in arranging transportation from the Greater Moncton International Airport, or the Sackville train or bus station, please be accurate with the following information. Incomplete information cannot be added to the list of arrangements. Please note that attendees are responsible for all transportation costs.

<b>ARRIVING:</b>	Date _____	Airline & Flight # _____	Time _____
		Bus _____	Time _____
		Train _____	Time _____
<b>DEPARTING:</b>	Date _____	Airline & Flight # _____	Time _____
		Bus _____	Time _____
		Train _____	Time _____

**ARRIVAL DATE** if coming by car \_\_\_\_\_

**PLEASE NOTE:** In the event of your cancellation, there will be a non-refundable fee of \$50.00.  
 No refunds will be issued after July 1<sup>st</sup> 2009 except in exceptional circumstances.  
 Book your University accommodations and meal plans at [www.mta.ca/conference/index.html](http://www.mta.ca/conference/index.html)





# NATIONAL PIANO COMPETITION REGULATIONS

## REGULATIONS GOVERNING THE CFMTA-FCAPM NATIONAL PIANO COMPETITION SACKVILLE, NB at Mount Allison University, July 9 - 10, 2009

1. THE NATIONAL PIANO COMPETITION IS LIMITED TO COMPETITORS STUDYING AT THE UNDERGRADUATE LEVEL OR LOWER AS OF THE DATE OF APPLICATION.
2. Competitors in the CFMTA National Semi-final competition must present a program consisting of the following:
  - One Canadian Solo Composition
  - One complete solo composition from the Classical or Baroque period.
  - A variety of shorter works to form a well-balanced program.

At the provincial level, it is highly recommended to follow these guidelines. To be eligible for the Marek Jablonski prize, the program must include a work by Chopin. The Chopin winner and the Canadian winner will be decided at the semi-final round. No changes to the repertoire list after May 15, 2009.

3. Three finalists will be selected from the semi-final competition to proceed to the final competition. Each finalist may repeat only ONE selection from the semi-final program. Time limit: minimum 30 minutes, maximum 45 minutes.
4. Competitors must be no more than 24 years of age as of January 1st, 2009. They must be Canadian citizens or landed immigrants. Students under 16 years of age must be accompanied by a chaperone, at the students' expense.
5. COMPETITORS MUST BE STUDENTS OF AN RMT AT THE TIME OF APPLICATION.
6. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor. Each provincial association may choose, by audition or otherwise, ONE competitor who will represent that province.
7. Each provincial association will be responsible for the expense of its competitors' travel, as prorated by CFMTA, to and from Sackville, New Brunswick. Associations are strongly encouraged to solicit corporate sponsorship.
8. Applications must be received by the convenor, Heather Blakley, on or before May 1, 2009. Send applications to: Heather Blakley, 611 Addie Crescent, Saskatoon, SK S7N 3K6 Email: [hblakley@sasktel.net](mailto:hblakley@sasktel.net)

A registration fee of \$100.00, made out to CFMTA, is paid by each province and MUST accompany each application. Late applications will NOT be accepted under any circumstances.





# NATIONAL PIANO COMPETITION APPLICATION FORM

## CFMTA - FCAPM PIANO COMPETITION

Sackville, NB at Mount Allison University July 9 - 10, 2009

1. PROVINCIAL ASSOCIATION \_\_\_\_\_  
 Provincial Representative \_\_\_\_\_  
 Representative's Address \_\_\_\_\_  
 City \_\_\_\_\_ Province \_\_\_\_\_ Postal Code \_\_\_\_\_  
 E-mail \_\_\_\_\_ Telephone \_\_\_\_\_
2. COMPETITOR'S NAME \_\_\_\_\_  
 Competitor's Address \_\_\_\_\_  
 City \_\_\_\_\_ Province \_\_\_\_\_ Postal Code \_\_\_\_\_  
 E-mail \_\_\_\_\_ Telephone \_\_\_\_\_
3. ELIGIBILITY  
 Competitor's age as of January 1st, 2009 \_\_\_\_\_  
 Date of birth: Day \_\_\_\_\_ Month \_\_\_\_\_ Year \_\_\_\_\_  
 Name of Teacher \_\_\_\_\_  
 Teacher's Signature \_\_\_\_\_ RMT Branch \_\_\_\_\_  
 Teacher's Address \_\_\_\_\_  
 City \_\_\_\_\_ Province \_\_\_\_\_ Postal Code \_\_\_\_\_  
 Telephone \_\_\_\_\_ Fax \_\_\_\_\_ E-mail \_\_\_\_\_
4. COMPETITORS MUST BE STUDENTS OF AN RMT AT THE TIME OF APPLICATION.
5. THE PIANO COMPETITION IS LIMITED TO COMPETITORS STUDYING AT THE UNDERGRADUATE LEVEL OR LOWER AS OF THE DATE OF APPLICATION.
6. Please include a typewritten resume of approximately 100-150 words. Please include a 8 1/2 by 11 glossy professional photograph as well as a smaller one for the newsletter.
7. Please include a separate typewritten list of your National Semi-final repertoire and also a list of the National Final repertoire as well as the exact time of each selection. Include all information regarding opus numbers, keys, number of movements, composers' names, etc. It would be helpful to have the repertoire in order of performance. Changes to the repertoire will NOT be accepted after May 15, 2009.
8. Applications must be received by the Convenor on or before May 1, 2009. Late entries will not be accepted under any circumstances. The registration fee of \$100.00, paid by each province and payable to CFMTA, must accompany each application. Please send cheque and application to: Heather Blakley, 611 Addie Crescent, Saskatoon, SK S7N 3K6 e-mail: hblakley@sasktel.net





CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS  
FÉDÉRATION CANADIENNE DES PROFESSEURS DE MUSIQUE

## CFMTA Hugheen Ferguson Distinguished Teacher Awards

The CFMTA is pleased to offer the newly established **Hugheen Ferguson Distinguished Teacher Awards** as a method of honouring deserving members of **Registered Music Teachers' Associations** across Canada.

These awards were created in memory of the late Hugheen Ferguson, whose estate gifted the CFMTA with \$5000.00. Hugheen, CFMTA president from 1997 - 1999, was an extraordinary teacher, administrator and supporter of the Association and the arts throughout her lifetime.

Individuals who have made significant contributions to the art of music and the profession of music teaching will be recognized through the **CFMTA Hugheen Ferguson Distinguished Teacher Awards** for distinguished teaching and/or distinguished service. The following criteria for recommending a teacher are offered as a guideline:

- they have made a significant impact in their community.
- they have demonstrated outstanding service to the organization.
- they have had an exemplary teaching career.

Recipients of these awards will be recognized at the biennial CFMTA National Convention. Each would receive a complimentary ticket to the Gala banquet and an attractive CFMTA Hugheen Ferguson Distinguished Teaching Award certificate. Also, new recipients would be prominently recognized in the Canada Music Week Edition of the Canadian Music Teacher.

### *Designating this award to a colleague is easy!*

Simply send a contribution of \$250.00 along with the completed CFMTA Hugheen Ferguson Distinguished Teacher Awards information sheet (following page). The funds may come from an individual donation, a local branch or the province association. Please note that the distinction may not be established in the contributors' names. This is an honour to be bestowed only by one's peers.

In the event that the recipient is unable to attend the national conference, the certificate will be sent to the distinguished teacher's provincial association, who would then be encouraged to recognize the recipient.

The money will be placed in the CFMTA Scholarship Fund for future national competition prizes.





CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS  
 FÉDÉRATION CANADIENNE DES PROFESSEURS DE MUSIQUE

## CFMTA Hugheen Ferguson Distinguished Teacher Awards

To designate an individual as a CFMTA Distinguished Teacher, complete and return this form, along with a cheque for \$250.00 to:

CFMTA Hugheen Ferguson Distinguished Teacher Awards  
 302 - 550 Berkshire Drive  
 LONDON, ONTARIO, N6J 3S2

### QUESTIONS?

Contact the CFMTA secretary at [bernadette\\_bullock@rogers.com](mailto:bernadette_bullock@rogers.com)

Name of prospective distinguished teacher: \_\_\_\_\_

Address: \_\_\_\_\_

City/Province/Postal code: \_\_\_\_\_

Telephone: \_\_\_\_\_ E-mail: \_\_\_\_\_

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An honorarium will be awarded to each successful composer. The copyright for the composition will be retained by the composer.

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Compositions should be submitted as a PDF file, camera ready. Please include a short composer biography.

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403-246-3269, yehp@shaw.ca

Bill Andrews Canada Music Week Awards

## 2008 winners:

### North Shore Branch, BCRMTA and West Central Branch, SRMTA

#### North Shore Branch

The North Shore Branch of the BCRMTA is very proud to be winner of the Bill Andrews Canada Music Week Awards 2008 in its inaugural year. Speaking on behalf of all the members of the North Shore Branch, Dr. Carolyn R. Conlay, Canada Music Week Coordinator for the North Shore, wishes to thank both Mr. Bill Andrews for his vision and generosity, and the CFMTA for its leadership and support of this initiative to encourage Canada Music Week events.

As in previous years, the North Shore began preparing for Canada Music Week by commissioning a BC composer to write music for our students to premiere at the CMW recital held in November. This year, our guest composer was the JUNO, GENIE and ACTRA award-winning composer Michael Conway Baker.

Much of the credit for the success of our Canada Music Week 2008 must go to the special contributions made by Michael Conway Baker to our events over the past six months. First of all Mr. Baker responded to our commission in

a unique and exciting way. The *Piano Variations, Op. 146* which he wrote for us consisted of an 8-bar theme, followed by five variations of increasing difficulty, culminating in a finale-like variation for piano and clarinet. In this way, six young players ranging from preliminary



From left to right: Quinn R. Macdonald, Joe Sutcliffe, composer Michael Conway Baker, Allison Hamblton, Jack Chen, Sara Hayson, Emily Clarke, Dr. Carolyn Finlay  
CMW Coordinator, North Shore BCRMTA

to advanced levels of accomplishment participated in the premiere of this new work at our Canada Music Week recital.

In the months leading up to our CMW recital on Sunday, November 16<sup>th</sup>,

Mr. Baker met twice with our teachers, once to address the general membership. He also conducted three workshops for students interested in composition, helping them polish their works. Six of this young composers performed their own works at the CMW recital.

Of course, our CMW recital also featured the performance of a wide variety of Canadian compositions. In total, 22 student players performed works by 13 different Canadian composers. The highlight of the afternoon was certainly the appearance of Michael Baker in his *Canticle for an Angel, Op. 104* arranged for piano and cello, with the composer himself at the piano.

Mr. Baker has also generously agreed to repeat the performance of *Canticle for an Angel* at the Canada Music Week Demonstration to be held as part of the North Shore RMT's Showcase Concert at Park Royal on Sunday, December 7<sup>th</sup>. Three of the student composers and eight of the students playing works by Canadian composers will also be performing again at this showcase event.

*continued on following page*

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2008 is the fourth year that the North Shore Branch has followed the format of commissioning works from a guest BC composer, of holding workshops for teachers and student composers with our guest composer, and of organizing our CMW recital program to feature (1) the premiere performance of the commissioned work(s), (2) the performance of works by student composers, and (3) the performance by students of any work by any Canadian composer. Previous CMW guest composers have been David Gordon Duke, Lloyd Burritt, and Joan Hansen.

Thank you to all of the students who performed at our CMW recital 2008 and to all the teachers who prepared their students so well for it. On behalf of myself, the members of the CMW committee, and the general membership of the North Shore Branch, I wish to extend an extra special thank you to Michael Conway Baker whose contributions as composer, clinician, speaker, performer, and mentor to our CMW celebrations were both outstanding and inspiring, and to the CFMTA for their support and encouragement.

*Dr. Carolyn R. Finlay, coordinator  
Canada Music Week*

### West Central Branch

On November 22<sup>nd</sup> (Saint Cecilia Day) SRMTA's West Central Branch, representing students from 25 communities in West Central Saskatchewan, hosted their fourth annual Contemporary Showcase in Rosetown. Janet Gieck was our adjudicator.

*Door prizes were autographed  
copies of the commissioned  
pieces.*

Prior to the Showcase, West Central commissioned Saskatchewan composer and SRMTA member, Janet Gieck to compose two compositions for piano, *Long Weekend* and *Grandmother's Tale*.

During this music filled day, compositions by over thirty composers were performed, with twenty-five students performing pieces by our composer/adjudicator. Janet was inspiring and encouraging to the students in the small master classes they had at the end of each session. The students also received CMW pencils and Certificates of Participation with CMW stickers.

To make this day even more memorable, the students were treated to a "Meet and Greet", allowing the students to meet the composer, get their music autographed, as well as interact with their peers. Group pictures of the students and adjudicator/composer were taken during the "Meet and Greet" sessions.

Students had the opportunity to purchase some of Ms. Gieck's compositions and were inspired by the performances of the day to continue the exploration of this fine music.

Door prizes were autographed copies of the commissioned pieces. We also held a Silent Auction, which went over well with the participants and their families. It truly was a day of celebrating Canadian music, composers and performers. We sincerely thank CFMTA for acknowledging our event with a Bill Andrews Award.

*West Central Branch of the SRMTA*

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## MEMORIAL PEDAGOGY AWARD

CFMTA is pleased to offer a Memorial Pedagogy Award to the candidate who receives the highest mark in the Teacher's Written Examination of either the Royal Conservatory of Music Advanced or Conservatory Canada.

This award has been established to honour 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, CFMTA's first Honorary President from 1975 to 1996.

The applicant must have studied with a current CFMTA/FCAPM teacher and the examination must be from a nationally based teaching institution, which examines in every province (Royal Conservatory of Music / 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 15<sup>th</sup> of the non-convention year, and anyone completing the requirements in the two years prior will be eligible.

Anyone completing the requirements from January 2008 to January 2010 will be eligible to apply.

### CFMTA/ FCAPM MEMORIAL PEDAGOGY AWARD 2010 - APPLICATION FORM

1. APPLICANT'S NAME.....

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#### 2. ELIGIBILITY

Date of Teacher's Written Exam.....

Institution (RCM or CC) .....

Name of Teacher .....

Teacher's Signature.....RMT branch .....

Address ..... City .....

Province .....Postal Code .....

Telephone.....Fax .....

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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 2008 and January 2010. Applications must be received by the Special Projects Convenor (Heather Blakley) on or before February 15, 2010.

Please send the application to:

Heather Blakley, 611 Addie Cres., Saskatoon, SK S7K 3K6

1-306-249-3717 • E-mail: hblakley@sasktel.net



## Prague: The Conservatory of Europe

I would highly recommend going on any trip with Bill Andrews. He used to teach at the Royal Conservatory of Music and University of Toronto. He wrote the harmony, counterpoint and analysis books with Molly Sclater, which many of us use to prepare our more advanced students for theory examinations. He knows a lot about music.

We arrived in Prague, Czech Republic on Wednesday October 15<sup>th</sup> on a lovely mild-fall day. We visited downtown Prague, walked across the historic Charles Bridge, around Wenceslas square of Good King Wenceslas fame and the President's Palace. Visited the beautiful spa resort Karlovy Vary and the famous Moser crystal factory. One of the most moving day trips we made was to Lidice where the entire town was destroyed and its inhabitants killed or sent to concentration camps as an act of revenge by the Nazis because two Czechs assassinated Reinhard Heydrich during the last world war. Heydrich was one of Hitler's SS Leaders.

We visited the silver mining town of Kutina Hora and some wonderful old castles and cathedrals. Bill Andrews certainly knows how to make these



Marjorie Foxall, Bill Andrews, Lorna Wenzel

trips a truly cultural experience. We went to Dvorak Hall and heard the Czech Philharmonic Orchestra perform Beethoven's *Emperor Concerto* with G. Oppitz - piano, and Sibelius' *Symphony No. 1 in E minor*. We saw *Solo for Three*, a ballet danced to the poetry and songs of

Brel, Vysockij and Kryl at the National Theatre. We were entertained at the Estates Theatre with Mozart's opera *The Marriage of Figaro* and at the Prague State Opera house by the Prague State Opera Company performing *Madama Butterfly*. These performances were all exceptional.

Truly, Prague is a magical town. It has been called the Conservatory of Europe and one can see why. They love everything musical.

If you ever get a chance to accompany one of Bill Andrew's group tours, take it, he does a fabulous job. Marjorie and I thoroughly enjoyed ourselves. It was a trip we will never forget. I wish you could have all come with us!!

Lorna Wenzel  
1st delegate for NSRMTA

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## In search of composition resources for young people

### Introduction

What do you do when one of your private music students wants to learn more about composition? He or she has a few years of instrumental instruction, some basic theory and has made up a few simple pieces. You recall your studies in traditional harmony and counterpoint and you know that these subjects are beyond the capacity of the student at this point in his or her studies. Should you wait or is there value in exploring composition now? If you choose to proceed, what resources are available and how could you use them to create a practical composition method for this student?

This paper discusses the value of studying composition, explores various resources for teaching composition, both past and present, and makes some conclusions about what a practical composition method for a young person might be like.

### The Value of Studying Composition

There is value in studying composition even for those who do not aspire to be composers.

Reginald Smith Brindle (1917 – 2003), former Professor of Music at the University of Surrey (London) expressed the view that all musicians could benefit from some study in composition. In the introduction to his book, *Musical Composition* (1986), he states: "...composition is the synthesis of all other musical disciplines – the ultimate unity, and the keystone. It puts together all the theories or techniques that make up the essence of music, its performance, and its study from a historical perspective."<sup>1</sup>

I concur with this view. Composing puts theory into practice and can give the performer (or listener, for that matter) a greater understanding of what's behind the score. There are others that

share this view and firmly believe that composing experience can improve a musician's performance. Margaret Lucy Wilkins, Director of Composition at the University of Huddersfield (United Kingdom) from 1976 to 2003, states in her book, *Creative Music Composition* (2006): "The experience of composing can provide insights into the other fields of musical activity. Performers who have composed can better understand, for example, the limits of musical notation. Their own performance can benefit by assimilating the often improvisatory nature of a work, which otherwise appears to be a fixed entity on a printed page. The ability to make an imaginative leap into the mind of other composers (because of the experience of having composed) can produce a stunning performance."<sup>2</sup>

In a recent article in *The Guardian*, Stephen Hough, composer, pianist and conductor states: "Writing and performing music once went hand in hand. If we want to be better musicians, we need to revive the lost art of composition... to be totally divorced from the act of creation risks making us neighbors rather than relatives to the works we play."<sup>3</sup>

The value of composing is not limited to those pursuing a professional music career. Pedagogues are encouraging composition, even for the youngest students. Several modern piano methods include short, simple composition activities in the earliest books. The activities not only promote creativity, they reinforce and expand young students' music vocabulary and help them develop skills that will be useful in their later theory studies such as formal analysis, melody writing, and harmonization.

In Frances Clark's, *The Music Tree, Time to Begin*, piano students may write pieces using limited pitch sets, particular intervals, and/or specific rhythm patterns. Imaginative titles are provided

for inspiration. Part I encourages improvisation and invites students to complete a titled piece that has been started for them. Students are also introduced to form with letters (A B, A B A, etc.). In level 1A of Alberg, Kolar and Mrozinski's *Celebrate Piano!* students are instructed to "draw" their piece incorporating limited pitch sets, particular rhythms, dynamics and articulations. In 1B, students use traditional notation to complete or answer a phrase. Faber and Faber's *Piano Adventures Theory Level 1* includes simple harmonization with I and V7 chords. In Levels 2A and 2B, they complete a piece (some notes provided) by selecting pitches for a given rhythm. Level 2B introduces musical form using letters. The subsequent levels introduce rhythm and words and accompaniment patterns.

Students of Frances Balodis' *Music for Young Children* program can explore composition at a very young age. Thousands of students submit their own compositions to Balodis' annual composition festival. Based on my experience, this festival is one of the highlights of the year for some students.

There are several Canadian organizations that encourage young amateurs to compose. The Canadian Federation of Music Teachers' Associations (CFMTA) holds an annual Canada Music Week Music Writing Competition. The competition is open to students of all ages who are studying with registered music teachers. There are also a number of local music festivals and competitions in Canada aimed at young students that include composition as well as performance in their programs (i.e., Victoria Piano Summer School's Jean Coulthart Composing Competition, Burnaby Car Festival, CDMF (Coquitlam), Saskatoon Music Festival, Kiwanis Music Festival (Ottawa) to name a few.) A student who pursues advanced studies or a professional career in composition



has numerous opportunities for awards. In Canada, examples of organizations that encourage aspiring composers through awards and commissions include the Canada Music Centre (CMC), The Society of Composers, Authors and Music Publishers of Canada (SOCAN), the Canadian Broadcasting Corporation (CBC), and the National Arts Centre (NAC).

Interest in music composition is growing in some public schools. The BC Ministry of Education introduced Music Composition and Technology 11 and 12 courses into their curriculum in 1999. These courses expose students to a variety of sound generation and manipulation equipment giving them exposure to electronics that would not typically be available in private music studios. Students do not require a music background to take the first class and enrollment in these classes increased nearly fourfold in its first four years with growth of at least 30% each year. The percentage of students who took the grade 11 course and chose to go on take the grade 12 course also increased over this period.<sup>4</sup>

For the young person who has an interest in composing, it can be a creative outlet and a source of enjoyment. For those who continue with their music studies through the intermediate levels and beyond, it can assist in preparing them for the more advanced theory studies and help them to become better musicians.

### The Evolution of Composition and Composition Resources

Prior to the 11<sup>th</sup> century, music was passed along orally. Texts were written down but melodies existed primarily in the memories of the performers. The evolution of neumes, marks above the text indicating the direction of the melody, helped somewhat but there was no indication of starting pitch. Guido d'Arezzo, an 11<sup>th</sup> century monk, solved this problem by introducing horizontal lines for specific pitches. These lines

evolved into the modern-day staff or stave.

Howard Goodall, author of *Big Bangs: The Story of Five Musical Discoveries that Changed Musical History (2000)*, describes Guido's invention as the one that "...paved the way for the emergence of a new, distinct species of musician: *composers*."<sup>5</sup> In his book, he discusses how notation facilitated a shift of responsibility for the creation of music "from performers to thinkers"<sup>6</sup> and how, with notation, the level of sophistication of the music could go beyond one's ability to improvise and to remember. Longer, more complex pieces of music could be written.

Johann Joseph Fux (1660 – 1741) is credited with the first important book on composition. Haydn, Mozart and Beethoven studied his *Gradus ad Parnassum (1725)* and many others have praised it including J.S. Bach and, more recently, Paul Hindemith in his 1942 publication, *The Craft of Musical Composition, Book 1. The Study of Counterpoint* from Fux's *Gradus* is a step-by-step approach to writing counterpoint in two, three and four parts. His approach, which is known as 'species counterpoint' begins with writing one note against one, then two or three, then four, then including suspensions and finally free counterpoint. Even though Fux was skilled in the composition techniques of his day, he chose to focus his approach on the vocal style of Palestrina. Although Fux's methods have been criticized by some over the years primarily because his approach is strict rather than encouraging free counterpoint at the outset, *The Study of Counterpoint* has proven itself as a valuable counterpoint resource. The use of Fux's *Gradus* to study counterpoint has been traced through Haydn, Mozart, Beethoven, Schubert, Bruckner, Brahms, Richard Strauss, and Paul Hindemith. The *Study of Counterpoint* is still widely available today and Fux's methods are quoted in more modern publications such as Robert Gauldin's *A Practical Approach to*

*Sixteenth-Century Counterpoint (1985)* and Knud Jeppesen's *Counterpoint (1992, originally published 1939)*.

Fux's methods have been adapted for the tonal context in textbooks such as Kent Kennan's *Counterpoint* (originally published 1959) and Felix Salzer and Carl Schachter's *Counterpoint in Composition (1969)*. Paul Hindemith's *The Craft of Musical Composition (1939 – 1942)* brings some of Fux's *Gradus* into a twentieth-century context using all twelve tones as resources in writing melody and counterpoint.

Prior to Fux's *Gradus*, composition was primarily taught by passing techniques directly from teacher to student in much the same way that trades or crafts were taught. A dedicated student also learned by studying the works of the masters. For example, J.S. Bach and Handel absorbed techniques and styles from other master European composers by arranging and copying their scores.

Analysis of the works of master com-



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posers and using their works as models continues to be an important part of learning how to compose. The Royal Conservatory of Music's (RCM's) ARCT in Composition and Theory program includes examinations in model-based composition in which students imitate the style of the masters from the Renaissance to the present. The University of British Columbia offers a fourth year course in model-based composition course which students can repeat for credit using different style periods.

Harmony did not become a "separate field" of study until the early nineteenth century although research and practice on the subject dates back at least two centuries. Jean-Philippe Rameau published his *Traite de l'harmonie (Treatise on Harmony)* in 1722.<sup>8</sup> By the late nineteenth century, there were numerous Harmony texts. Ebenezer Prout's preface to the first edition of his 1889 *Harmony treatise* begins with the statement: "So large a number of works on Harmony already exists that the publication of a new treatise on the subject seems to call for explanation, if not, for apology."<sup>9</sup>

By the twentieth century, harmony, counterpoint and analysis became a standard part of a musical education. Nadia Boulanger, one of the most renowned composition teachers of the early twentieth century, included traditional harmony, species counterpoint, and analysis in her teaching.<sup>10</sup> These areas of study are still standard today in many conservatory and university music programs. Voice and instrumental students taking advanced examinations through conservatory programs must complete study in harmony, counterpoint and analysis as well as rudiments and history to receive their practical examination certificate. These subjects are often prerequisites for university and college programs.

For students studying these subjects, there is a wealth of resources. A comprehensive list of resources can be found in the RCM's Theory Syllabus 2002. Some of the texts suitable for advanced-level study include:

#### Harmony

- Aldwell and Schachter's *Harmony and Voice Leading* (1989, originally published 1978)
- Kostka and Payne's *Tonal Harmony* (2003, originally published 1984)

#### Counterpoint

- Kent Kennan's *Counterpoint: Based on 18th Century Practice* (1999; originally published 1959.)
- Walter Piston's *Counterpoint* (1947)

#### Analysis

- Ellis B. Kohs' *Musical Form – Studies in Analysis and Synthesis* (1976; originally published 1873)
- Douglass M. Green's *Form in Tonal Music* (1979; originally published 1965) coupled with Charles Burkhart's *Anthology for Musical Analysis* (2003, originally published 1964).

For advanced students who want to narrow their focus further, there are more specialized resources such as texts on complex techniques or large forms (i.e., fugal writing or sonata form), the style of a particular composer or period (i.e., J.S. Bach, or the Classical Style of Mozart, Haydn and Beethoven). Examples include:

- Thomas Benjamin's *Counterpoint in the Style of J.S. Bach* (1986)
- George Oldroyd's *The Technique and Spirit of Fugue* (1986; originally published 1948)

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- Nicholas Cook's *Analysis through Composition: Principles of Classical Style* (1999)

Orchestration developed as an independent area of study in the 19<sup>th</sup> century as the size of orchestras and sophistication of orchestral works increased. Berlioz and Rimsky-Korsakov both wrote books on orchestration. Orchestration texts typically begin with a discussion of instruments and their characteristics



(instrumentation) and proceed to orchestral scoring. Some recent examples include:

- Samuel Adler's *The Study of Orchestration* (2001; originally published 1982)
- Kent Kennan's *The Technique of Orchestration* (2002; originally published 1952)

The twentieth century produced a wealth of new compositional styles and techniques. The departure from tonality, advances in technology and influences of other cultures brought new harmonic, melodic and rhythmic resources and new timbres. Today, rudiments courses typically introduce not only the major and minor scales as harmonic and melodic resources but also whole tone, pentatonic, chromatic, modal and even blues scales. Many universities offer courses in serial techniques, electro-acoustic music, world music, and jazz, for example. Consequently, we have many textbooks on these specific topics as well as contemporary instrumental techniques, and twentieth century harmony and counterpoint.

## Introductory Composition Books

### Textbooks

A number of textbooks have been written specifically for introducing composition to the student at the secondary, college or university level. Descriptions of a selection of these textbooks follow.

Schoenberg's *Fundamentals of Musical Composition* (1937–1948, published 1967) is aimed at undergraduate university students. It covers composition in the tonal era with most examples from the Classical and Romantic periods. It begins with construction of themes – the phrase, the motive, building phrases, constructing themes, accompaniments, character and mood, vocal and instrumental melody; followed up with advice for self-criticism – then proceeds to small forms – including ternary form, theme and variations – then finally large

forms – including rondo and sonata. This book is essentially an introduction to tonal music composition.

In the preface to Stefan Kostka's *Materials and Techniques of Twentieth-Century Music* (1999), he states that the book addresses the need for a general book on composition techniques beyond the tonal era. The book is intended for the general music student at the college level. He presents twentieth-century techniques in approximate chronological order with exercises in analysis and composition at the end of each chapter where appropriate. This book is essentially an introduction to twentieth-century music composition. A newer edition of this book was published in 2005.

Smith Brindle's *Musical Composition* (1986) includes techniques from the Baroque era to the present. It was written for first or second-year university or independent study and assumes the student has some background in traditional harmony. The book addresses some basic concepts first including form, melody, rhythm, harmony, and counterpoint. Later, he addresses vocal and choral writing and accompaniments. He discusses some twentieth century techniques (Serialism and indeterminacy are covered in some detail) and even touches on film and television music, jazz and pop. He includes musical examples from the standard repertory throughout. Recommended exercises are at the back of the book.

William Russo's *Composing Music: A New Approach* (1980) was written for first-year college or self study and assumes only rudimentary background. Newly composed examples and practical exercises are integrated throughout the book. Students start composing in the first chapter with cells or rows of 4 or 5 notes. The book covers non-traditional chord progressions, diatonic, modal, pentatonic, blues, and invented scales, motives and manipulation, ostinatos, accompaniments, and setting words to

music. He includes techniques from the modal era (isorhythm, isomelody, and organum) as well as modern techniques (serialism, graphic scores, minimalism). He also includes a chapter on pop and jazz music and its juxtaposition with art music.

Margaret Lucy Wilkins' *Creative Music Composition* (2006) covers styles and techniques and rhythmic, harmonic and melodic resources of the near past and present. She includes a discussion of both traditional and invented forms, uses many examples from the modern repertory, and dedicates a chapter to technical exercises. Also included are an overview of instrument characteristics, and suggestions for writing for solos, ensembles and voices. She also covers some topics of great interest to the aspiring composer – educational organizations, career opportunities, stimulating the imagination, score preparation, and seeking performance opportunities.

*Music Composition Toolbox* (2007) by Matthew Hindson, Damian Barbeler and Diana Blom, composers and educators from Australia and New Zealand, is designed for secondary school and early university study. It covers some traditional topics (motive development, melodic elaboration and reduction, and ostinatos), some materials and techniques dating back to the modal era (church modes, isorhythm, isomelody (referred to as isomelos, and borrowing) and many contemporary techniques (invented modes, limited pitch and interval sets, chord manipulation, aleatory music, indeterminacy, extended instrumental techniques). Generation of rhythm is covered in a variety of ways (additive rhythm, speech rhythm, polyrhythm and phase shifting). There are many practical exercises and examples throughout the book. Most examples are Australian. An accompanying CD contains recordings of most of the examples. Appendices include a glossary of contemporary symbols, terms and techniques, instrument ranges, and score presentation techniques.



### Elementary Books

There are a few composition books aimed at younger students. Frances Balodis' *Young Composer's Notebook* (2001) is a three-volume set of books aimed at young students approximately age 6 and up. In the first volume, the student is introduced to the motive, repetition, sequence and retrograde. Volume 2 adds inversion, rhythmic shift, fragmentation and includes some simple analysis. Volume 3 adds augmentation, diminution, question and answer, and covers creating a motive by aleatory means and with a tone row. The series of books provides a visual representation of motive manipulation and includes games so it is very appropriate for a young student. Rhythm is addressed in the context of motive manipulation (rhythmic shift, augmentation and manipulation). Most of the examples are drawn from the standard repertory. The exercises are few and brief but the student is invited to compose a piece at the end of each book. Each volume can easily be completed in a few weeks as part of a private lesson or group class.

Lee Evans' *Learn to Compose and Notate Music at the Keyboard: Beginning Level* (1987) contains 20 lessons and similarly includes repetition, sequence, retrograde, inversion in this first book but without the pictures. The second book, *Composing at the Piano: Early Intermediate Level* adds ostinato, pedal point, altered form of sequence (changing rhythms or intervals), and 12-bar blues in 13 lessons. The books include many exercises constructed from newly composed material. They could be appropriate for all but the very young student (approximately age 9 and up).

### Summary of Introductory Composition Books

The wide variety of content in the textbooks aimed at secondary, college and university-level reflects the variety of opinions and approaches of the composer-teachers who wrote them. For example, they do not agree on whether tonal harmony should be studied before

contemporary music. Even though Schoenberg was a pioneer of 20th century atonal music and went to great lengths to organize atonal compositions to arrive at his twelve-tone method, his book focuses on classical and romantic forms. Gerald Strang, editor, states in his preface to Schoenberg's book: "Schoenberg was convinced that the student of composition must master thoroughly the traditional techniques and organizational methods, and possess a wide and intimate knowledge of musical literature if he wishes to solve the more difficult problems of contemporary music."<sup>11</sup> Both Schoenberg and Brindle recommend traditional harmony as a prerequisite to the study of composition in general.

Wilkins has a very different view: "... mastering all aspects of tonality is such a lengthy process that, with the passage of the centuries and the ever-increasing wealth of knowledge, students are in danger of never arriving at the music of their own time. So, to concentrate on the study of contemporary music, with occasional glances back to some interesting ideas from the past, seems a good way for young composers to develop their own techniques and knowledge of the context in which they will operate."<sup>12</sup> Hindson and Russo adopt this approach in their books.

The inconsistency in the approaches to introducing composition is present even within Canadian universities and colleges. Some offer an introductory composition course in the first year (i.e., Simon Fraser University, University of British Columbia, and University of Toronto). Others have general studies for all music students in Rudiments, Harmony, Counterpoint and Analysis in the first year with the students specializing in the second year (i.e., University of Victoria and McGill University.) We can conclude that there is no single standard way to introduce composition.

Orchestration, conventional harmony and counterpoint are discussed in some

of the books but are not covered in any depth. Russo addresses counterpoint but in a modern context rather than the 18<sup>th</sup> century.

Of the textbooks aimed at secondary, college or university level, Russo's and Hindson's books could be appropriate for a younger student (approximately age 13 and up) with basic skills while the others are more suitable for post-secondary study. Both books adopt a workbook format much like some of the popular modern rudiments books, integrating instructional material with examples and exercises. Russo's examples are appropriate for a student studying an instrument at the intermediate level.



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Hindson's examples are more complex. Neither require conventional harmony and voice leading as a prerequisite as both abandon conventional chord progressions altogether.

For an even younger student, the elementary books cover some of the basics of rhythm and melody quite well. They even introduce some contemporary techniques. I have used both of them successfully in my studio. Balodis' books are appropriate for students ages 6 and up and Evans' for ages 9 and up.

### Composition and Computer Technology

A number of computer-based products have been developed recently to aid in teaching composition in the classroom environment.

Tom Snyder Productions' *Juilliard Music Adventure* (1995), co-developed with the Juilliard Music School and published by Theatrix, is a computer game which allows Grade 4 - 12 students to learn about and create music while they play the game. The game is set in a castle. Students are awarded keys when they complete musical tasks involving pitch, melody, sequence, intervals, rhythm, mood, and form. The object is to free the queen who has been locked away by the evil gnome, "Noise." There are no prerequisites as the game uses graphics rather than standard notation to manipulate music.

American composer, Morton Subotnick, born 1933 and credited with the first electronic composition commissioned for a record (*Silver Apples of the Moon*, 1967) has produced composition software for young people. *Making Music* for ages 5 and up is a program that provides the student with a sketchpad, a paintbrush and a palette of colours representing different instruments. Students paint melodies based on major, minor, pentatonic or invented scales and can apply various transformations such as sequence, inversion, and retrograde. *Making More Music* for ages 8 and up

introduces traditional notation and composition style. Students can develop rhythms while experimenting with percussion instruments, learn about theme and variations, and create and print entire original compositions.

Sibelius Software, founded in 1993 by Jonathan and Ben Finn, has recently produced a number of educational products for young people. *Sibelius O-Generator* for intermediate to secondary level is a software program that uses concentric circles to represent a measure of music. Each circle is a voice or instrument part. Students can choose how each voice or instrument participates in each beat. Students learn rhythm, melody, harmony, arranging and contemporary styles ranging from rock and pop to world music without the need to be familiar with standard music notation. *Groovy Music* is a series of three software programs - *Shapes* for ages 5 to 7, *Jungle* for ages 7 to 9 and *City* for ages 9 to 11 - designed to teach sound basics, pitch, rhythm, major and minor scales and composition using animation. Students can view standard notation behind the pictures and are introduced to music notation and terminology gradually as they progress. *Jungle* was released in 2006. *City*, scheduled for release in 2007, teaches question and answer phrases and the blues scale.

*Sibelius Compass* (2004) is a sophisticated software composition tool for use at the secondary to university level. It is appropriate for the beginner or more advanced music student. Students choose from a number of pathways (music styles) from classical to modern to learn about and create entire compositions. Compositions are created using a sequencer and a library of pitch shapes, chord progressions, scales, rhythms, and timbres. Parts of the composition may also be input from an external source such as a midi keyboard. Students can hear the composition come together as they write it and the result can be exported to a notation package to produce a score.

### Summary of Composition Software

The composition software packages typically provide a library of musical elements from which the composer can build a composition. This may seem more like borrowing (or even stealing) than composing but realistically, many new compositions are born from old ones we remember imperfectly and for those of us that improvise, we tend to reproduce patterns we have played before. The more sophisticated packages (*Sibelius Compass*, for example) also allow the composer to input directly through an electronic keyboard.

These packages allow the student composer to compose pieces beyond their playing capabilities, to incorporate a variety of sounds, and to focus on creating rather than notating music. Some even address musical style (e.g. *Making More Music*, *Sibelius Compass*). Although these products have been designed with the classroom environment in mind, it would be possible to use them for group instruction in the private studio environ-

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ment. I even expect a conscientious young person with computer experience would have little trouble experimenting with some of these products on his or her own. A possible disadvantage for the private music student is that some of the packages are written for those with little or no music background so they may not take full advantage of the skills the private student has already developed.

### Notation Software

A student needs not purchase composition software to reap some of the benefits computers can provide. For the student who is serious about composing, notation software makes producing a score easy. Not only can a composer produce a professional-looking printed score but he or she can also hear the composition performed electronically.

Using technology eliminates some of the difficulties that music notation can present and has the advantage that the student can immediately hear what he or she creates. Legibility can be an issue with scores produced by young people. Even for an accomplished musician, sight-reading a score created by a young student (and even some older ones) can be a challenge. Students don't often write what they intend. The computer will play exactly what they write without making any assumptions about what they meant so inconsistencies can be identified immediately.

The vocabulary of music is huge. We can't possibly remember all the details of correct notation all of the time. Notation software can help with questions like: What does that sign that pairs up with D.S. al Fine look like again? Where do those sharps go in the staff with a tenor clef?

Some may argue that notation software will inhibit learning proper music notation. I think you still need to understand the notation well to use the packages effectively and any student who contin-

ues his or her music studies will have many opportunities to write notation. Writing a complex score by hand can be a long and painful task. Using notation software requires much less time to notate and gives us more time to create.

### Conclusions

For the teacher who wants to begin experimenting with composition, the elementary books (Balodis' and Evans') are a good start. For a more comprehensive approach, Russo's or Hindson's books cover a wider range of composition concepts. The workbook format of all of these books is very practical for the private lesson. For group classes in the private studio where technology is feasible, one or more of the age-appropriate composition packages would be an asset. Notation software is a valuable tool for the student composer independent of the other resources.

For the teacher who has some composition experience and wants to compile his or her own set of exercises for the young student or to supplement some of the materials already mentioned, supplementary composition exercises posted on my web site ([www.richertmusic.com](http://www.richertmusic.com)) may be useful.

For the teacher who chooses not to address composition in the private studio, there are still some ways to help. In interviews on the Arts Alive web site, renowned composers provide advice to students who want to compose. The most common words of advice are to learn one or more instruments and to gain exposure to a wide variety of music. Based on this advice, encouraging the student to continue to study his or her instrument, exposing him or her to a wide variety of repertory, and facilitating attendance at concerts can be steps in the right direction.

Theresa Richert

Theresa Richert holds ARCT diplomas in Composition & Theory, Piano Teaching, and Piano Performance. She is an active composer and teacher and is currently the president of the BCRMTA Coquitlam - Maple Ridge Branch. For sources of composition materials, supplementary composition exercises and a full bibliography of this article, visit [www.richertmusic.com](http://www.richertmusic.com).

<sup>1</sup> Reginald Smith Brindle, *Musical Composition*, p. 2

<sup>2</sup> Margaret Lucy Wilkins, *Creative Music Composition*, p. 8

<sup>3</sup> Hough, Stephen. *The Guardian*, March 2, 2007

<sup>4</sup> Derived from data provided by the BC Ministry of Education

<sup>5</sup> Goodall, Howard. *Big Bangs: The Story of Five Musical Discoveries that Changed Musical History*, p.35.

<sup>6</sup> *Ibid*, p.36

<sup>7</sup> Paul Hindemith, *The Craft of Musical Composition, Book 1: Theory*, p.5

<sup>8</sup> Grout and Palisca, *A History of Western Music*, p.381

<sup>9</sup> Ebenezer Prout, *Harmony - It's Theory and Practice*, p.iii

<sup>10</sup> Wikipedia, Nadia Boulanger - Biography

<sup>11</sup> Gerald Strang, Arnold Schoenberg. *Fundamentals of Musical Composition*, p. xiv

<sup>12</sup> Wilkins, *Creative Music Composition*, p. 5





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## IN LOVING MEMORY

Peter Turner:

An example of what a teacher and mentor should be



The passing of our friend and respected colleague, Peter Turner, on Saturday, November 1, 2008, saddened the music community of Calgary.

Peter studied extensively in England. His teachers included Lance Dossor and the distinguished pianist and scholar, Denis Matthews. He was the recipient of many scholarships and awards.

His students past and present have also enjoyed success at local, provincial and national levels. He was a senior examiner for the Royal Conservatory of Music and adjudicated extensively across Canada.

Peter was also the beloved organist for Riverview United Church (Living Spirit) from 1965 to 1980.

At the celebration of his life November 19, 2008, Peter's former student and Honens Laureate in 2000, Katherine Chi, performed a Schubert *Impromptu*. This was an exquisite tribute.

Dan Morin warmed our hearts with his

thoughtful eulogy. Dan has given his permission to print the words, which we in attendance found very comforting.

Mr. Turner will be fondly remembered and greatly missed.

*Dorothea Johanson  
Past President, ARMTA*

**Eulogy**

I was introduced to Mr. Turner when I was about 13 years old.

It is NOT completely ACCURATE to say I was INTRODUCED to Mr. Turner but instead I "auditioned" to see if I was good enough to get into his class of students. I had received some high marks in recent piano exams. He heard me play and decided he would accept the challenge of being my teacher. I was told I would need to work very hard and pay close attention to everything he asked me to do.

I don't remember being the type of student that worked very hard, my schoolwork came easy to me and as a result I never really developed good study habits. But, when I began to study with Mr. Turner, his way of doing things and saying things motivated me to practice. He always got me excited about the pieces I was learning and somehow he caused me to achieve more than I was normally capable of. Mr. Turner had a way of making everything seem so important. When he would talk about the composers or the music he was so passionate, I always left my lesson feeling very strongly that I must accomplish the goals he had laid out for me.

I was always made to feel that I was his most important student.

As a teenager, I grew up on a small

farm just outside of Calgary. We had some horses, some cows and a few chickens. Each week when it was my day for piano lessons, my mother would send me into town to see Mr. Turner with a dozen eggs. When I arrived at the lesson, he would open the carton and get so excited about these eggs: "The shells are so thick and the yolks are bright orange and have so much flavor, not like those eggs you buy at Safeway!" Some weeks, when I hadn't spent as much time at the piano as I should have, my mother would send me to my lesson with two dozen eggs.

When I was about 19 years old, I decided I wanted to be a piano teacher and Mr. Turner actually tried to talk me out of this.

I didn't listen.

A meeting was organized and Mr. Turner came out to the farm and along with my parents we all discussed this idea of me becoming a piano teacher. I really didn't see what all the fuss was about; I was going to be a great teacher, I was after all, his most important student.

When a few years had passed, I was entering my own students into exams and competitions. Following his example, I worked very hard with my students. I often noticed when I was teaching, I would open my mouth to speak, to tell my student what to do and it was Mr. Turner's words that would come out.

He was a great example of what a teacher should be and also a great mentor. He was always guiding me as to how I should teach and what I should teach. I was always trying to achieve a standard that was set for me by Mr. Turner, trying to have my students sound as good as his students.



Even during these years, as he helped me become a teacher, I was always made to feel that I was his most important student.

When I was married and had a family Mr. Turner was always known to my kids as Uncle Peter and he took great pride in being the Godfather to my daughter Carmen. He helped to choose Elizabeth as her middle name. Our relationship was close and he often told me he thought of me as a son. There is no doubt he had a great influence on my career and me. I was always made to feel that I was his most important student.

About a year ago, Mr. Turner called me and with a sense of urgency told me to come over for a visit and some coffee, right away. When I arrived at his house he informed me that he had cancer. The doctors had told him he only had a few months to live. He told me he wasn't ready to die. He had students to teach and they were all very important to him.

We went together to the Tom Baker Clinic and started all the preliminary steps to understanding this disease and what could be done about it. The odds for success were very slim. Despite everything seeming so grim, Mr. Turner wanted to live, he had students he was working with, they were all very important and he could not at this time, give up his teaching.

Mr. Turner always demanded his students follow his teaching very precisely. When his students were faced with the challenge of an exam or a competition, he expected they follow his instruction in an exact manner. What impressed me about Mr. Turner during his illness was that he followed the instructions of the doctors down to the finest detail. This approach to his illness was unrelenting. In a strange way it made Mr. Turner very real to me. When it was his turn to be told what to do, Mr. Turner demonstrated that he would follow instructions. There was no room for

compromise.

No matter how difficult things became, Mr. Turner amazed me with his good manners and consideration. In the hospitals when he was talking with the nurses and doctors, he would always say, "Thank you very much" and "could you please" and "if it's not too much trouble." Mr. Turner endured 4 different surgeries. He wanted so much to live and continue teaching. This fight made me realize that all of his students were so important to him.

When I would sit near his bed, the nurses and doctors often asked me if I was family. Mr. Turner had instructed me to introduce myself as his nephew and so in the hospitals I was known as his nephew. The nurses would often ask me if there was any other family beside myself, and mistakenly I would say "No, just me"

You see... When I went to study with Mr. Turner, he was already well known in the city. I was 13 at the time. I now have grand children. A lifetime has passed and during all that time Mr. Turner has had so many students, and his reason for success with these students over so many years is because he genuinely cared for each and every one of them. I was always made to feel as if I was his most important student, but you see, we were all made to feel so important. I can assure you this was not a "trick" that Mr. Turner played so his students would work harder. It was a true and genuine emotion. We were all his family.

It boggles the mind to try and remember all of his students. Many of these students have gone on to become piano teachers or performers. Of course many students have gone on to establish themselves in different professions but I am quite certain all of his students carry a strong influence from the time they spent studying with Mr. Turner. These students were his children, this was his

family. They were all so important to him.

Near the end, Mr. Turner understood that he would lose his battle with cancer. It was a courageous and hard fought battle and when he understood the end was near he said to me "Does this mean I will never teach again?" He was very disappointed.

I reminded Mr. Turner that he had lived a long life. Up until the time of his cancer, Mr. Turner had no health problems, no heart disease, no diabetes, and no arthritis. I reminded him that he had a long and successful career. His work had touched on so many families. I reminded him that it was all of his students that were a part of his legacy. I reminded him that so many teachers, in this city and across the country had been influenced by his example. He had every reason to hold his head high for a life well lived.

Mr. Turner told me that he believed when he died that he would join his parents and his brothers. He told me he believed they would be sitting around a table waiting for him and that his parents and his brothers would help him move onto the next level as his spirit took on a new form.

I believe that Mr. Turner has moved on to be with his parents and brothers. I believe that now he is at peace.

Eventually, each one of us will also have to move on, and when you do, the people who care for you will be there, waiting, sitting around a table, ready to help you.

If you were his friend or his student Mr. Turner will be one of those people, waiting to help you. You can believe he genuinely cared for you and when the time is right, your paths will cross again.

*WE were all so very important to him.*

*Dan Morin*



## Provincial By-laws can be changed

The NSRMTA received its original By-Laws in 1941 as an Act that was passed by our provincial legislature and any changes that we might want to make to those By-Laws, could only be made as a result of another Act being passed. The NSRMTA found this most inconvenient and on May 22<sup>nd</sup>, 1998 this changed. We drafted up new By-Laws allowing changes to be made to our By-Laws by the "Council of the Association and confirmed by a general meeting of the Association or a general meeting of the Association."

Marjorie Foxall, President at the time and myself as Vice President, wrote up new By-Laws in conjunction with one of our RMTs who also happened to be a lawyer. She donated her time to the NSRMTA and subsequently, after having the approval of the members of the NSRMTA, I took the revised By-Laws to my local MLA, he submitted these to the legislative process and after three

readings a new Act was passed allowing us to make changes to our By-Laws without having to submit any future changes to our legislature.

*The time spent was well worth it  
and has made things much easier  
for our Association*

This whole process probably took us about two years, if one included the time it took for the new Act to pass. The time spent was well worth it and has made things much easier for our Association.

I would like to encourage other provincial associations to consider doing the same thing. You may also have a member who is a lawyer who could help you with the wording of the new By-Laws,

or a member whose spouse is a lawyer who would be happy to assist.

The whole process did take some time and organization but it didn't cost our association anything financially, thanks to a member who was willing to give her time and legal advise. Our new By-Laws are posted on our NSRMTA web page and have subsequently been revised again as recently as 2007 without the need of going through the provincial legislature. You may feel intimidated by the thought of making such a change to your By-Laws, but in fact in our situation it was not as daunting as we thought it might be.

*Lorna Wanzel  
1st Delegate & President, NSRMTA*



## PROFESSIONAL DEVELOPMENT AND RESEARCH COMMITTEE

At the Executive Meeting held in Toronto on Thursday March 22<sup>nd</sup>, 2007 the decision was made to form a new Professional Development and Research Committee.

This Committee is in its early stages and we would like to hear from as many members as possible with regard to what you think the CFMTA could do to help facilitate professional development and assist in teacher/researcher projects across the nation.

Please contact Lorna Wanzel, Chair of the Committee either by e-mail or snail mail with your ideas.  
lwanzel@hfx.castlink.ca • 6158 Lawrence Street, Halifax, Nova Scotia, B3L 1J6. • Phone 902-423-8908.

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*Ideas you would like to contribute for consideration by the Professional Development and Research Committee (PDRC)*

\_\_\_\_\_

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## FROM THE PROVINCES

## Canada Music Week: Celebration of our heritage from coast to coast

## BRITISH COLUMBIA

Exciting Canada Music Week events were held throughout the Province of B.C. this year. Students and audience members were introduced to a wide variety of Canadian composers and their compositions at many recitals held in November. Some branches of the BCRMTA chose Nov. 22<sup>nd</sup> for their events to commemorate Saint Cecilia, the patron Saint of music.

Many of the BCRMTA branches annually celebrate CMW and have been doing so for well over ten years. The Cariboo branch held a student recital with piano students and nine vocal students.

A recital of Canadian compositions was also held in the South Okanagan. This concert included a variety of instruments: recorder, accordion, violin, guitar, a Piano Duet, and Piano Solos. How wonderful to hear compositions by Canadian composers for such a variety of instruments!

On Northern Vancouver Island the North Island Branch celebrated CMW with a concert of Canadian compositions preceded with the singing of O Canada. Nowhere else in Canada will you find our National Anthem sung with such enthusiasm than in a room full of musicians! Short biographies were read about each composer and a map of Canada was on display where "post - its" of composers were placed in the Province of their birth or the Province where they reside. Some audience members were very interested in the map because they were becoming Canadian Citizens a few days after the recital. Student Liana Kelly performed a special presentation of her own composition "A Quiet Conversation of the Mind." A performance of "Shallows" by composer Robert Benedict was presented by Megan Nuttall. Robert

Benedict is the adjudicator for the B.C. CMW Writing Competition in April 2009. Students performed pieces by 17 different Canadian composers (actually 16 - Clifford Poole and Charles Peerson are the same person.) It is important to note that eight of these composers are B.C. composers.

The Coquitlam/Maple Ridge branch of the BCRMTA held a recital and was very proud to include a performance of "Five Intermezzi" composed by student Vincent Lo who received First Place in the "D" Class of the CFMTA Canada Music Week Writing Competition 2008. Vincent is a student of composer Henry Wack who is a member of the Coquitlam/Maple Ridge branch. Music by branch member Teresa Richert was also performed. At the recital, Premiere Performance Certificates were awarded for original works.

An afternoon celebrating Canadian music was held in Richmond with two concerts. The recitals presented piano and violin students who prepared pieces by several different Canadian composers. Linda Niamath (resident composer) was the special guest at the recital and generously donated 3 piano scholarships to students studying at the Grade 1 - 3 levels. For the scholarships, students prepared DVDs of their performances of three contrasting pieces by three different Canadian composers. Linda Niamath viewed the DVDs and chose the recipients for the scholarships. The names were kept top secret until the end of the recital. The winners each received a personal letter from Linda Niamath and a signed copy of her composition "Masquerade." Each participating student was given a certificate that had the CMW seal on it. All students who participated in the recital received a small gift bag containing Canadian pins, flags, bracelets and tattoos from the local M.P.'s Office. What a wonderful way

to celebrate Canada and its music! On Southern Vancouver Island in Victoria the celebrations continued with a breakfast meeting for the Victoria RMTA. Their featured composer this year was Joan Hansen who gave a presentation and performed some of her own compositions. She explained the background and what inspires her to compose. She also talked of her influences and the modes she uses in her compositions.

The Annual Murray Adaskin Composition Competition was held and a recital of Canadian works was celebrated. The performance space was decorated with posters of Canadian composers and a Canadian flag. Music of Joan Hansen, the featured composer, was also on display. After the singing of O Canada, the Murray Adaskin Composition Competition was introduced and the winners were announced. The winners were then invited to perform their pieces. Joan Hansen introduced her own compositions that were performed by students. Guest performers this year were Martin Bonham and Robert Holliston who performed "Storm Warning"; Evelyn Deschene Godbold and Charlotte Ridgeway - "Interlude"; and Susan de Burgh and Larry Skaggs (cellist) - "The Curfew Tolls" all composed by Joan Hansen.

The North Shore BCRMTA commissioned well known JUNO, Genie, and Actra award winning composer Michael Conway Baker to write a composition for their branch Canada Music Week celebrations this year. Mr. Baker's response to the invitation was unique and exciting. He wrote "Piano Variations Op 146" which consisted of an 8-bar theme followed by five variations of increasing difficulty culminating in a finale - like variation for piano and clarinet. Six young performers ranging from preliminary to advanced levels of accomplishment participated in the premiere of



this new work at the CMW recital. The CMW recital also featured the performances of a wide variety of Canadian compositions. 22 students performed works by 13 different Canadian composers. Prior to the recital Mr. Baker held three workshops for students interested in composition. Six of these young composers performed their works at the CMW recital. The highlight of the afternoon was a performance of "*Canticle for an Angel Op 104*" by Michael Conway Baker arranged for piano and cello with the composer himself at the piano. The North Shore branch wishes to thank Michael Conway Baker whose contributions as a composer, clinician, speaker, performer and mentor inspired everyone at their CMW celebrations. The North Shore Branch was the proud recipient of the Bill Andrews Canada Music Week Award 2008 in its inaugural year. The North Shore RMTA wishes to thank both Mr. Bill Andrew for his vision and generosity and the CFMTA for its leadership and support of this initiative to encourage Canada Music Week events.

Nestled in the mountains of Southern B.C. celebrations were also held in Nelson. A concert of Canadian music was performed by students and \$400.00 was raised for the Cambodia Support Group. A composition workshop was held throughout the day for approximately thirty students. Following the composition workshops a concert was held featuring Canadian compositions including several that were composed by the students. One student performed her own composition honouring her former teacher Muriel Tyler who moved to another Province.

Pianist Arne Sahlen taught students at the composition workshop and also participated in the recital performing selections by Canadian composers plus some of his own compositions. Arne Sahlen described the Nelson branch recital as "The Full Meal Deal". "We hope the program will do a great selling - job for Canada's Musical Mastery. Our

Composers offer all of the food groups. - Rich and romantic, lively jazz and ragtime, the great folk song traditions, spicy modern sounds, and more". "There's a lot for everyone to enjoy."

## ALBERTA

The Lethbridge Branch of ARMTA held a Canada Music Week recital and Annual Awards Presentation on Saturday, November 22<sup>nd</sup> at 2:30 p.m. in the Theatre Gallery of the Lethbridge Public Library.

The recital began with the singing of our National Anthem. Twenty students performed for a full house. An awards ceremony followed the conclusion of the recital in which over \$1400 in prizes were presented. The presentation began with the Alberta Music Education Foundation (AMEF) Achievement awards for the Lethbridge Region which are sponsored by AMEF and the Alberta Foundation for the Arts.

Royal Conservatory silver medalists were recognized as well. The ceremony concluded with local branch awards to the top first class honors students of members. To fund these awards over the last few years, the branch has raised money through sponsoring a family scavenger hunt activity, practice-a-thons, and holding recitals featuring members of our branch and local performers.

The branch has also received in previous years, grants from the Lethbridge Community Foundation and 1st Choice Savings and Credit Union Ltd. as well as many private donations from parents, students, and teachers. A silver collection was taken at the door to help support branch activities. The recital was sponsored by a grant from the Alberta Music Education Foundation.

The Red Deer Branch of ARMTA held its non-Competitive Contemporary Showcase on November 14<sup>th</sup> & 15<sup>th</sup>. Adjudicators were Judith Richardson

from Edmonton (vocal) and Helve Sastok from Calgary (piano). An awards concert was held on Sunday November 16<sup>th</sup> at First Christian Reform Church showcasing scholarship winners for highest marks on Piano and Theory examinations and adjudicator's choices from Contemporary Showcase. All students of Alberta Registered Music Teachers achieving marks over 80% were listed in the program.

## SASKATCHEWAN

Canada was celebrated throughout the province of Saskatchewan in various ways.

The Battlefords Branch's highlight of the fall was their annual Canada Music Week recital, convened by Dianne Gryba, entitled "Warming the Heart", held at the beautiful Battleford United Church on Sunday, November 16<sup>th</sup>. It was a wonderful concert which did indeed "warm" the hearts of everyone there. It included all ages and styles, including several Canadian works as well as blues and rag selections. They were very fortunate to have the six-member Battlefords Concert Band and Clarinet Choir featuring soloist Garner Speer as their guest artists. They entertained us with "*Eine Kleine Nachtmusik*", "*The Petite Waltz*", accompanied by our own Junice Headley on piano, and brought down the house with their head-bobbing and toe-tapping renditions of "*Pittin' on the Ritz*" and "*When the Saints Come Marching In*." Lunch and refreshments were served after the concert. It was a most pleasurable afternoon.

On November 22<sup>nd</sup> The West Central Branch hosted the Contemporary Showcase in Rosetown. It was a full day as area Piano and Voice students performed Canadian works for adjudicator Janet Gieck. The Branch had commissioned Janet to compose two piano pieces "*Long Weekend*" and "*Grandmother's Tale*." A number of students performed these selections, as



well as many other pieces by Janet. A wide variety of other Canadian composers were also performed. Janet was inspiring and encouraging to the students in the small master classes they had at the end of each session. There were opportunities during the day to meet Janet, purchase her music, and interact with other students. We had several photo sessions with the students and Janet. Door prizes were autographed copies of the two commissioned pieces. They also held a Silent Auction, which went over well with the participants. It truly was a day of celebrating Canadian music, composers and performers. They were also thrilled to receive one of the two Bill Andrews Awards for new initiatives in Canada Music Week.

Swift Current branch will be celebrated Canada Music week with a recital at Zion Mennonite Church on November 30<sup>th</sup>. Music by Canadian composers was performed by students. As well, they featured solos, duets and trios of Christmas music performed by students and teachers. Piano, vocal and violin selections were also shared. At the recital they recognized those students who had completed RCM examinations in the past two years.

On November 22<sup>nd</sup> the Yorkton Branch celebrated Canada Music Week by sponsoring the Contemporary Showcase, featuring works by Canadian composers played by approximately 55 students. Gregory Chase was this year's adjudicator, and the non-competitive festival was held at St. Andrew's United Church in Yorkton. Each student was asked to present a biography on the composer of their piece.

Regina Branch held a Student recital of Canadian composers on Friday November 7<sup>th</sup>. Some branch members also organized and had students entered in Contemporary Showcase held November 21<sup>th</sup> & 22<sup>nd</sup>, with Susan Sametz as the adjudicator.

Saskatoon branch celebrated Canada Music Week in a variety of ways. There is always good participation in Contemporary Showcase and many of the performers went on to play in our Canada Music Week recital held November 30<sup>th</sup> at Mayfair United Church. The recital was delightful and displayed the diversity of musical styles in Canadian music. Our November meeting featured local composer, Janet Gieck, who played from her published works.

Local teachers Bernadette Fanner and Heather Blakley spoke about teaching the abundance of Canadian music on RCM and CC repertoire lists. Their presentation was enhanced by demonstration on the piano and was very much appreciated by all in attendance.

## MANITOBA

Although this year's CMW dates were officially November 16<sup>th</sup> to 22<sup>nd</sup>, Vivian Klosse and Carmen Barchet, Winnipeg Branch CMW convenors, met in early July to get the creative juices flowing. They hoped to expand the exploration of Canadian music with a project that allowed a longer time frame to complete and that would look beyond merely learning a required Canadian composer component for an exam – worthy as that may be. Hence the birth of The Canadian Music Project. As of November 1<sup>st</sup>, 2008, MRMTA members were invited to visit our website and download the list of ten activities for their students. Upon completion of at least six of those activities, the forms are to be mailed to the Winnipeg convenor by the April 2009 deadline to be eligible for prize draws of concert tickets. The convenors hope to hear from participants and their teachers to determine the future of this project.

Winnipeg Branch did kick start this year's CMW celebrations with the traditional MRMTA Canada Music Week Concert on Sunday, November 16<sup>th</sup>. The venue was the beautiful St. Andrew's River Heights United Church with its marvellous pipe organ. Students of MRMTA members performed a variety of selections by Jean Coulthard, (Lullaby, Dream Love), Boris Berlin (Mondays in the Tree), Malcolm Forsyth (Adieu de la mariee), Stephen Charman (Catherine), Larysa Kuzmenko (In Memoriam to the Victims of Chernobyl), Oscar Morawetz (Cradle Song), Bernard Naylor (A Child's Carol), Robert Fleming (Bring Me Those Needles, Martha) and Gerald Bales (Petite Suite, pipe organ). Although the disciplines of piano and voice seemed to prevail this year, much to the audience's delight a lovely guitar performance of an arrangement of the traditional folksong Land of the Silver Birch was aired.

A big treat was four additional selections composed by Sarah MacEwan (The Pond), Erinn Wigston (Underwater Mystery), Elizabeth Roberts (The Graceful Swan), and Grace Mian Wei (A Day to Remember, music & lyrics). If you don't recognize these names, you are to be forgiven, since they represent a little known group of composers: participants/winners in the



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Provincial Music Writing Competition. There always is the possibility a future Canadian composer of note will fondly look back to their early efforts of just such a concert!

A heartfelt "Thank You" to the fine work of the teachers and their students who made this concert possible, as well to the accompanying pianists. Congratulations to the Intermediate (Cella Lao Rousseau) and Senior (Renae Reiser) winners of the NATS Contemporary Music Vocal Scholarship, both of whom were part of the afternoon's program. Of course, a celebration would not be complete without food and drink! Vivian and her assistants (Bonnie Wilson, Wynn Ferguson and Lorraine Voth) served up a wonderful reception of homemade baking and themed decorations. Lorilee Voetberg was also invaluable as stage and financial manager.

Thursday, November 20<sup>th</sup> saw another CMW activity unfold in Winnipeg - the What's New? Symposium that featured the latest publications for piano, voice and choir by Manitoba's own Remi Bouchard. Thank you to Ian Fennell of J.J.H. McLean & Co. Ltd., who kindly allowed use of his piano showroom space and supplied the coffee. Remi shared the taping of an earlier recital that featured his art songs based on the poetry of Mary Bishop, who was from Neepawa. Though deceased, a cousin of Mary Bishop, Frances Wickberg was able to share some of her memories of Mary. Remi's sacred vocal collection "Alleluia", and piano collections entitled "Land of Plenty" and "For Crying Out Loud", were also highlighted. How fortunate attendees were to interact with local composers and get a personal feel for their music. And so, another year of activities planned to celebrate our great Canadian heritage of musical creativity both then and now comes to an end for the Winnipeg Branch!

On Saturday November 22<sup>nd</sup>, the Brandon and Westman Branch of MRMTA held a recital at the Lorne Watson Hall

at the Brandon University School of Music. Students from Brandon, Virden, Souris and Deloraine participated.

A wide variety of Canadian composers were performed, including Gieck, Wanless, Dick, Crosby and Kuzmenko. It was a great opportunity to hear new and upcoming composers, and it was obvious that the students enjoyed their pieces. A great way to end Canada Music Week!

The Arborg CMW recital was an afternoon of celebration of Canadian composers by music students of all ages. From the youngest, four years old, to sixty-plus years performed solo and in ensemble for the Seniors at Arborg's Sunrise Lodge. Composers, such as David Ouchterlony, Christopher Norton, Marguerita Spencer and Remi Bouchard of Russell, Manitoba were featured. November 22<sup>nd</sup> is St. Cecelia Day, the Patron Saint of music, so it was fitting that Gimli and Arborg students sang and performed music of Canada in a recital on this day.

Deloraine celebrated Canada Music Week this year with a recital on Sunday evening, November 23<sup>rd</sup>. Each student played one or two works by a Canadian composer. An interesting experiment this year was to write "chain compositions". Geraldine Krocker chose eight descriptive titles - kangaroos, mice, birds, etc. - and wrote a four measure opening for each piece. She then passed the openings on to eight students who wrote the next four measures. The following week, eight more students did the next four measures and, finally, the last students composed the ending four measures. At the recital these eight compositions were performed. It was good to see how the students maintained the mood and style of each piece. A \$2 admission was charged with the money going to the local hospital.

Manitoba audiences were enriched during CMW week this year thanks to the huge efforts of MRMTA teachers, parents and students alike.

We sing "O Canada" with a renewed pride of ownership - long live Canadian music!

## ONTARIO

ORMTA members all across Ontario spent the 3<sup>rd</sup> week of November celebrating our country's music and composers. Here are some of the highlights.

The Belleville Branch held its annual Junior Recital and Tea to celebrate CMW where many works by Canadian composers were performed. The youngest performers were a group of three and four year olds from the Music for Young Children program who played an instrument ensemble by Frances Balodis.

Bolton-Brampton-Caledon Branch celebrated CMW with a Student Awards Concert and a composition workshop by Debra Wanless.

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The Central Toronto Branch held its annual Fall Scholarship recital. Many students performed works by Canadian composers and outstanding performances were awarded the Sir Ernest MacMillan Scholarships.

Etobicoke-Mississauga Branch members celebrated CMW early by holding "Get to know contemporary Canadian music" luncheons at the home of ACNMP President, Jill Kelman back in August. Branch members entered their students in Contemporary Showcase Mississauga in November and they also hosted a CMW celebration in conjunction with their Assessments program in early December.

The Hamilton-Halton branch held a special CMW recital, which not only featured Canadian music, but also works by many local composers and student composers alike for piano, violin, guitar, and voice in a variety of styles. They also held a poster competition, judged by local artist David Chapman. Mr. Chapman was present during the recital and sketched the students as they performed. The branch also conducted a music writing competition in conjunction with the recital that was adjudicated by composer John Burge. The music of local composer and teacher Philip Corke was featured.

The Kingston Branch celebrated CMW early with an October workshop and recital presented by composer and pianist Frank Horvat. This was followed by a visit from Laurentian University professor and pianist Yoko Hirota at the start of CMW, who discussed a number of topics including piano technique via the works of Canadian composer Robert Lemay. The branch also held their annual student recital, which featured pieces from the new piano collection "Cottage Days" by local composer Martha Hill Duncan as well as works by Anne Crosby, Oscar Peterson, Violet Archer, and Beverly Porter.

The Kitchener Waterloo Branch held their CMW Recital in conjunction with the Grand River Contemporary Showcase. As an interesting side note, KW branch president, Carol Ditner-Wilson, was asked to play the organ at a local funeral where she learned that the deceased was the last remaining descendant of Calixa Lavallee, the composer of "O Canada"

The Newmarket & Area branch hosted their annual CMW recital in Aurora featuring the music of 14 Canadian composers, including Linda Niamath and Nancy Telfer.

During CMW, the North Bay Branch held its annual Honours Recital, an event where students who achieved marks of honours or higher are invited to play at a special concert.

Oshawa branch presented two CMW events. A local student/visual artist designed a picture with a CMW theme that was used as the basis for a colouring contest entered by young music students. A recital entirely devoted to music of Cana-

dian composers was also held. The structure of the recital was based on the aleatoric nature of Stephen Chatman's "Game of Hypnosis." As each student arrived, they were asked to select a numbered maple leaf from a bowl. The number on the maple leaf determined the order of the program. Like "Game of Hypnosis", the last selection was not left to chance - a student who had submitted "O Canada" as her piece, was the last performer.

The annual Ottawa Region Branch CMW Recital was held in Orleans. The concert consisted of 25 pianists ranging in age and grade level. The concert consisted of music by Canadian composers such as Dela, Telfer, and Ottawa composer Anita Schlarb who was in the audience.

The Oxford County Branch presented a CMW Recital of piano and voice in Woodstock.

Congratulations to all the ORMTA branches and the countless CMW conveners and volunteers that presented Canada Music Week celebrations in their Ontario communities!

## QUEBEC

*Cette année, 105 jeunes musiciens, âgés de 5 à 17 ans (élèves de 22 professeurs différents) ont participé à la Semaine de la musique canadienne à Montréal, soit une quarantaine de plus qu'en 2007! Quatre récitals fort chargés se sont tenus au Collège Regina Assumpta le dimanche 16 novembre et ont mis en lumière les œuvres de plusieurs compositeurs canadiens reconnus. Huit nouvelles œuvres de Mélina Claude ont d'ailleurs été entendues en public pour la première fois lors de cette journée de récitals et nous avons été heureux d'annoncer lors du récital-gala que sa Suite pour Thérèse, créée lors de l'événement en 2007, était maintenant offerte pour être jouée par tous au coût de 10 \$.*

*Vingt-neuf pianistes (27 solos et 1 duo) et une jeune clarinetteste (dix professeurs différents) ont été choisis pour participer au concert gala, qui se tenait le samedi 22 novembre, jour de la Sainte-Cécile. Nos jeunes musiciens ont certainement été de vibrants ambassadeurs des œuvres de 19 compositeurs canadiens ce soir-là. De*

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*ceux-ci, Mélina Claude et Denis Gougeon ont assisté au récital et ont été chaudement salués par le public présent. Trois compositeurs ont malheureusement dû décliner l'invitation transmise, devant honorer d'autres engagements ce soir-là.*

*Grâce à la générosité du Centre de musique canadienne (bureau de Montréal), des partitions ont cette année encore été remises aux 30 interprètes. Les œuvres avaient été soigneusement choisies pour plaire et nos jeunes musiciens parlaient déjà de déchiffrer l'œuvre en question et de la jouer l'année prochaine! Chaque participant est également reparti avec un petit montant offert par l'APMQ. De plus, Michel Fournier, juge invité, a généreusement remis une bourse à une élève méritante, puisée à même son cachet.*

*Le tirage de dix prix de présence a été effectué à la fin de cette soirée fertile en émotions. L'Orchestre symphonique de Montréal a cédé deux paires de billets pour un concert de sa populaire série pour toute la famille Jeux d'enfants. L'étiquette canadienne Analekta a quant à elle donné huit disques récents (contenant des œuvres contemporaines) pour ce tirage. Il est à noter que des certificats et des cadeaux de participation ont été remis à tous les participants lors de la journée de récital du 16 novembre.*

*Une fois encore, la semaine de la musique canadienne a su démontrer la vitalité du répertoire d'ici. L'excellence de nos jeunes musiciens, la conviction des professeurs qui les ont encadrés et l'attention soutenue avec laquelle ils ont été écoutés sont des témoignages éloquentes de son importance et de sa vibrance. Un rendez-vous attendu avec nos compositeurs et nos interprètes!*

This year, 105 students, from 5 to 17 (representing 22 different teachers) entered Canada Music Week this year in Montreal. We welcomed over 40 students more than last year at the event! Four much filled recitals were held at the College Regina Assumpta on Sunday November 16<sup>th</sup> and featured the works of several well-established Canadian composers. Eight new works by Mélina Claude were premiered especially for the event. We were also happy to announce at the gala recital that her Suite pour Thérèse, premiered last year in November, was now available for purchase by everyone for \$10.

Twenty-nine pianists (27 solos and 1 duet) and a clarinetist (10 different teachers) were chosen to take part in the Gala Concert that was held on November 22<sup>nd</sup>, St. Cecilia's Day. Our young musicians certainly were true ambassadors and promoted the works of 19 different Canadian composers that evening. Mélina Claude and Denis Gougeon attended the recital and were warmly greeted by the audience. Three composers had to decline the invitation, having other engagements that evening.

Thanks to the generosity of the Canadian Music Centre (Montreal office), scores were presented to all 30 performers.

The music had been carefully selected to appeal to the students and several of our young musicians were already talking about learning the new works and presenting them at the event next year! Each participant left with a small amount offered by the QMTA. Michel Fournier, our guest judge, also awarded one special scholarship out of his own money to a deserving student.

Ten participation prizes were drawn at the end of the evening. The Orchestre symphonique de Montréal offered two pair of tickets for an upcoming concert of their popular Children's Corner Series. The Canadian label company Analekta gave eight discs featuring contemporary music to be drawn among pianists. It is to be noted that certificates and participation prizes were given to all participants after each recital on November 16<sup>th</sup>.

Once more, Canada Music Week certainly eloquently demonstrated the vitality of Canadian music. The excellence of our young musicians, the dedication of the teachers supporting them and the sustained attention with which audience listened to them were the best proof that music is alive and well in Canada and that such an event is of the utmost importance. A much-awaited rendezvous between our composers and our musicians!

## NOVA SCOTIA

Best wishes to everyone as we enter the winter season!!

The Cape Breton Chapter, NSRMTA, has been holding regular meetings, group student recitals for Canada Music Week, and entering students in the Cape Breton Kiwanis Festival of Music Speech and Drama. A scholarship has been set up to honour Vernon MacDonald, who was a long time pianist at the United Baptist Church in Sydney, and was a well known and admired member, and frequent president of NSRMTA.

At the Halifax Chapter fall meeting, Dinuk Wijeratne, pianist, composer and conductor of the Nova Scotia Youth Orchestra, spoke on improvisation. He led a fascinating discussion on the relationship between structure and freedom. Twenty students performed in a Canada Music Week recital and composer Alec Tilley presented awards for the Music Writing Competition, and spoke on the process of composing.



Dartmouth Chapter held its marathon fund raising event, "Mozart, muffins and more" from 10 a.m. to 4 p.m. on November 15<sup>th</sup> during Canada Music Week. One hundred and sixty (160) students performed on the piano, sang, and played violin, while their parents and family of all ages enjoyed yummy desserts and a selection of goodies. This took place in the local theatre, and was a fabulous success. The money raised goes toward the chapter's many efforts to promote music in our community.

The Valley Chapter is a very active group, meeting monthly. In October, Dr. Stephen Runge, professor of piano at Mount Allison University, spoke on the topic of "A Wholistic Approach to Piano Technique." This workshop was attended by teachers and senior students. Two Canada Music Week recitals were held this year, and a concert was given by Atlantic Young Artist Michael Thibodeau.

## PRINCE EDWARD ISLAND

The PEIRMTA celebrated Canada Music Week with two back-to-back recitals at Park Royal United Church, Charlottetown, on Saturday, November 15<sup>th</sup>. A total of 52 students were on the programs, which featured a variety of vocal and instrumental music, all by Canadian composers. The entrance was decorated with a large banner and posters, and a Canadian flag featured prominently within. "O Canada" was performed at each of the recitals. Well over half of our total membership was involved in various aspects of this event - it was a real team effort!

The programs also included the information that was sent by Po Yeh about Canada Music Week and an entry form for

our Canada Music Week Composition Competition, deadline January 31, 2009.

The PEI Symphony's November concert, held as usual at the end of Canada Music Week, featured a Canadian work. The concert opened with "Celebration: an Overture" by Toronto composer Gary Kulesha. The piece was tuneful and lively, and well received by the audience. It was an appropriate way to finish off our celebration of this special week.



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## BOOK REVIEWS

From classical to ragtime, from elementary to advanced... there is a book for what you need

**Atlantic Seaboard**

by Tom Gerou

level: intermediate

Alfred's recital suites series

Alfred, \$4.50US

*Reviewer: Barbara Robertson*

This collection has three contrasting pieces illustrating the Atlantic Seaboard. "Letter from the One at Sea" is a lyrical piece with flowing accompaniment that gives the impression of waves.

"A Beacon in the Fog" is composed in the Impressionistic style with use of diminished seventh chords to create a foggy, mysterious atmosphere. The quick "Seaside Getaway" suggests an exciting bustling seaside resort as the meter changes from simple to hybrid. It is happy, lively and fun to play.

Each piece has an introduction which gives a descriptive visual image which would serve as a good introduction to a performance of this music.

Each selection would be an excellent piece for an Intermediate student to use as a supplemental piece in an exam.

The three contrasting pieces of the collection would be an excellent choice for a recital program, all performed by either one student, or split between three students.

For a land locked prairie teacher, I could almost hear the salt air.

*Barbara, originally an elementary music specialist in Manitoba, is now teaching piano and theory in Calgary. She directs a teen Church choir and does some accompanying. She has been involved with the Calgary Branch of the Alberta Registered Music Teachers' Association for about ten years, serving one term as President.*

**Celebrated Christmas Duets, Books 1, 2 and 3 arranged by Robert D. Vandall**

Alfred, \$6.50US book 1;

\$7.50US books 2 and 3

*Reviewer: Denise Jamieson*

Each of these books contains five Christmas duets which have been arranged with equal technical difficulty in primo and secondo parts. Melodies are shared or passed between the parts and offer students an excellent opportunity to develop crucial musical listening skills.

Included in these publications are traditional carols from several countries of origin. The pieces incorporate fresh harmonic ideas, unexpected rhythms, short introductions and codas.

Book One (Late Elementary) contains a lovely, flowing arrangement of *Away in a Manger*, as well as the student favourite, *Jingle Bells*.

In Book Two (Early Intermediate) students will love playing the joyous *Deck the Halls*, as well as a beautiful arrangement of *Silent Night*.

A highlight of Book Three (Early Intermediate to Intermediate) is the Polish carol *Infant Holy, Infant Lowly*, in which the melody of *Away in a Manger* has been successfully interwoven.

These publications will provide an enjoyable collaborative experience of holiday musicmaking for students.

*Originally from Ontario, Denise received her early musical education from her mother, Dorothy Anderson. She obtained a BMusA (piano performance) from U.W.O. and later studied with Marilyn Engle to complete the LLCM. Denise has called Alberta home for over 26 years and is a proud member of ARMTA, Calgary Branch.*

**Classical Jazz, Rags & Blues, Books 3 and 4 by Martha Mier**

Alfred, \$6.50US each

*Reviewer: Katrina Thompson*

As the title suggests, these pieces are all based on familiar classical themes and are arranged in jazz styles.

The level of the pieces is approximately grades 4-6. If you are familiar with Martha Mier's collections, you will recognize in *Classical Jazz, Rags & Blues* her very patterned approach, with 5 finger patterns, scales and chords that all fit neatly under one's hand.

She includes melodies from orchestral and operatic repertoire, which is great for young pianists who may not otherwise have a chance to study these famous tunes.

Personal favourites include *Blue Rhapsody* (Rachmaninoff: Rhapsody on a Theme of Paganini) and *Russian Blues* (Borodin: Polovetsian Dance) in Book 3 and *Lullaby in Blue* (Brahms' Lullaby) and *Jazz in A Minor* (Grieg: Piano Concerto in A Minor) in Book 4.

These books would provide great transition pieces for students who are perhaps between grades. An aspiring arranger (student or teacher) may also find ideas here on how to take a classical melody and play it, for example, in a jazz waltz style or with a ragtime accompaniment.

*Ms. Thompson operates a private piano studio in Calgary, AB. She has completed a Bachelor of Music from Memorial University and a Master of Music Education from the University of Oklahoma. She is currently a member of the Alberta Piano Teachers Association (APTA), an executive member with the ARMTA Calgary, and an administrator with the Calgary Arts Summer School Association (CASSA).*



**Dances for Christmas, Books 1 and 2 by Catherine Rollin**

Alfred, \$6.95US

*Reviewer: Beth Olver*

In *Dances for Christmas*, Catherine Rollin has taken well-known Christmas and winter songs (6 in each book) and placed them in a mixture of popular (tango, cha-cha-cha, salsa), traditional (polka, Scottish reel), and baroque (minuet, gavotte) dance rhythms.

Playing them reminded me of a personal favorite, Peter Janczewicz's *Notebook for Saint Nicholas*, and I wish Ms. Rollin had also included a description of the characteristics and historic significance of each dance.

Several of her dances have suggested percussion parts for another student to play. A characteristic rhythm from the dance style often becomes an ostinato backing the familiar tune. My favorites include *We Wish You a Merry Christmas* as a Scottish reel (book 1), *Jolly Old St.*

*Nicholas* as a gigue (book 2), and the *First Noel* as a jazz waltz (book 1).

Each one will be a pleasant three-to-four-page read for grade 3-5 students looking for piano solo arrangements for Christmas gatherings.

*A past-president of ARMTA-Calgary branch, Beth Olver teaches piano students in her home studio. She takes pleasure in serving as a church musician where the praise band educates her about popular idioms and transposing on the spot. She has recently become a Keyboards for Kids volunteer bringing music lessons to children who would not otherwise have music lessons.*

**Pentascle Pro, Books 1 and 2 by Bober, Kowalchuk, and Lancaster.**

Alfred, \$8.95US each.

*Reviewer: Alicia Romero*

*Pentascle Pro* is a lesson enhancement series for the elementary and late elementary student.

The books introduce students to major and minor 5-finger patterns in a very innovative and pedagogically sound manner.

Major and minor patterns are introduced side to side (e.g. C Major - c minor) with a duet part for the teacher followed by two duets based on the patterns just introduced.

The pentascales are divided in groups according to their similarities. Book 1 includes group 1 (C, G, F) and group 2 (D, A, E) and book 2 includes group 3 (Db, Ab, Bb) and group 4 (Bb, B, Gb). The material presented allows teachers to develop core skills such as finger control, evenness of tone, and adequate hand position as well as listening, articulation, and rhythmic accuracy throughout the different duet pieces.

These books can be used either as a technique book for young and adult beginner or as a lesson sight reading book for intermediate students that need a review of patterns, reinforcement of core



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skills, and a gradual strengthening of sight reading skills.

*Alicia holds a Bachelor of Music Degree in Piano Performance from the National University of Mexico. She maintains a private Studio and writes about different piano pedagogy topics in the Paradigm Shift section of the Impromptu Newsletter of the ARMTA Calgary Branch (www.armta-calgary.com)*

**Suite Georgia: A Sonatina**  
by Catherine Rollin  
**Recital Suite Series**  
Alfred, \$6.50US each  
*Reviewer: Susan Hlasny*

This is a series of sheet music of programmatic compositions based on different geographic regions from around the world. Many are based on U.S. regions but Canada has been well represented in "Sketches of Canada" by Calgary's own Peter Jancewicz.

*Suite Georgia: A Sonatina* is a set of three pieces which also comprise the three movements of the complete sonatina.

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These pieces serve as a good vehicle for teaching these classical forms and introducing students as well to the more popular American compositional elements such as the use of the Blues scale, and the Ragtime form with its characteristic syncopated rhythms.

There are some interesting rhythms especially in the *Okefenokee Swamp Blues* and some interesting harmonies.

*Susan Hlasny, pianist and teacher, resides in Calgary, Alberta. She teaches for Mount Royal College Conservatory, where she also acts as the Piano Coordinator. Susan has enjoyed teaching students of all levels for 30 years. She received her Bachelor of Music degree in Piano Performance from*

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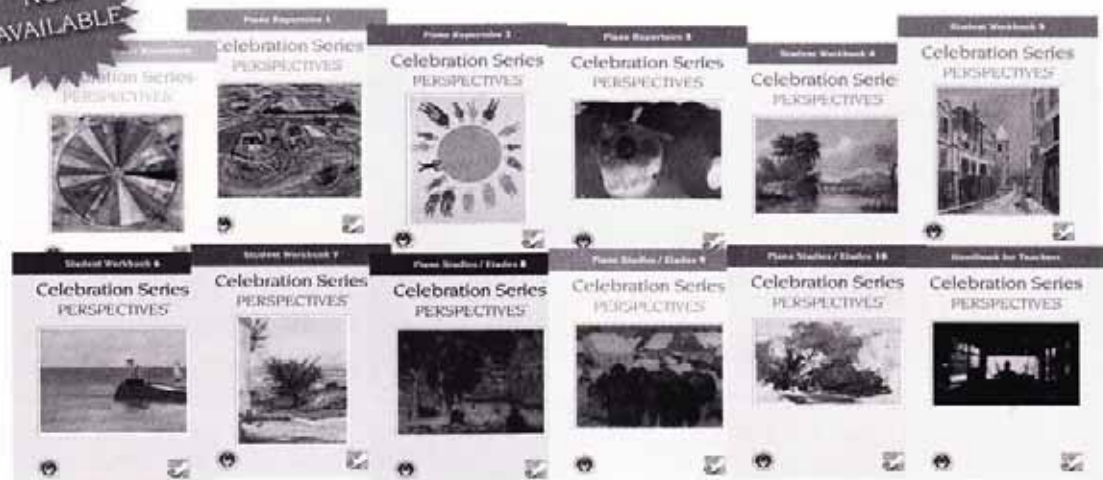
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