

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

CFMTA



FCAPM

WINTER EDITION • 2002 – 2003

WHAT'S INSIDE . . .

Greetings from CFMTA.....	4
National Convention 2003	5
From the Provinces.....	12
Developing a Stylistic Interpretation... ..	22
Questions to Consider When Teaching a Piece	27
Après Une Lecture Du New RCM Theory Syllabus.....	29
Guest Composer at Studea Musica.....	32
RCM Examination News	33
Practise in Sections.....	37
ACNMP/Contemporary Showcase	39
From An Adult Perspective	40
Memorial Pedagogy Award	41
Book Reviews	43
Executive Directory	45

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

Official Journal of The Canadian Federation
of Music Teachers' Associations

Vol. 55, No. 2
Circulation 3400
Founded 1935

New Piano Syllabus 2003–2004

from The Associated Board of the Royal Schools of Music

Selected Piano Examination Pieces 2003–2004

- new syllabus
- one album per grade, Grades 1 to 8
- each album contains nine pieces from the syllabus for Grades 1 to 7, and twelve pieces for Grade 8

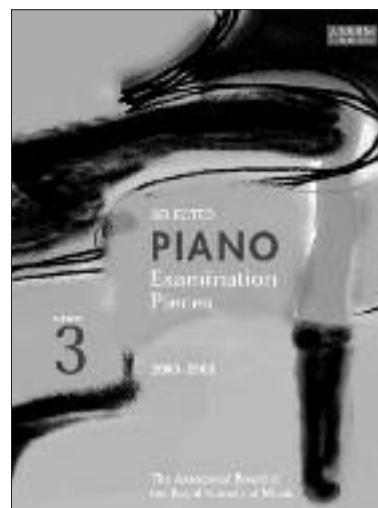
Teaching Notes on Piano Examination Pieces 2003–2004

Clara Taylor and Anthony Williams

- detailed information on each piece in the syllabus, Grades 1 to 7
- encourages a fresh and imaginative approach to playing

Recordings of the complete piano examination syllabus

- recordings of all pieces available on CD and cassette
- performed by international concert artists: Rolf Hind, Piers Lane, Dennis Lee, Paul Lewis, Noriko Ogawa, Mary Mei-Loc Wu and Sophie Yates



To order these publications in Canada contact

The Music Bookstore
Remenyi House of Music
210 Bloor Street West
Toronto, ON M5S 1T8
Tel (416) 961 3111 Fax (416) 961 3949
musicstore@remenyi.com
www.remenyi.com

Tom Lee Music Co Ltd
929 Granville Street
Vancouver, BC V6Z 1L3
Tel (604) 685 8471 Fax (604) 685 2513
music@tomleemusic.ca
www.tomleemusic.ca

Ward Long & McQuade Music
412 West Hastings Street
Vancouver, BC V6B 1L3
Tel (604) 682 5288 Fax (604) 682 2051
printmusic@wardmusic.com
www.wardmusic.com



For further information on Associated Board examinations in Canada contact
International Department
The Associated Board of the Royal Schools of Music
Tel +44 20 7636 5400
Fax +44 20 7637 0234
international@abrsms.ac.uk
www.abrsms.ac.uk

ABRISM
PUBLISHING

PUBLICATION INFORMATION

UPCOMING EDITIONS OF *The Canadian Music Teacher*

Spring Edition 2003

Publication: April 15

Submission Deadline: March 1, 2003

Canada Music Week™ Edition 2003

Publication: September 15

Submission Deadline: August 1, 2003

Winter Edition 2003-04

Publication: December 15

Submission Deadline: November 15, 2003

SEND *ALL* MATERIALS FOR *ALL* EDITIONS TO:

Lore Ruschensky, Editor,
The Canadian Music Teacher
94 Green Meadow Road, Regina SK S4V 0A8
Phone (306) 789-8414, Fax (306) 751-4883
lore_rusch@accesscomm.ca

ADVERTISING

Send all advertising inquiries and orders to:
Lore Ruschensky, Advertising Manager
94 Green Meadow Road, Regina SK S4V 0A8
Phone (306) 789-8414, Fax (306) 751-4883
lore_rusch@accesscomm.ca

WE NEED YOUR HELP:

I WISH TO MAKE A FINANCIAL
CONTRIBUTION TO THE CANADIAN
FEDERATION OF MUSIC TEACHERS'
ASSOCIATION SPECIAL PROJECTS.

I would like my donation _____

bequest _____ to be given to:

a) Canada Music Week™

_____ \$ _____

b) Young Artist

_____ \$ _____

A receipt for Income Tax purposes will be issued for a donation of \$50.00 or more from the office of the Secretary-Treasurer, Beryl Wiebe, #2-28-15153 98th Ave., Surrey, BC V3R 9M8

Name _____

Address _____

_____ Postal Code _____

Signature _____



Long & McQuade
MUSICAL INSTRUMENTS

Serving Canada Since 1956, Long & McQuade is the country's largest musical instruments dealer with 22 locations, including:



wardmusic
PRIME MUSIC DIVISION OF LONG & MCQUADE

412 W. Hastings St., Vancouver
Tel: (604) 682-5288
Toll Free: 1-800-661-3761
hastingsprime@long-mcquade.com



RCM
MUSIC & BOOK STORE

273 Bloor St. W., Toronto
Tel: (416) 585-2225
Toll Free: 1-866-585-2225
rcm@long-mcquade.com



*Where
the
Music
Begins.*

For more information, visit www.long-mcquade.com.

GREETINGS FROM CFMTA

At this time of year our studios are alive with seasonal music, serious preparation for winter examinations and interesting exchanges between students who are perfecting ensemble works for recitals or festivals. Are we able to match the enthusiasm they often display or do we need to develop a fresh approach to serve both the student and the music well?

Even though music teachers often feel they work in isolation there are many ways to avoid this situation. At the very least we can explore and share ideas with colleagues. Many cities across the country have music schools that welcome teachers to their master classes. Most provincial organizations hold conventions either annually or biannually and their branches often sponsor workshops. The CFMTA Convention offers a variety of topics to pique ones interest and it provides a distinct atmosphere of camaraderie among colleagues. Just one new idea gleaned from a professional development opportunity can blossom into



several new teaching approaches in the hands of a creative teacher.

While annual professional development is not mandatory in order to maintain our standing as an RMT, it is important for a teacher's well being. We can become familiar with new repertoire, learn how to solve a teaching problem, and refresh our knowledge of a specialized area. If our own ideas are reaffirmed as we take part in a workshop, it gives a sense of confidence that we can bring to our studio teaching. By example, we are showing our students that learning is an important part of our musical lives and that we are serious about our professional responsibilities.

Sincerely,
Barbara Clarke, President - CFMTA

NOTICE OF ANNUAL GENERAL MEETING 2003

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

**Hatcher House Dining Hall, Memorial University,
St. John's, Newfoundland on Wednesday, July 9, 2003 at 01:30 p.m.**

Business to be conducted includes to:

- *Receive and consider the Financial Statements of the period ending.*
- *Receive and relate the Provincial Reports.*
- *Appoint Auditors.*
- *Transact such other business as may properly come before the meeting.*

**The Executive & Delegates' Meeting will be held on
Saturday, July 5, 2003 at 08:30am at the Fairmont Newfoundland Hotel.**

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



BOOKING YOUR FLIGHT FOR CONVENTION 2003 - COME TO THE SEA IN 2003

New Wave Travel and AC will be your official Travel Partners for 2003 Conference.

10 % discount will be applied to all AC conference travel booked 60 days or more in advance.
5% discount will apply for bookings made less than 60 days prior to the conference.

Contact :William Andrews, New Wave Travel, Tel: 416-924-3113 x 224,
1-800-463-1512 x 224; Fax: 416-928-0821;
email: wandrews@newwavetravel.net

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





NEWFOUNDLAND REGISTERED MUSIC TEACHERS' ASSOCIATION

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



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

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

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

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

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

Vladimir Horowitz

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

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

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



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

NATIONAL CONVENTION

COME TO THE SEA IN 2003

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

Registration Form (August 1/02)
please print

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

REGISTRATION FEES

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

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

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

Fees for individual sessions

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

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

Catherine Cornick, 34 Circular Road, St. John's, NF A1C 2Z1

e-mail: ccornick@roadrunner.nf.net • Tel: 1-709-726-0826

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

Please note: The convention registration fee is income tax deductible. No refunds



ACCOMMODATION

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

www.stagesandstores.com/clients/nrmta

Accommodation at Memorial University

Student Residences Paton College
Shared Bathroom Facilities

Tel: 1-709-737-7657
Fax: 1-709-737-3520
e-mail: bmallard@mun.ca

\$19.00 D - \$29.50 S
no service
\$29.50 D - 37.76 S
serviced

**RECOMMENDED ACCOMMODATION IN THE CAVENDISH SQUARE AREA
BUSSING TO MEMORIAL UNIVERSITY SCHOOL OF MUSIC FREE OF CHARGE**

The Fairmont Newfoundland Hotel
Cavendish Square
Tel: 1-709-726-4980 • Fax: 1-709-726-2025
Rates: \$139 - \$239
www.fairmont.com

The Quality Inn
2 Hill O'Chips
Tel: 1-709-754-7788 • Fax: 1-709-754-5209
Rates: \$105 - \$156
www.choicehotels.ca/cn246

Bed and Breakfasts
Prescott Inn
19 Military Road
Tel: 1-709-753-7733 • Fax: 1-709-753-6036
Rates: \$55- \$115
www.prescottinn.nf.ca

Monroe House
8A Forest Road
Tel: 1-709-754-0610
Rates: \$65 - \$149
www.monroehouse.nf.ca

McCoubrey Manor
8 Ordinance Street
Tel: 1-709-722-7577 • 1-888-753-7577
Rates: \$99 - \$189
www.mccoubrey.com

Bonne Esperance House
20 Gower Street
Tel: 1-709-726-3835
Rates: \$75 - \$120
www.wordplay.com/bonne_esperance

At Wit's Inn
3 Gower Street
Tel: 1-709-739-7420 • 1-877-739-7420
Rates: \$79 - \$99
www.atwitsinn.ca

The Roses
9 Military Road
Tel: 1-709-726-3336
Fax: 1-709-726-3345 • 1-877-767-3722
Rates: \$65 - \$75
\$10 third person
www.wordplay.com/the_roses

FURTHER A FIELD [NO BUSSING TO MEMORIAL UNIVERSITY SCHOOL OF MUSIC]

The Battery Hotel
Signal Hill
Tel: 1-709-576-0040 • 1-800-563-8181
Rates: \$89 - \$150
www.batteryhotel.com

Guv'nor Inn
389 Elizabeth Avenue
Tel: 1-709-726-0092 • 1-800-961-0092
Rates: \$86 - \$100
www.guvnor-inn.com

Delta St. John's
120 New Gower Street
Tel: 1-709-739-6404 • 1-800-268-1133
Rates: \$135 - \$220
www.deltahotels.com

Bed and Breakfasts
Cantwell House
25 Queen's Road
Tel: 1-709-754-8439
Fax: 1-709-754-3782 • 1-888-725-8439
Rates: \$55 up
www.cantwellhouse.nf.net

Waterford Manor
185 Waterford Bridge Road
Tel: 1-709-754-4139 • Fax: 1-709-754-4155
Rates: \$80 - \$180
www.waterfordmanor.nf.ca

Winterholme Heritage Inn
79 Rennie's Mill Road
Tel: 1-709-739-7979 • 1-800-599-7829
Rates: \$129 - \$199
www.winterholme.nf.ca

TRADE EXHIBIT APPLICATION FORM (JULY 7-9)

Organization/Company _____

Address _____

City _____ Province _____ Postal Code _____

Telephone _____ Fax _____

E-mail _____ Contact Person _____

_____ x Tables required @ \$402.50 (\$350.00 + \$52.50 HST) Total: \$ _____

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



VISITING ARTISTS

ANGELA CHENG - PIANIST



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

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

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

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

CLINICIANS

EDMUND DAWE



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

Dr. Dawe's work as artist - teacher has been widely recognized, and he has received numerous awards and honours during his career, including grants from the Canada Council, the Canada

Consulate General, the Department of Foreign Affairs and International Trade, the New Brunswick Arts branch, and the Foundation to Assist Canadian Talent on Records. In 1996 and 2001, he was the recipient of a Paul Pare' Award at Mount Allison University for excellence in teaching and performance. He is a regular presenter at provincial, national, and international pedagogy conferences, the two most recent being World Piano Pedagogy Conference, and the fourth Australian National Piano Pedagogy conference. A frequent adjudicator at music festivals across Canada, he is also a featured author in *Clavier* magazine.

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

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

JILL DAWE



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

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

DIAMOND JUBILEE COLLECTION

	QUANTITY	AMOUNT	
Diamond Jubilee Collection.....	@13.00.....	_____	_____
Diamond Jubilee Teachers' Guide.....	@7.00.....	_____	_____
Diamond Jubilee CD	@13.00.....	_____	_____
Canada Music Week™			
Silver Anniversary Collection	@6.50.....	_____	_____
COMPLETE SET OF ALL OF THE ABOVE			
.....	@35.95.....	_____	_____
POSTAGE AND HANDLING			
	@\$2.00 individual item mailed separately	_____	
	@ 7.00 complete set	_____	
GST (7%) on order and postage.....		_____	
TOTAL		_____	

Make cheque payable to CFMTA

SEND CHEQUE TO

Lore Ruschensky, 94 Green Meadow Rd.

Regina, SK S4V 0A8

ph 306-789-8414 fax 306-751-4883

e-mail: lore_rusch@accesscomm.ca

Send order to:

Name _____

Address _____

P.C. _____ Tel. _____



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

APPLICATION FORM

1. **PROVINCIAL ASSOCIATION** _____

Provincial Representative _____

Representative's Address _____

City _____ Province _____

Postal Code _____ Telephone _____

2. **COMPETITOR'S NAME** _____

Competitor's Address _____

City _____ Province _____

Postal Code _____ Telephone _____

3. **ELIGIBILITY**

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

Day _____ Month _____ Year _____

Name of Teacher _____

Teacher's Signature _____ RMT Branch _____

Address _____ City _____

Province _____ Postal Code _____

Telephone _____ Fax _____

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

4. Please include a **typewritten** resume of approximately 100-150 words.
5. Please include a **separate typewritten** list of your National Semi-final Repertoire and also a list of the National Final Repertoire as well as the **time** of each selection. Include all information regarding opus numbers, keys, number of movements, composers' names, etc. It would be helpful to have repertoire in order of performance.

No changes to the repertoire list after June 1st, 2003.

6. Please include a photograph if available.
7. **PROGRAM** (at the Senior Concert Level)
- a) **National Semi-final Competition** : One Canadian Solo Composition; One Solo Composition from the Classical or Baroque period and a variety of solo works to form a well balanced program. Time limit : minimum 30 minutes, maximum 45 minutes.
- b) **National Final Competition**: the three finalists may repeat one selection from the semi-final round. Time limit : 30 minutes, maximum 45 minutes.

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

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

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

Rosalyn Martin, Program Convenor

144 Hawkwood Dr. N.W., Calgary, Alberta T3G 2V8

Phone no. (403) 239-5847 • fax : (403) 241-5856 • e-mail : martin.ra@shaw.ca



GUEST CONDUCTORS AND PERFORMERS



Linda Tillery and the
Cultural Heritage Choir
Guest Performer



Rajaton
Guest Performer



Bobby McFerrin
Guest Conductor



Erkki Pohjola
Guest Conductor



Festival 500

Sharing the Voices

Voices from around the world celebrate the joy of song!

St. John's, Newfoundland, Canada

June 29 - July 6, 2003

Enjoy this international choral festival in the
beautiful setting of North America's oldest city.

SHARE IN THE EXPERIENCE

Come Solo — attend concerts, workshops
and perform with the massed choir!
or attend the workshop... *So You always Wanted to Sing*

FESTIVAL 500 and Memorial University of Newfoundland offer:

The Phenomenon of Singing

Symposium IV

CALL FOR PAPERS – Deadline October 15 2002

Indulge your musical spirit and present
or be a delegate at this international academic forum June 26 - 29, 2003

For information, contact:

Office: 709 738-6013 Fax: 709 738-6014 Email: information@festival500.com

Web: www.festival500.com 7 Plank Road St. John's, NF Canada A1E 1H3

FROM THE PROVINCES



BRITISH COLUMBIA

ERNEST SCHNEIDER

Our Provincial Convention in Nanaimo, hosted by the Mid-Island Branch, was simply terrific. Convention chair Dr. Gloria Venning and her committee pulled out all the stops - not only did they organize a great weekend musically speaking, but they also managed to provide delegates with the most beautiful weather.

The event opened Friday evening with a piano recital by the convention clinician Nelita True at the Port Theatre. What a treat it was. A reception after the recital provided a good opportunity to meet the artist and enjoy good food as well.

Saturday was a busy day starting with the official opening, the lecture "Please don't Play in Time", a masterclass, lunch, another lecture entitled "Debussy's Easier Preludes" followed by another masterclass. Both lectures were given by Nelita True and they were truly informative and very well received by the teachers. The two masterclasses, also given by the convention's clinician, were extremely well done - participating students were prepared and Miss True was able to work with these talented young musicians.

Delegates enjoyed a very "classy" banquet with lots of delicious food followed by the final event, the B.C. Piano Competition. Eight branches were represented and a good audience was treated to some wonderful performances by eight young artists. Nelita True adjudicated the competition and chose the following finalists: Simon Bodlack, third place, from the North Shore Branch, Michael Onwood, second place, from the Mid-Island Branch, and Lisa Tahara, first place, from the South Fraser Branch. We look forward to Lisa representing our province at the National Competition in Newfoundland in 2003.

We very much appreciated the attendance of our CFMTA President Barbara Clarke and the CFMTA Secretary-Treasurer Beryl Wiebe, a member of BCRMTA.

Now most branches are actively participating in workshop programs and of course preparing for the 2002 Canada Music Week celebration.



ALBERTA

PATRICIA FREHLICK

The Alberta Music

Conference, the largest music conference in Canada, was held in Calgary in October with the participation of over 400 musicians. These delegates represented various genres including band, choral, string, and private studio teachers. One of the conference highlights was the keynote address by Professor James Jordan, one of America's most respected teachers, conductors, and pedagogues. The author of three books: *Evoking Sound*, *The Musician's Soul* and *The Musician's Spirit*, he offered us insights on a journey beyond the precise techniques of artistry and into a place of self-exploration, where music could be created with a new heartfelt honesty and beauty. Professor Jordan's address left us all inspired about this wonderful path we have chosen as music teachers. Congratulations to ARMTA members Sadie Braun of Red Deer and Dorothy Buckley of Edmonton who were honored with special ARMTA awards at the AGM held during the conference.

ARMTA teachers around the province are now in full swing with their classes and various branch activities. The Calgary Branch will benefit from the Chinese Banquet and Silent Auction fundraiser that netted \$5000.00 for ARMTA activities. Congratulations to Vivien Lee who chaired this event. Student teachers continue to receive support through the STAG program in Calgary, which offers various workshops under their advisor Eileen Craig.

Edmonton ARMTA began their year by inviting all members to an informal evening offering information on the various activities of the branch. Membership Appreciation Night also provides an opportunity to visit, enjoy refreshments and pay tribute to colleagues. This year Mr. Paul Bourett was given an Honorary Edmonton Branch membership for all his work with the Kiwanis Music Festival.

November is always one of the most active months for events in Edmonton. An Ensemble Etude/Duet workshop is planned for Nov. 8. Contemporary Showcase offers students an opportunity to meet with composers Bill Richards and Stephen Chatman. The Gala Concert is planned for Nov. 29.

Other ARMTA Edmonton projects include the Northern Alberta Concerto Competition on Jan. 12 and a workshop with Alan Monk featuring vocal accompanying Feb. 21. Several STAFF (Student Teachers Advancement for the Future) workshops are also planned this term with various topics of interest.

Fort McMurray teachers enjoyed the Classical Pop Festival in September with feature artists Robert Bruce and Doug Rice. By all accounts this Festival was an extremely ambitious undertaking and an overwhelming success! In November Canada Music Week will offer students an opportunity to participate in a Creative Music Writing Competition and an Awards Recital.

ARMTA members in Fort McMurray meet monthly for workshops on a wide variety of topics. Pre Festival and Pre Exam recitals are also offered for all those interested.

In Lethbridge ARMTA teachers have been active promoting the Family Concert Association and will have four performances this year. This event, currently in its sixth year enables students to hear and participate in live chamber music, performed by outstanding musicians. In October a workshop and masterclass was offered

featuring guest speaker Brian Black, a local professor at the University of Lethbridge. Professor Black discussed "Putting Romance Back into your Music". Teachers are also kept busy with their newly formed "Bach" gatherings which offers an opportunity to share their knowledge of repertoire and teaching styles with each other.

The teachers of Lloydminster ARMTA remain active with Canada Music Week Recitals. This branch currently has ten members. They continue to sponsor theory awards as well as scholarships at the Provost Music Festival, Vermillion Performing Arts Festival and District Kiwanis Music Festival.

Medicine Hat teachers are offered a wide array of workshops and performance opportunities for both their students and themselves throughout the year. One Saturday afternoon each month various teachers perform at the Gas Light Plaza in return for a donation to their annual Awards Recital.

ARMTA Red Deer held an RCM workshop in October to introduce the new Theory Syllabus. This was presented by Joe Ringhofer. November always offers one of the province's most unique events for ARMTA teachers. Red Deer teachers will again co-sponsor the ninth annual Renaissance Festival and Feast. This evening complete with Renaissance costumes

and feast offers performances by Sadie Braun's Chamber Singers and is enjoyed by many from Red Deer and the surrounding area.

On November 23 Canadian Music will be celebrated at the annual Canada Music Week Recital. Each year approximately 40 - 50 students participate. December's meeting is always a social gathering but the remainder of the year's events are also planned at that time.

Our new Members-at-Large representative, Nathene Arthur, formerly of Fort McMurray, is a very dynamic and high energy person. She has a habit of "thinking outside the box" and I'm sure that all the ARMTA Members-at-Large will be hearing from her soon - she's bursting with new and innovative ideas!

Lastly, all ARMTA teachers were invited to pay tribute to local composer, music publisher, singer, Roberta Stephen. For over twenty years, she has been the mainstay of Alberta Keys Music Publishing Co. Ltd. and has published dozens of works by her fellow Canadian composers. Her wide repertoire of compositions includes works for various combinations of instruments as well as solo piano, vocal, choral, and chamber music. A banquet, performance, and silent auction took place on November 8 at the Rosza Center, University of Calgary with proceeds from the event going to the Canadian Music Center.



SASKATCHEWAN

VERNA MARTENS

With the fall teaching schedule fully underway, let's take time to reflect on just a few happenings within our province.

The big event was our Biennial Convention and Annual Meeting held this year at the Delta Bessborough Hotel in downtown Saskatoon. Located on the shores of the South Saskatchewan River, the Hotel provided a lovely setting and added much to the enjoyment of everyone present. Feature workshops were: "Helping Students Access Jazz" with Dean McNeill; "Computer Music and the Private Teacher" - Darren Schwartz; "Balance in Music - Mind and Body" with Kathy Gable; "Rehearsal Tips for the Amateur Conductor" - Gerald Langner and Kathleen Solose did a workshop and Master Class on the "Fortepiano" performance practices.

A highlight was the concert with Musici Amati, including a solo performance on her newly acquired "Fortepiano" by Kathleen Solose. Before the concert, Dr. Joan Halmø gave a talk about the famous "Amati Strings" - their history and their interesting journey to their present home in Saskatchewan.

For the final banquet the entertainment was "Mesh" - a string quartet of four very talented young

Brandon University School of Music



**Music ~
centre
stage** at BU
since 1906

Bachelor of Music since 1963
Master of Music since 1980

World-class faculty

World-class facilities

World-class students

For further information contact
(204) 727-7388 or music@brandonu.ca

School of Music • Brandon University
Brandon, Manitoba R7A 6A9
www.brandonu.ca

Saskatoon musicians, thoroughly delighted their audience.

Branches are very busy with fall workshops - some in the planning stages and others already held. East Central's workshop with Sheila Shinkewski - "Technique and Sonatina" was held in October and the Yorkton Branch hosted an R.C.M. Theory Workshop with Maria Case.

Of special interest is the David Duke Tour. Alliance for Canadian New Music Projects, in partnership with the R.C.M., and A.C.W.C. are sponsoring a Canada wide tour featuring David Duke and a local composer for each region that he is visiting. Regina and Saskatoon were pleased to host David Duke along with Regina composer-teacher Elizabeth Raum with lecture/demonstrations on developing Canadian music resources for different levels of performers.



Warm greetings from chilly Manitoba! We have just experienced the coldest October on record. However, looking at the bright side - our students may have actually spent more time indoors practising!

The Provincial Executive held its first meeting this fall in Winkler at the home of Southern Manitoba Branch representative Lenora Nicol. Several members of the Southern Manitoba Branch were present for a time of coffee and conversation before the meeting. Later in September the Branch held a breakfast meeting and appointed a new representative to the Provincial Executive, Sharron Wiens from Morden. Welcome to Sharron and a big thank you to Lenora for her contributions and dedication to both the Branch and to MRMTA.

Winnipeg Branch's annual September Breakfast meeting was held at the new Manitoba Conservatory of Music and Art, with guest speaker Dr. Glen Carruthers, Dean of Music at Brandon University. His presentation of

"The Private Music Teacher - You can Make a Difference" gave us all a lot to think about at the start of another teaching year. In October we were treated to a very entertaining but informative look at the new RCM Theory Syllabus by Joe Ringhofer, Chief Examiner for Theory. The annual Holiday Breakfast in December is always a popular event. The first workshop of the new year will be "Jazz is for Everyone" and promises to be a hands-on workshop for all disciplines.

The Young Artist Recital with vocalist Paula Wickberg and her accompanist Kathy Lohrenz-Gable was held in Winnipeg on October 26 and in Brandon on October 27.

Canada Music Week Recitals will be held in both Winnipeg and Brandon on November 17. Many teachers also sponsor recitals for their own students.

MRMTA is co-hosting the RCM Silver Medal Ceremony in Winnipeg on November 24. This is the first time this Ceremony has been held in Manitoba, but we are hoping it will become an annual event.



ONTARIO

FRANCES BALODIS

Fall is quickly leading us into Winter!

Victoria Warwick, our past president, organized ORMTA participation in the Terry Fox Run. Some branches participated and we hope to have even more fun with this in 2003.

Our Young Artist, Stacey Ingrey, vocal student of Yoriko Tanno Kimmons of the Ottawa Region Branch, toured with Frederic Lacroix as her accompanist. Frederic is a former Young Artist winner. Her repertoire included a piece by Colin Mack, one of our RMTs.

Her performances were enthusiastically received.

Our provincial council and executive, plus our Board of Examiners are planning to obtain Directors and Officers insurance. We can learn so much from sharing information with our provincial counterparts.

We have an email by-law committee working on revising our present provincial by-laws. This is a much needed and challenging, detailed task. Also, we are revising our application form. Some of this has arisen from close examination of our 1946 Charter. Also, as colleagues make application to ORMTA we want to offer them a fair and unbiased opportunity to join us based on their education and on their status in the music community. Big decisions. We are also inviting each local branch of ORMTA to submit their bylaws to our provincial bylaw chairperson.

Our ORMTA workshop clinicians have been busy this Fall. What a great opportunity for professional development for our teachers.

Our provincial council and executive meets four times per year. For the first time in many years we have full council representation. This will speak well for our membership voice.

Local branches and zones are busy with competitions, preparing winners from zones to compete in the Provincial Competitions to be held in early March in Toronto. All of these competitions keep students and teachers on their toes! The quality gets higher and higher!

The Provincial Council Members Alumni recognize our twenty five-year members with a certificate and a corsage. The Provincial Council with a certificate, recognizes our fifty-year members, plus having their fees reduced.

We have been saddened by the passing of some of our members. Their contribution to the world of music lives on in their students and in their enrichment of us, their colleagues.

At the upcoming Silver Medal ceremonies, held in Toronto for the Royal Conservatory of Music and held in London for Conservatory Canada, the ORMTA Provincial President will be attending and helping with the ceremonies. Great profile for ORMTA.

ORMTA extends to all the other provinces high-spirited wishes for the Festive Season. 'Tis the season of rich, wonderful music. Drink in that music and be merry!



KATHARINE NOTKIN

Greetings to our friends across Canada!

My report covers the events beginning in January 2002 and projects into January and February 2003.

Anton Kuerti, who was in Montreal performing with "I Musici," led a master-class on January 15th, 2002 organized by 1QMTA and sponsored in part by 2QMEF at the Chapelle de Bon Pasteur. Participating students were chosen from among the winners of our last year's Montreal Classical Music Festival. Internationally respected Mr. Kuerti offered clear instructions to the performers in both English and French.

Copies of an adaptation of his article "Fresh Fingers" which appeared in Piano Magazine, and included fingerings of specific passages from works by Beethoven, were distributed to the teachers, students and others who were present.

On March 27th, 2002, in partnership with the Borough of Verdun (Montreal), the QMEF held an all-Bruckner Benefit concert at l'Eglise Notre-Dame-des-Sept-Douleurs. Bruckner's "9th Symphony" and "Te Deum" were performed by the Montreal Metropolitan Orchestra; as well as choir and soloists, under the outstanding direction of their young conductor, Yannick Nezet-Seguin. Among the invited guests were Dr. Wendelin Ettmayer, Austrian ambassador to Canada and Mrs. Edith Della Pergola O.C., former director of the Opera Department at McGill University and spokesperson for the

QMEF. Mrs. Della Pergola presided over the vocal competition held in Montreal as part of the CFMTA convention hosted by the Quebec chapter in 1997.

Professor Monique Grenier, President of QMEF, and her committee must be congratulated for their magnificent job organizing this event which raised over \$10,000, a good portion of which contributed to the prize money

distributed at the Montreal Classical Music Festival.

1 Quebec Music Teacher's Association

2 Quebec Musical Education Foundation

By the time this issue of Canadian Music Teacher reaches our members, our October 22nd benefit concert "Un fantome a l'orchestre," with the same orchestra and conductor as above, this time featuring the young pianist Jean-Francois Latour, (1st prize winner CFMTA National Competition Saskatoon 1995), will have taken place. Mr. Latour was trained by l'Ecole de Musique de Verdun's director Yolande Gaudreau. Mme. Gaudreau is also this year's QMTA president. Felicitations Jean-Francois! Felicitations Yolande!

We are proud of our association's small, but growing, string section. Our string coordinator, Pavel Feldman, organized a master-class for string students in March 2002, which was led by the well-known Montreal violinist Vladimir Landsman, formerly of the Soviet Union. Mr. Landsman placed 3rd in the 1963 Jacques Thibaud International Violin competition in Paris and later placed 1st at the 1966 Montreal International Music Competition.

Three hundred and thirty students of over one hundred teachers from Southern Quebec, Ontario and Vermont participated in the May 2002 Classical Music Festival which was a four day event and included competitions for young pianists, string and wind players and vocalists and a gala concert.

Thanks to Yolande Gaudreau, Gayle Colebrook and their team of volunteers whose enormous efforts contributed to the great success of the festival.

For those who wish to play in public but not compete, we have our annual Spring recital, this year organized by Cathy Morabito. This year we had a piano performance of two pieces from "Bird Suite" composed by the visually impaired 15 year-old pianist/composer Vytautas Bucionis Jr, pupil of QMTA members pianist Carl Urquhart and composer Allan Crossman. Twelve-year-



**MUSIC FOR
YOUNG
CHILDREN®**

THE MYC® WAY IS:

*Music in Your Community
Moms (or Dads) in Your Classes
Movement in Your Classes
MIDI in Your Classes
Meet Your Coordinator*



Call 1-800-561-1MYC for information
Web site: <http://www.myc.com> Email myc@myc.com



EXAMINATIONS AND MINI-LESSONS COAST TO COAST IN CANADA

645 WINDERMERE ROAD
LONDON ON N5X 2P1
PHONE: (519) 433-3147
FAX: (519) 433-7404
TOLL-FREE: 1-800-461-5367
MAIL@CONSERVATORYCANADA.CA



Ceremonial presentation of the newly struck Speake Gold Medal for Excellence by Dr. Oscar Peterson, whose likeness is featured on the medal. Standing to Dr. Peterson's right is 2001 medal winner Nathan Piché of London, Ontario (highest mark in Canada for Grade IX piano). Accompanying Nathan are his teacher Dianne Edwards and his father, Rick Piché.

Conservatory Canada

WHERE ACHIEVEMENTS GET RECOGNIZED

old student, Edmund Lam, performed these pieces. After the concert, students in the audience complemented the composer who was obviously moved by the performance as well as the well-deserved attention he received from the audience. We are eagerly waiting to hear this very talented young man's future works; his music is available at the CMC in Montreal in the Allan Crossman file. Sylvain Levesque also performed Vytautas' pieces in 2001 at an exhibit of works by recently arrived Canadians at the Museum of Civilization in Hull, QC.

Our Intermediate and Advanced Adult Performance Clubs combine the sharing of music, camaraderie and fine food in the homes of members and friends. It is wonderful to hear these often-busy professionals who, rather than being passive listeners, make time to practice and perform their music for others.

The little pianists of the ever-popular Very Young Children's Club play, and then receive a gift from Santa, at Christmas-time. This is an excellent way for the children to meet other students who play classical music and get early practice performing in front of an audience.

We thank piano teacher Cathy Morabito for welcoming us to her lovely home for the annual year-end general meeting and potluck supper. While the daylight lasted, and before the mosquitoes got too enthusiastic, business was conducted outside on the lovely patio.

Among the events planned for the coming year is an organ discovery workshop on January 22nd, 2003 and our biennial "Performathon" scheduled to take place in February 2003. The workshop will be led by nationally renowned Raymond Daveluy, who has recently retired from Montreal's St. Joseph's Oratory, having served there for over 40 years as organist.

APMQMTA

Salutations à nos amis du Canada.

Voici un compte-rendu de nos activités de l'année 2002 ainsi qu'un aperçu de ce que nous offrirons en janvier et février 2003.

Le 15 janvier 2002, Anton Kuerti présent à Montréal pour jouer avec l'Orchestre de chambre « I Musici », donnait une classe de maître organisée par l'APMQ et commanditée par notre fondation (Fondation québécoise pour l'éducation musicale). Les élèves, choisis parmi les gagnants du Festival de musique classique de Montréal, ont reçu de très judicieux conseils (en français aussi bien qu'en anglais) de ce grand pianiste et pédagogue qu'est Monsieur Kuerti. On a aussi distribué dans l'assistance des copies d'un article intitulé « Fresh Fingers » publié dans la revue « Piano ». Ce texte signé Anton Kuerti inclut les doigtés de certains passages d'œuvres de Beethoven. Cette classe de maître se tenait à la Chapelle historique du Bon-Pasteur.

Le 27 mars 2002, avait lieu le concert bénéfice tout Bruckner : partenariat entre l'arrondissement de la Ville de Verdun et la Fondation québécoise pour l'éducation musicale. La 9^{ième} Symphonie de Bruckner ainsi que le Te Deum ont été interprétés par l'Orchestre métropolitain du Grand Montréal et ses chœurs sous la direction de leur jeune et talentueux chef Yannick Nézet-Séguin à l'église Notre-Dame-des-Sept-Douleurs. Parmi les invités, il y avait, entre autres, Docteur Wendelin Etmayer, ambassadeur d'Autriche, ainsi que Madame Edith Della Pergola, ancienne directrice du département d'Opéra de l'Université McGill. (Peut-être certains lecteurs se souviennent-ils de Madame Della Pergola, présidente du concours de chant lors du Congrès 1997 à Montréal). Nous offrons nos félicitations à Madame Monique Grenier, présidente de la Fondation, et à son comité, pour l'excellente organisation de cet événement Bruckner qui fut un grand succès. Une bonne portion des 10 000 \$ (dix mille dollars) recueillis fut distribuée sous forme de prix et bourses lors du Festival de musique classique de Montréal.

Au moment où vous recevez votre revue « Le Professeur de musique canadien », notre concert bénéfice du 23 octobre aura déjà eu lieu. Ce concert intitulé « Un fantôme à l'orchestre », met en vedette une fois encore l'Orchestre métropolitain du Grand Montréal et son chef Yannick

Nézet-Séguin, ainsi que Jean-François Latour comme pianiste soliste. Jean-François a reçu sa première éducation musicale (jusqu'à l'âge de 17 ans) à l'École de musique de Verdun sous la direction de Yolande Goudreau (directrice de l'école) et aussi présidente de l'APMQ. À l'été 1995, à Saskatoon, ce jeune et talentueux pianiste remportait le premier prix au concours national de la FCAPM. Félicitations Jean-François! Félicitations Yolande!

Nous sommes fiers de notre section de cordes : elle est petite, mais en progression. En mars 2002, le responsable, Pavel Feldman, a organisé une classe de maître donnée par le violoniste bien connu Vladimir Landsman. M. Landsman, originaire de l'ex-Union soviétique, a remporté la 3^e place au Concours international Jacques Thibaud à Paris en 1963, et a gagné le 1^{er} prix au concours international de Montréal en 1966.

En mai 2002, avait lieu le Festival de musique classique de Montréal, où étaient inscrits trois cent-trente (330) élèves (Québec, Ontario, Vermont), venant de cent professeurs. Ce concours qui permet d'entendre des pianistes, des instrumentistes à corde, à vent, des chanteurs, dure quatre jours et se termine par un concert gala avec remise de prix. Merci à Yolande Goudreau et Gayle Colebrook ainsi qu'à leur équipe de bénévoles, grâce à qui le festival fut une réussite.

Pour ceux qui désirent jouer en public sans participer à un concours, il y a le Récital du printemps; cette année, Kathy Marabito en était responsable. Intéressant, cette année : Edmund Lam, 12 ans, a joué deux extraits de « Bird Suite, » du jeune pianiste-compositeur de 15 ans, Vytautas Bucionis Jr. Vytautas qui est non-voyant est élève du pianiste Karl Urquhart et du compositeur Allan Crossman. Après le concert, le compositeur était visiblement touché par les commentaires agréables de l'auditoire. Sa musique est disponible au Centre de musique canadienne dans le dossier Allan Crossman. Les œuvres du Vytautas ont aussi été jouées (en 2001) par Sylvain Lévesque au Musée des civilisations de Hull lors d'une exposition d'œuvres de néo-canadiens.

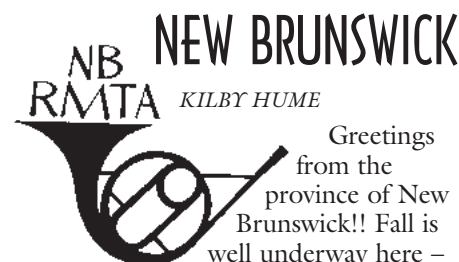
Les clubs d'adultes de différents niveaux continuent leurs rencontres amicales. Il est beau de voir ces professionnels occupés, qui, au lieu d'écouter passivement la musique, s'astreignent à travailler afin de réussir à interpréter des œuvres pour les autres.

Un autre club très populaire : le club des tout-petits en décembre. Le Père Noël assiste au concert et donne un cadeau à chaque enfant. C'est un excellent moyen pour les petits de rencontrer d'autres enfants qui prennent des leçons de piano et de s'habituer à jouer devant un auditoire.

Grâce à Kathy Marabito qui nous a invités chez elle, en juin, nous avons eu notre réunion générale et souper au jardin – quelle agréable atmosphère...

Nos projets pour la nouvelle année : en janvier 2003, nous offrirons un atelier d'orgue, intitulé « À la découverte de l'orgue ». Cet atelier sera donné par Raymond Daveluy, organiste et compositeur, musicien de réputation internationale, titulaire des orgues de l'Oratoire St-Joseph pendant plus de quarante (40) ans. En février se tiendra notre Perfromathon bisannuel.

À la prochaine!



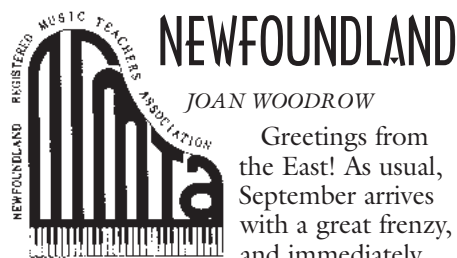
Greetings from the province of New Brunswick!! Fall is well underway here – As a matter of fact, winter has made its presence known with our first snowfall!

All of our branches are up and running for the year. At this time, most of us are busy preparing to host workshops/recitals/composition contests in honour of Canada Music Week. The Saint John Branch will host a workshop with guest clinician Jacqueline Sorensen from Prince Edward Island. She will both lecture and demonstrate Canadian contemporary works. In addition, she will work in a Masterclass environment with three students who have prepared Canadian pieces for her to hear. This workshop is open to teachers or students from any area of the province.

Our first provincial meeting was held in October with much on the agenda to discuss. One of our RMT's, Barbara Long from Woodstock, has made a quilt which we will be raffling in order to raise funds to send a competitor to the Piano Competition in Newfoundland.

We continue to try to get our students' work recognized in the form of a High School credit. Currently, we are gathering information towards a meeting with the Minister of Education, Dennis Furlong. Some of you will be contacted to furnish information regarding the High School credits which you have been able to obtain in your provinces. We certainly appreciate any help you can give us.

On behalf of all New Brunswick RMT's, I would like to wish each of you a blessed holiday season.



full speed, as is the time. With November upon us, here is the latest from Newfoundland.

The first executive meeting of NRMTA was held on Sept. 11, 2002 with the first general meeting being held on Sept. 18 at the St. John's Arts and Culture Centre.

Our Provincial membership stands at 51, with just the one branch in St. John's. We have recruited some new members this year, and are very hopeful that we will continue to grow in numbers.

Our present executive consists of:

President—Joan Woodrow
Past President—Catherine Cornick
Vice President—Judy Snedden
Secretary—Juanita Tobin
Registrar—Catherine Cornick

There are also two executive board members: Ellen Badcock and Robynn Arnold.

Violet Archer, piano, vocal & wind,
Carol Anderson, kid's songs,
Murray Adaskin, violin,
ALLAN BELL, piano, strings
Dean Blair, kid's songs, piano
Jean Coulthard, songs, piano
Patrick Cuddy, songs
David Dahlgren, songs, piano, violin
Sruel Irving Glick, song cycle
Clifford Higgin, songs
Richard Johnston, songs, piano
J.P.C. Jackson, piano, songs

Piano – Vocal String Music by Canada's finest composers

David McIntyre,
piano, sacred songs
Vernon Murgatroyd, piano
Lori Lynn Penny, piano
Cathia Pine, song cycle
Allan Rae, piano
Roberta Stephen, kid's songs,
Song cycles, piano, strings
Janice Thoreson, piano
Cameron Watson, piano

Order from your favorite
music store

OR

Alberta Keys Music Publishing
37 Hollyburn Rd. S.W.,
Calgary, AB T2V 3H2
403-255-60209 phone/fax

Email: albertakeys@home.com

Web: [members.home.net/
albertakeys/index.html](http://members.home.net/albertakeys/index.html)

This year we are attempting a new project. We have partnered with the faculty of the Memorial University of Newfoundland School of Music to offer Masterclasses conducted by the MUN faculty. The first one is upcoming and we feel that this will be a most worthwhile venture for all pre-university age students.

Our Canada Music Week plans are well under way with two main events taking place. One is a student recital to be held at MUN School of Music on Saturday, Nov. 23. Our other project, which we have organized for a number of years, is the taping of a C.B.C. Musicraft Program with feature composers Anne Crosby and David Ouchterlony. This is always a wonderful success, with students of all ages performing. As a part of the program, Barbara Clarke, CFMTA President will be interviewed.

Of course, the BIG news from NRMTA is the ongoing planning of next summer's National Convention, COME TO THE SEA IN 2003.

Our committee of Catherine Cornick, Joan Woodrow, Kathleen Parsons, Barbara Clarke and Judy Snedden have been meeting once a week for the past three years, and are more busy than ever with preparations. We are small in numbers but BIG in enthusiasm and hope to offer everyone a Summer To Remember.

With Christmas looming on the horizon, plans are underway for our

annual Christmas Food Bank Recital. NRMTA teachers sign up for recital time at MUN School of Music and their students participate in a weekend of continuous music from Dec. 20 through Dec. 22.

Cost of admission for these recitals is items for the local food bank. This has always been a hugely successful endeavour which is much appreciated by the food bank. It is a wonderful way to demonstrate to students that by using their musical talents they can help others.

As I write on this November day, it is a balmy 15 degrees in St. John's, so don't forget Newfoundland as your travel destination for July 2003 and

COME TO THE SEA!!!!!!!!!!!!!!

P.S. Visit our web site at:
www.cfmta.org
www.stagesandstores.com/clients/nrmta



PRINCE EDWARD ISLAND

JACQUELINE SORENSEN

Members of the PEIRMTA enjoyed a Wine and Cheese Social at the home of Jacqueline Sorensen to kick off the academic year in style, which gave us the chance to meet and welcome some of our five new members into the organization.

On October 5 members enjoyed a workshop given by Canadian composer Clifford Crawley which featured a lecture on new music and performances of Crawley's works by strings, piano, and voice students. This workshop, sponsored by the Alliance for Canadian New Music Projects, also featured a premiere performance of a student composition by Keith Baglole, commissioned by the ACNMP.

On October 7, the PEIRMTA hosted a workshop on Keyboard Harmony and Aural Skills by clinician Dr. Donald Cook of Conservatory Canada.

CANADA MUSIC WEEK TM will once again be celebrated in fine style on Prince Edward Island. This week-long celebration of student and professional performances of music from our time and country will be enjoyed by musicians, concert-goers, music students and teachers alike in various Performance Halls, Studios and Art Galleries on PEI.

To kick off Canada Music Week TM, the PEIRMTA will host a Young Musicians Recital on Saturday, November 16 at 4:00PM at the Dr. Steel Recital Hall, UPEI. This recital will include student performances of works by Canadian Composers. This recital will also include an Awards Ceremony and performances of winning student compositions of the PEIRMTA Annual Composition /Art/Creative Writing Competition. "The aim of this competition is to stimulate an interest in and appreciation

of Canadian music and, as well, to give students an opportunity to use their other creative abilities, with music as an impetus" says Connie O'Brien, PEIRMTA Canada Music Week TM Coordinator. All of the students' artwork will be displayed at this recital as well.

The new way to get the best sound in sight.

Sight Singing for Success - the progressive path to success in sight singing and sight singing examinations. For a description, sample pages and an order form, visit www.sightsingingforsuccess.com

Only \$39.95 (includes shipping and handling)

To order, mail your cheque payable to Dr. Joan B. Heels at:

Vocal Plus Studio
 49 Glenmount Avenue
 Hamilton, ON L8S 2L3
 Canada

Volume 1, Grades 1-5
 For preparation of sight
 singing examinations.

Coming soon -
 Volume 2, Grades 6-10



FIVE BOOKS IN ONE!

The Charlottetown Centre of Contemporary Showcase is celebrating its 6th Annual Showcase this year on Friday, November 22 at 9:00AM-6:00PM at the Lower West Art Gallery of the Confederation Centre of the Arts. The adjudicator for this year's festival will be Canadian Composer Lorne Altman, who currently teaches at Mount Allison University in Sackville, NB. Mr. Altman will also give a Composition Workshop to all participants and the interested public. This workshop will consist of students creating a Group Composition with the help of Mr. Altman. As well, Mr. Altman will answer questions and talk about his experiences as a composer.

The first Adult Student/Teacher Recital of the year will take place on November 24. These recitals give our adult students and teacher members a chance to perform for each other in an informal setting.



PATRICIA QUINN

As this is being written, Nova Scotia Registered Music Teachers are enjoying another busy fall term which is now marching quickly into the Christmas season with its musical activities and recitals.

Canada Music Week™ is upon us and several branches have sponsored recitals and other activities for this occasion. The Valley Chapter is hosting a recital as well as contests for composition, essays or posters with prizes being donated by local artists and music retailers. Halifax Branch will be holding a Canada Music Week recital November 23 at which some of the competition winners will be performing. Dartmouth Branch holds a series of recitals over a period of 3 days. CMW™ recitals are also being held in Sydney River by the Cape Breton Branch.

Halifax Branch hosted a course by Paul Simons on reading from and embellishing a "fake book", playing by

ear and improvisation. Dartmouth Branch was invited to share in this course and teachers from both Chapters have reported this to be very helpful as well as fun interacting and exchanging ideas.

In September, Dartmouth and Halifax teachers enjoyed a presentation by Lorna Wanzel on "Styles of Learning as it applies to private teaching".

During October, Dr. Eugene Watanabe gave a masterclass and recital in Halifax which was well received by students and teachers alike. This was sponsored by the St. Cecilia Series.

Halifax Branch is sponsoring a Schubert Lieder masterclass in November with Elvira Gonnella commenting on voice and Helen Murray commenting on piano.

The Valley Chapter organized a "Keyboard Day" recently. The 55 students who attended were taken on a tour of a concert grand piano, keyboard lab, a harpsichord, baroque pipe organ, and disclavier. They were able to try these instruments, see how they were constructed, and learn the history of each. This was made possible by the Acadia University School of Music.

The Valley Chapter is planning a workshop on improvisation, as well as three more recitals for students in the next semester. The Branch will be donating a prize for the top piano performer at the Annapolis Valley Music Festival and plans are going ahead for the NSRMTA Convention which will be held at Acadia University in June of 2003.

On November 30 for the first time ever in the Atlantic Provinces the Royal Conservatory of Music Silver Medal Awards Ceremony will be held in Halifax. This promises to be an exciting event for winners throughout the Atlantic region. Congratulations to you and many thanks to those involved in the preparations for this event.

"Music produces a kind of pleasure which human nature cannot do without."

Confucius



*Compositions by
Marianne Rumancik*

Album for the Young
junior piano solos \$6.95
**Butterfly *Inventing a Groove*

Piano Personas
intermediate solos \$6.95
**O! Jack Frost*

In Memoriam - Rest in Peace
**advanced piano solo \$5.95*

Prairie Sunrise
advanced flute & piano \$9.95

**Living Prairies-
Prairies Vivantes**
advanced piano solos with
Christopher Robinson \$11.95

**indicates pieces from the
collection which have been
selected for the Associated
Manitoba Arts Festivals
Syllabus*

**Piano - Vocal - Choral
Chamber Music
by Canadian Composers**

Order from your music store
or:

RAIRIE KY
MUSIC PUBLISHING

BOX 334 LORETTE, MB
R0A 0Y0
PH: (204) 878-3901
FAX: (204) 878-2332

PRAIRIESKY@MTS.NET
WWW.PRAIRIESKYMUSIC.COM

*The first step on
a new career path
shouldn't be
taken alone.*

*We'll be with you
all the way.*

Imagine doing what you love. Finding the flexibility you need for your family. And feeling part of a warm, professional community. Teaching Kindermusik can give you all this and more!

Kindermusik is the world's best music and movement program for infants to seven year olds. Because you work for yourself, you decide how far you want to go — teach a few classes or build a program. And Kindermusik will be there for you, with at-home training, expert mentoring and the right tools to help you succeed.

To learn more, call us or visit our Web site and order our informational video package. And find out if Kindermusik is right for you.



Kindermusik®

1-888-442-4453
www.kindermusik.com

13 - 10 - 00002



DEVELOPING A STYLISTIC INTERPRETATION

GREGORY CHASE

Many students develop a single style of interpretation that they expect to fit every composition they perform. This style of interpretation usually falls somewhere between the mid-Romantic and Impressionistic eras. As performers and teachers, we should be able to defend stylistic decisions in our performances and in our students' performances. Too often the teacher presents, the student imitates, the heart emotes, the fingers fly, but the brain is not actively asking, "Why should this piece sound like this?"

How many times have we encountered students who bring newly assigned music to the lesson playing the notes with the correct rhythm and dynamics, but expect us to furnish instruction as to the style and interpretation? Even when they have recently examined a similar style, they expect us to "re-invent the wheel to build a car." We as teachers need to force our students to think about what they have learned in the past that applies to the piece at hand. We need to question them rather than telling them the answer - make them think!

One thing to help with this is to *learn the composer's rules*. This is the information that students should learn about the composer, rather than how many kids they had. Another helpful tool is by looking at various editions. By studying other editions, you will get ideas for interpretation, fingering, dynamics, phrasing, etc. In a seasoned teacher's library it is not uncommon to find numerous editions of the same work.

Listening to recordings is another useful tool in aiding the students in developing a stylistic interpretation. Some teachers are reluctant to encourage students to listen to other performers because they feel the student will merely copy what they hear. Students copy only if we have taught them to analyse performances. Students who know what to listen for and whether the artistic decision, based on a multitude of historical and interpretive data, is defensibly "correct" will not copy rotely without discrimination.

Encourage your students to bring more questions to their lessons, or a passage to listen to and analyse. I often ask students to listen to a certain passage to see how it is being played and then report back their analysis at their next lesson.

Following are general guidelines in aiding students to developing a stylistic interpretation of their pieces.

The Baroque Period 1600-1750

The Baroque keyboard instruments were the harpsichord, clavichord, and organ. It's important for students to realize how these instruments were different from our modern piano. A few of the more popular forms of Baroque music include dances, prelude & fugues, suites, toccatas, and theme and variations.

The first thing to think about in a Baroque piece is "what is the mood or affect of this piece?" In other words, what is the *doctrine of affection*? In Baroque music most pieces have a certain feeling or affection that continues through the entire piece. Unlike Romantic works, it does not have contrasting emotions. A former teacher of mine always asked: "What are the six adjectives for this piece?"

INTERNATIONAL WORKSHOPS
 July 2-15, 2003
 Dr. Gerald Fischbach, Director

Biarritz France!

Strings Gerald Fischbach • Edward Anderson • The Amadeus Trio • Tim Baur • Louis Bergeron • Brice Eklund
 Donald McIntosh • Edmund Melkus • François Raffalli • Jeffrey Sabin • Phyllis Young

Orchestral Conducting Robert Carter • William LaRue Jones

Choral Conducting Rodney Debenberger

Piano Nelson Lee • Jean Ray • M. Blev • Diane Br. • Marvin Bickens II
 Tony Carmina • Jack Graves • Marian Hahn • Petranko Lates

General Music Education June Hinkley • David Progo

International Workshops 187 Aqua View Drive, Cedarburg, WI 53012, USA
 Phone: (262) 377-7062 • Fax: (262) 377-7096 • Email: thinz@execpc.com
www.internationalworkshops.org

The *Prominent Characteristics of Baroque Keyboard Music* are:

Rhythm - a consistent, steady pulse is essential to Baroque music. Baroque pieces are actually dance pieces. These dances had specific characteristics that made them individual. A strong rhythm is at the heart of Baroque music and style – it needs strong definition and energy. The rhythm is often continuous and lively. Often it seems that the piece rattles off one phrase after another with a lively underpinning rhythmic figure. As the phrase goes, “Rhythm is the backbone of music; it may be bent, but can never be broken.”

Contrasted touches - legato versus portato (semi-detached), adds variety to the Baroque style. Step-wise motion suggests legato; leaps suggest portato. As a general rule, the longer valued notes are played portato while the quickest note values are played legato. **Avoid** a crisp staccato; as the harpsichord and clavichord were incapable of such a touch.

Tempo contrasts - fast versus slow should only be used when indicated by the composer. Be careful with this; as many tempo markings are editorial and not the composer’s. Allow a *slight* (and I do mean slight) relaxing of the tempo at major cadential points to aid their portrayal. Be cautious when you see editions with major tempo changes edited into Baroque pieces. This often distorts what the composer is trying to create.

Terraced dynamics - are used especially to show sequences. Terraced dynamics are very important to Baroque music for adding dynamic variety on the harpsichord.

Crescendo to *f* or diminish to *p* - although not possible on the harpsichord, they may both be used effectively when playing Baroque pieces on the piano.

Swells (crescendo and diminuendo) - numerous little swell effects should generally be avoided in Baroque music, because they are uncharacteristic and were not possible on the harpsichord.

Dynamics - Baroque composers provided little or no dynamic markings on their compositions, as the performer was expected to supply the dynamic colouring. The dynamic markings in today’s editions are just that – editions/editorial.

Consistent phrasing - subjects and motives must keep the same articulation throughout.

Ornaments - all must start ON the beat and begin on the upper note. With trills, be sure you have at least four notes per trill – two repercussions. Remember that the mordent of the Baroque period was the lower mordent. The symbol we often times consider as the upper mordent, was actually the symbol used for the trill. The upper mordent did not exist in Baroque times.

Consistent fingering - is essential for safe memory. Baroque music requires a reliable tactile memory for the fluency and dependability. I often have my students pencil in their fingering for ALL notes. This insures they consistently use the same fingering every time they play that passage - which in turn aids the tactile memory. (Although tactile memory is one way of memorizing, do not rely solely on this method.)

Contrapuntal - Baroque music is very *contrapuntal*. It’s important to show the statement and answer type form. The imitation needs to be clearly portrayed.

Peddalling - use of the damper (sustaining) pedal is best avoided in the performance on many of Bach’s works. Unless the pedal is used with extreme care it tends to obscure contrapuntal lines; as in inventions, sinfonias and fugues. Many of the great artists play these works without ever touching the pedal. The *una corda* (soft) pedal may be used judiciously for dynamic contrasts. The pianist should avoid relying on it to the extent that he/she uses it in every soft passage. It is most effective in terraced dynamics or echo effects. Remember that the *una corda* pedal changes the sound/timbre on grand pianos.

The *Benefits of Learning Baroque Music*. It teaches students: *Touch contrasts* – legato versus portato. *Tonal control* – *f* versus *p* in order to feature the theme in either hand. *Coordination of hands* and control of staggered phrase endings. *Steady tempo* to preserve the motor rhythm of the Baroque period. An introduction to *imitative* writing and polyphonic texture.

The Classical Period 1750-1820

The Classical keyboard instruments are the harpsichord, and the fortepiano (the predecessor to today’s piano – originally called, pianoforte). The forms of keyboard Classical music included: minuet and trios, rondos, sonatas, sonatinas, theme and variations, concertos and dances.

The *Pinnacle of Classical Music* involved the ability to change the mood for each contrasting section or theme so the music is alive; the ability to play a beautiful singing melody over a soft, subdued but supporting accompaniment; and the ability to make the music elegant and refined. We often hear music from the Classical period as background music in restaurants and other places.

The *Prominent Characteristics of Classical Keyboard Music* to consider are:

A *uniform tempo* is essential to the cohesion of the classical sonata structure. Much practise must be done with the metronome to insure a steady tempo.

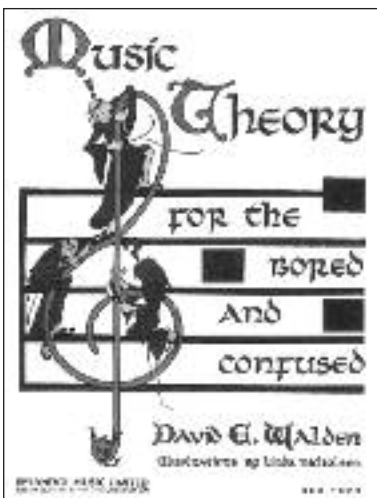
ARE YOU TIRED OF TRYING TO TEACH THEORY

so that your students can actually

- play Für Elise

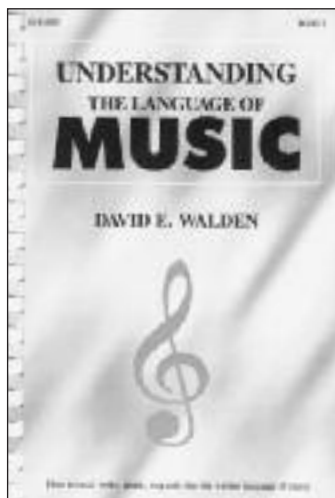
- sing the alto part of "Seasons of Love"

- read that Baritone Sax line correctly?

THEN LET THESE BOOKS DO IT FOR YOU!!!!!!!

For the younger students,
**MUSIC THEORY FOR THE BORED AND
CONFUSED, BKS. I & II**

takes them on a fun-filled romp through the halls of Notation Monastery where they meet Pitchimus Exactibus, Tempus Correctibus, and a host of exciting creatures that solve problems and make discoveries about music. Book I covers the basics of Notation while Book II deals with the keyboard and all scales. They do your teaching for you, and, believe it or not, they're ENJOYABLE!!



**UNDERSTANDING THE LANGUAGE OF MUSIC, BKS.
I & II**

are geared to the senior public, secondary and beginning college level. The question and answer format makes them virtually self-teaching. With a light and easy historical perspective, the books help the student apply the theoretical knowledge to real music more easily.

There are two paths to follow: one - to get them reading, speaking, writing and playing the language of music and/or: two - passing the various Grade II Theory Exams. The "nitty gritty" for the exams is left to the last chapter and is called such and there are up-to-date sample exams! What more could the beleaguered teacher ask for in these challenging educational times.

***WARNING: Both series are written with warmth, relevance, and a sense of humour - a wonderful context for REAL LEARNING!**

Available from Leslie Music Supply, 198 Spears Rd.
Oakville, Ontario L6K 2E9 • 1-800-291-1075 • Fax 905-844-7637

A *single melody* accompanied by an Alberti type bass is a common feature of the Classical period requiring artistic tonal balance.

Contrasting themes - the first theme is usually lively and energetic in character, while the second theme is lyrical in character. The composer of the Classical period reacted against the Baroque Doctrine of Affection and tried to present different affections or feelings in a single work. Mozart's most mature works will make these changes every few measures. In sonatas, the second theme presents a contrasting character from the first theme. The first thing you should do with each piece is read the melody and decide what the affect or affects are for each theme.

Expression In Classical Music - Classical composers believed that attention to the small details was the secret of expression. Two-note slurs, appoggiaturas, and ornaments make the melody more expressive; as small articulation markings - staccatos, slurs, and other similar indicators - help create feeling and mood.

Slur Markings - With many of the classical composers, they used slurs in their piano works to indicate bow markings. The first note of the slur indicates a change of bow direction which in turn creates a slight stress/emphasis to the note. Mozart uses this consistently throughout his works and helps portray the syncopation that is available in his works.

Sudden contrasts - A *forte* phrase followed by a *piano* phrase was popular in the Baroque period, but was still featured in many classical works.

The swell (crescendo and diminuendo) - was very popular and very important in the Classical period as a means of creating colour. As a general rule, I will tell my students to follow the hills and valleys. As the music ascends a small swell or crescendo will occur. As the music descends, a small diminuendo will aid in the shaping.

Phrase shaping plus tapering and releasing of the phrase ending is essential to a musical performance. Phrasing of the Classical period is usually in 4 and 8 measure lengths. The phrases have an antecedent and consequent feeling - question and answer. A well polished sonata/sonatina will portray the question and answer phrases. As well, be aware of the climactic point of each phrase and shape accordingly.

Syncopation - A sudden accent on a weak beat was a popular feature during the Classical period. Most composers showed this with a slur (bow marking).

A wide dynamic range - *pp* to *ff* is common in Beethoven and other composers.

Rests are very important - Mozart once stated that a rest was more important than a note.

Pedalling should be used sparingly. It can be used to enrich cadences and other climactic points. The *una corda* is useful for tonal contrast in *pp* passages in the Classical and all other periods.

When *memorizing* Classical works, it is important to analyse the form of the music for safety — especially the bridge passages, as this is often where students/performers will take a wrong turn.

Development section - be aware of the climactic point in the Development section and build to this point.

Ornaments - As in the Baroque Period, ornaments must be started ON the beat and trills start from the note above. The rule of the mordent is the same as in the Baroque period — it was a lower mordent. Be careful in the treatment of the appoggiatura. Often times it is misinterpreted as a grace note or acciaccatura.

The **Benefits of Learning Classical Music** for the student are: *Form and structure* - it is the same for sonatas, symphonies, concertos. *Melodic projection* and phrase shaping. *Tonal balance* and control of Alberti Bass. *Technical Facility* in rapid scale passages. *Attention to detail* - phrasing, staccatos, rests, etc. *Discreet use of pedal* - mostly at cadences. *Dynamic contrasts* - swells, sudden changes from *f* to *p* and syncopated accents. *Accurate use of ornaments* - trills from the note above - all ornaments begin ON the beat simultaneously with left hand. *Uniform tempo* to give unity to the structure of the movement. *Technical clarity* in all passage work.

The Romantic Period 1820-1900

The Romantic keyboard instrument was the pianoforte - the piano as we know it today. The forms most commonly used in Romantic music include: character pieces, concertos, dances, etudes, and variations. The *Pinnacle of Romantic Works* was self-expression and was in reaction against the formalism of the Classical period.

The **Prominent Characteristics of Romantic Keyboard Music** to consider are:

Singing melodies - the most important feature of Romantic music.

Phrase shaping - generally the climax of the phrase is on beat one or the highest note. The phrases are in 8 to 16 to 24 measure lengths. With Romantic phrasing, the phrases are VERY long which requires the musical ability to carry a long line.

Tonal balance - accompaniment must balance with the melody. Be careful that the melody is not heavily balanced against the underpinning accompaniment - as this has a tendency to weaken the portrayal of the harmonic structure.

Tempo Rubato - rhythmic flexibility is essential. Be sure this is within the context of the long phrase lines, and not the two measure slurs we often see printed in many editions.

Agogic accents - a very slight hesitation before an important note or chord called “placing a note” adds character to Romantic music.

Dynamics - wide dynamic range is essential and was marked in by the composers much more during this time period than the previous periods.

Tonal nuances - crescendo and diminuendo are used constantly.

Pedalling - Legato pedalling is generally used constantly. Use rhythmic pedalling for waltzes. Remember, always pedal with the ear - attentive listening is required.

Memory - memorize the left hand first - without the right hand. I find that often times when there is a memory slip, it occurs in the left hand in Romantic music.

The **Benefit of Learning Romantic Pieces** include: Melodic projection, tonal balance of hands, legato pedalling, long phrase shaping, use of tempo rubato (rhythmic flexibility), agogic accents - tiny hesitation just before playing an important note or chord and a wide range of dynamics (*ppp* to *fff*).

The Impressionistic Period 1890-1910

The Impressionistic keyboard instrument was the piano as we know it today. The forms of keyboard works during this time period are character pieces.

The **Prominent Characteristics of Impressionistic Music** to be considered in developing a stylistic interpretation are:

- The music hints rather than states.
- A succession of colours takes the place of dynamic development.
- Atmospheric sensations supersede heroic pathos.
- The music is as vague and intangible as the changing light of day.
- Implementation of these ideas led to abandoning the Sonata.

The Impressionistic piece teaches: suitable tempo, imaginative use of the tone colour, suitable tonal range (no harsh or aggressive sounds), imaginative use of both pedals, ability to create the right mood to capture the character suggested by the title of the piece.

Contemporary 1900-Present

The keyboard instruments associated with Contemporary music are the piano, electronic keyboards and synthesizers. Composers experimented with “aleatoric” music in Contemporary/20th Century music, in which form and structure are determined by chance.

The **Prominent Characteristics of Contemporary Keyboard Music** to be considered are:

Motor Rhythm - fast pieces are usually quite metronomic.

Accents - are vital to the character of the piece.

Tempo - follow composer’s suggestions. Composers of this era often wrote in what they wanted. Again, discern what is editorial and what are the composers’ markings; as not all editions are urtext editions.

Meter and tempo changes - observe faithfully.

Dynamics - wide range *ppp* to *fff*

Pedal - It is important but needs care to avoid blurring unless it is indicated by the composer.

Rubato - is often required in slow sections.

Details - phrasing, staccato, rests — observe every marking faithfully - again be aware of what may be editorial and what is actually the composer’s markings.

Memory - study sequences, chord patterns and be aware of the writing techniques used in Contemporary and 20th Century music to aid memorizing.

A Contemporary piece teaches an appreciation of dissonance created by use of dissonant intervals (minor second, major 7ths, chromatic notes, etc.), chord clusters, polytonality (e.g. RH in G major and LH in F major), rhythmic vitality created by means of accents, syncopated accents, rapid alternations of different meters (3/4, 5/4, 2/4), a wide range of dynamics (*ppp* to *fff*) to express a great variety of colours and moods, and the use of whole tone scales and augmented chords to produce mysterious effects.

By knowing the general rules of the different style periods, we as teachers will be better equipped in aiding our students in developing a stylistic interpretation.

Gregory Chase (B. Mus., ARCT, RMT) is an RCM Examiner and a well sought after adjudicator and clinician across the prairies. He currently lives in Yorkton, SK. where he maintains a very active teaching schedule.

QUESTIONS TO CONSIDER WHEN TEACHING A PIECE

BY GREGORY CHASE

In preparing students for their Aural Viva Voce examination, I ask them to answer the following questions for each piece of their graded list. Not only is this a beneficial exercise for pedagogy students but for all teachers. I feel the following are questions that we all need to answer in order to successfully teach a piece. Once we have the answers, then we can impart this knowledge to our students.

Composer

What can you tell me about the composer?
What were some of the composer's 'major' works?
What was the writing style of this composer?

Source of the piece

Where did it come from?
When was it written?
For whom was it written?

Title Definition

What is it?

Historical Period

In what time period was it written?
What political and social events were happening at this time?

Instrument

What instrument was this written for?
How does this change or alter the way we would perform it on today's modern piano?

Form

What is the overall structure? Sections?
How long are the phrase lengths?

Key

What is the home key?
What keys does this piece visit?

Harmonic Structure

What is the chord progression of this work?
How does this follow the Common Practice Period?

Terms

What terms are learned in this work?
What do the terms mean?
How would you define these terms to a student of this level?

Tempo

What tempo would you play this at? Why?

Technical Difficulties to consider:

Rhythm
Technical
Musical
Articulation - define each articulation marking and how it should be played.
How do you overcome each difficulty?
How would you originally introduce these difficulties to students, to prevent problems at this level?

Dynamics

Why use these dynamics? What in the music lends itself to these dynamics?
Stylistic treatment?

Performance Practices

Any special consideration needed for this style?

Preparation Material

What pieces would you give a student before giving them this piece and why?

How would you Introduce this piece to a Student?

What background information would you give?
What would you say — be specific.

Why would you Introduce this to a Student?

What pedagogical value is there in learning this piece?

Interpretation

How would you teach a student to interpret this piece?

Similar Additional Material

If a student of this level wanted to learn other pieces of this nature or style, what would you suggest? Why?

"Our modern minds need to be musicalized. We have deified the intellect... and developed only half of man's possibilities. There is no other human activity that asks for such a harmonious cooperation of 'intellect' and 'soul' as artistic creation, especially music."

Ernst Levy



UNIVERSITY
OF MANITOBA

School of Music

For You

Master of Music

Choral and Wind Conducting, Performance, and Composition

Summer Programs

8 weeks of interactive music programs, including Orff Certification (Levels I-III) and a Wind Conductors Development Program

For Your Students

Bachelor of Music

Performance, Composition, Music Education, and Music History

Opportunities to study with members of the Winnipeg Symphony and Jazz Orchestras; perform with the Symphony, Manitoba Opera, Royal Winnipeg Ballet and other outstanding arts organizations; and take part in Winnipeg's busy festival culture.

Summer Programs

Jazz, Chamber Music, Contemporary Opera, Acting for Singers, and Theory Courses

For More Information

(204) 474-9310

music@umanitoba.ca

www.umanitoba.ca/school/music

65 Dafoe Road
Winnipeg, MB R3T 2N2



Music for Life

APRÈS UNE LECTURE DU NEW RCM THEORY SYLLABUS

BY GÁBOR FINTA

I hope Liszt would forgive me for plagiarizing one of his famous titles but in the past few months I have really spent considerable time reading the new requirements that will guide us for a while in our teaching practice.

While I found many improvements over the previous one, my major concern is still the perceived lack of emphasis on ear training. This is particularly true in the teaching of rudiments.

A considerable amount of time is spent on writing scales in every imaginable form but does it really mean that the student will recognize these by ear? Maybe most of them can tell a major and a minor apart but when it comes to the modes or any other scale (pentatonic, blues etc.) I have very grave doubts. The problem is that scales are taught in an abstract manner and they are not derived from musical material. Just imagine how much more meaningful it would be to determine the key of a given melody and then, perhaps, write the scale. Teachers should also be encouraged to use melodic dictations. These could be transposed in writing or just be played on an instrument in other keys.

There is a simple tool that we could use for teaching the scales (and other things as well) and this is the use of relative solmization or the tonic sol-fa system. This system has produced marvelous results in England (invented by John Curwen in the middle of the nineteenth century); just think of the high quality of the English choral singing. Tonic sol-fa, adopted by Kodály, has worked wonders in Hungary and in other countries as well that followed his lead. Relative solmization makes the teaching of scales very simple and it is also very useful while learning various chord structures. It captures the essence of functional harmony and could be an excellent help in melody writing as well.

I realize that the RCM wants to appear impartial and does not want to promote any one system at the expense of the others but it certainly does not prohibit us from using it if we want to do so. In my opinion it is the easiest way to teach sight singing, interval & chord recognition and develop the inner hearing.

HARMONY SYMBOLS

I have already outlined some of my concerns in the spring edition of *The Canadian Music Teacher*. Since the new syllabus has arrived, I would like to expand these a little further.

The problem of chord symbols is very difficult to solve. There are many flavours, although the principal ideas usually remain the same. Most systems use Roman numerals for the scale degrees along with numbers to indicate inversions, coupled with accidentals when deemed necessary.

I have studied the new syllabus to see the direction in which the RCM wishes to take us. My impression is that the system has become more complex with the introduction of the upper/lower case Roman numerals and other qualifying, non-musical symbols.

I must admit that I prefer the traditional figured symbols, using accidentals when needed, mainly because I think they are simple, logical and require minimal explanation. (Of course, I am obliged to give the RCM symbols as well to be compatible with the exams.) These are understood by anybody anywhere in the world and they make the playing or writing of chord progressions and figured basses easy and fast since they are essentially the same. The playing of chord progressions is absolutely necessary to develop inner hearing. Do not forget that students have to create their miniature compositions and harmonisations without the aid of an instrument. Maybe it is worth remembering that even the greatest composers have used the piano freely during their work. (I mention this because I find it really difficult to expect such complex work from young students with so little time spent on harmony, solfège and sight singing.)

The greatest problem with the chord symbols, as listed by the 2002 Theory Syllabus, is that it is not a homogeneous system but a mixture of different logics and principles.

Let us try to examine these one at a time.

There is a definite effort to avoid the use of accidentals in chord symbols. It is evidenced by the assumption of the raised 7th step (leading note) in minor keys. For example, the triad or seventh chord on the fifth degree is always written simply as **V** or **V7**. In the same way we should simply write **III** or **VII7** and assume the first as an augmented triad and the second as a diminished seventh. Yet they are symbolized differently.

The reason for this is the desire to show the colour of the triad as:

- Major: capital Roman numeral e. g. **III**
- Minor: lower case Roman numeral e. g. **iii**
- Diminished: lower case Roman numeral with ° e. g. **ii°**
- Augmented: Upper case Roman numeral with x e. g. **III x**

So far it would be fine but in some cases it is deemed unavoidable to forgo the use of accidentals as seen in the following quote:

This is clear: shows the raised third (although I prefer to write number 1/♯ as seen in scores by Bach and other composers)

Perfectly clear: the natural without a number means a raised third (as used in figured bass)

Understandable: but the ♮ is not necessary and it is clearer to write the accidental under the Roman numeral when the bass is raised

C minor: $\text{iii}^{\sharp 5}$

III^{M}

IV 4

V 2

vi^{\flat}

bVII

This is confusing: the x could be mistaken for a double sharp

Unnecessary flat: the key signature calls for B flat

Unnecessary flat: the key signature calls for B flat

The following symbols are using accidentals but not in a consistent way:

The marking of accidentals is clear: the accidental by itself means raised/lowered third according to the figured bass system. Lower/upper case numerals are superfluous

According to the previous practice, the 3 could be safely omitted

Writing the raised bass (1) on the side obscures the inversion

C major: VI^{\sharp}

C minor: iii^{\flat}

$\text{ii}^{\flat 6}$

IV: b^1

I am always troubled by those symbols, which “assume” certain accidentals e.g. the lowered fifth, as shown on the next line. Marking one accidental but not the other does not aid clarity even if the capital letter indicates chord colour. A further difference is noticeable: the raised bass this time is placed in front of the Roman numeral. Yes, I know that in the previous case it was an inversion but the constantly changing way of treating accidentals does not help the fluent reading of the progression. The x (especially among other accidentals), as I mentioned before, may be mistaken for a double sharp.

C major: bIII

bIII^{\flat}

bIII^{\flat}

bIII^{\flat}

bVI

bVI^{\flat}

With the introduction of seventh chords more qualifying symbols are needed and that complicates the system even further. Now the half diminished symbol (\circ) is introduced as shown in the next example. At the same time, the inverted logic is used again (i.e. accidental used when not needed instead of using it when necessary). If you once leave the natural path, that is the marking of accidentals only when needed, then you have to keep explaining the diversion

C major: $\text{vii}^{\circ 7}$
Simplex/VII 7

$\text{vii}^{\circ 7}$
VII 7 \flat

C minor: $\text{vii}^{\circ 7}$
VII 7

$\text{vii}^{\circ 7}$
VII 7

No flat is necessary

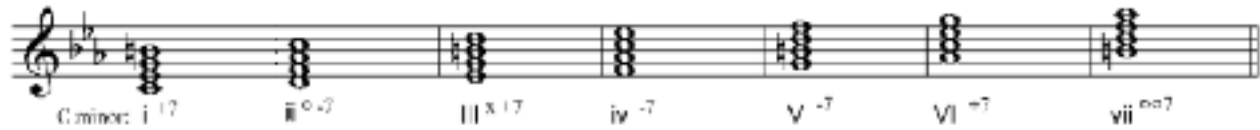
Natural sign is not shown

All this is necessitated by the desire of trying to show triad colours (major, minor, augmented, diminished) in the chord symbols. The purpose of chord symbols is to enable us to recreate the chord quickly and efficiently without having to write them out on staff. All students should know that a VI is a minor triad in major keys and major triad in minor keys. If we can not trust them with this how can we expect them to harmonize a chorale?

If the goal is to quiz students to see if they know the structure and colour of the chords and if we want these to be reflected in the chord symbols, then this system does not go far enough because it only shows the quality of the triad but ignores the seventh, ninth etc. (with the exception of the diminished seventh which is marked with \circ). Major and minor sevenths also should be marked as I have attempted to do in the next example:

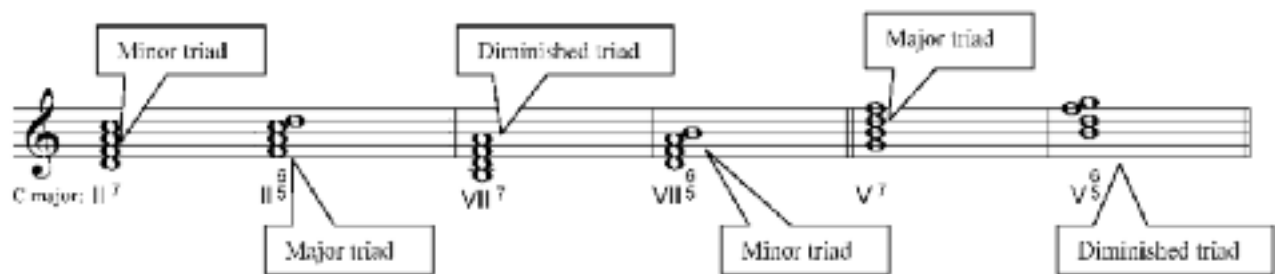
I hope you do not think that I am advocating these further complications; I am simply trying to point out the logical consequences.

Marking triad colour in the chord symbols may be of some help only in the root position. I would like to point out that in the inversions of seventh chords the triads appear to have changed. The minor triad in the II⁷ will look like a major triad with an added major second. Of course, I know that the minor triad is still there in its first inversion but the chord appears to consist of a major triad with an added major second (a sixte ajoutée as described by Rameau). Other chords behave similarly as illustrated below.



This system appears to borrow some ideas from the chord symbols used in popular music and jazz. It is the approach of jazz musicians to describe chords as CMA7, Cm7 etc. This is fine and clear (after learning the code) but this system is tied to a specific key and does not allow easy transposition. I think that the symbols in the new syllabus want to do too much by using traditional chord symbols while borrowing some elements of the jazz symbols.

The change of colour in triads (and any note) can be expressed clearly with accidentals: the same way the music itself is written. Everybody knows sharps and flats but if they are used inconsistently, they can create confusion and misunderstanding.



As another example, I would like to mention the secondary dominant chords. You can describe the secondary (applied) dominant on the second degree either as V of V or II[#]. In the first case the student has to calculate the fifth step of the scale, then another fifth to find the root of the chord and finally build the chord keeping in mind the key signature of that key. In the case of the II[#], all these extra steps are eliminated. You just have to raise the third of the chord and it is done. I found that my students invariably preferred the altered chords to the roundabout way of symbolizing them.

Diminished seventh chords are treated similarly. They are always described as VII^o7 either in the tonic or that of another key. Accidentals are not used. It makes the realization of these chords more laborious. It is difficult to play a progression at a decent tempo where such a circuitous route must be taken to figure out a chord. These symbols also take up too much space horizontally, which often makes harmonic analysis noticeably crowded.

The most confusing chord symbols are the ones used for augmented sixth chords. In the 2002 spring edition I have already suggested solutions for these. If you are interested you may find that article on my website: <http://www.fintastudios.com>. (You may even entertain yourself by playing figured bass with a synthesized orchestra or create an accompaniment to a song.)

I am not against innovation and new ideas that make things easier. In certain cases it is really simpler to find a name for a complex altered chord. I can accept the labelling of this as German 65 (even though there is little reason to associate these chords with nationalities); it is fine as shorthand but chord symbols should clearly reflect the structure of the harmonies. I am committed to making things as clear and logical as possible and advocate the consistent use of accidentals.

On the other hand, we must really appreciate that the RCM is flexible in its approach and does not force everybody to use any given system. We are all free to choose according to our preferences. Or are we? Unfortunately, it is only partially true because the SATB exercises will use this new system so students must be familiar enough with them to properly interpret the symbols (not a simple task). Only in their analysis are the students free to use other systems. It would be a great help if the exam papers provided, as an alternative, figured chord symbols as well. This new system also necessitated the release of the fourth edition of my textbook so the chord catalogue can reflect these latest changes.

At the same time we must not forget that without this great institution we probably would not teach too much theory at all. Most likely, students would be interested in playing their instruments only, however regrettable that would be for their overall musicianship.

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

GUEST COMPOSER AT STUDEA MUSICA

BY JEAN ETHRIDGE

The opportunity to be guest composer at the Institut Studea Musica, August 17-24, 2002, was the experience of a lifetime. It is every composer's dream to attend a concert featuring her music and receive a standing ovation. This summer my dream came true!

I first learned about Studea Musica when I obtained "Canadian Compositions for Young Pianists", a 4 CD set featuring performances of 238 works by 65 Canadian composers, performed by Elaine Keillor. This was a Studea Musica project. What a wonderful introduction to the piano literature for beginning and intermediate level pianists! (The CD set is for sale at the CMC, or directly from Studea Musica.)

I was delighted to accept Director Gilles Comeau's invitation to become guest composer in 2002. First of all, I sent a list of my compositions, indicating the grade level for each. This list was in turn distributed to faculty and students so that they could choose which ones to perform during the Institute. Twenty-four of my solos and duos for violin, 'cello and piano were performed, some of them more than once. Students performed many from "The Encore Series for Violin and Piano" written by Jean Coulthard, David Duke and me. (Published by Frederick Harris). Advanced students performed "Cantillation" for 'cello and piano, and "Sonata for Violin and Piano" - first movement. I was very impressed with the quality of the performances throughout the week. The students played with confidence, enthusiasm, and fine musicianship.

Faculty members, Donald Himes and Allan Sutton, performed my "Elements" for piano duet, consisting of "Earth", "Air", "Fire", "Water", "Wood" and "Metal". Their exciting and musically insightful performance was particularly gratifying. Donald Himes is also the Dalcroze Eurhythmics teacher, and at the final concert, the Eurhythmics class beautifully interpreted "Water" from "Elements".

Guest composers are invited to contribute their other skills to the Institute. I taught two classes, composition, for ages 9 and up, and creativity, for 6-9 year olds. My classes were so popular that I had more students signing up as the week progressed! In addition, I gave mini-lessons to those playing my compositions and other

contemporary compositions, and I heard students from my composition class, as there were so many, I couldn't hear them all in class!

Many of the students composed new pieces that week. Some had never composed before. Many of the parents present at mini-lessons and classes shared their children's enthusiasm.

The Institute is held at the Orford Arts Centre, near Magog, Quebec, south of Montreal, in a natural, peaceful setting. I am sure this draws many faculty and participants, year after year. Students and faculty come from all over North America. I heard one parent from New York City joyfully exclaim, "There are so many trees. I can't believe the trees!" I smiled when I saw a young boy practising his violin under a tree, with his mother acting as music stand!

Rosemary Covert, Administrator, with whom I had been in frequent e-mail contact as we organized the classes and other details, greeted me warmly upon arrival at Dorval airport. This was just the beginning of a complex week which was well-organized in every detail by Rosemary and volunteers, Lynda Lapointe and Val Williams.

Studea Musica is kind to its faculty! On Wednesday, classes were shortened to 45 minutes instead of an hour, so we ended at 1:15. Box lunches from the cafeteria were brought to the home of a delightful couple who live beside a lake, blessed with a swimming pool. The massage therapist was also available. I had a wonderful massage, and swim, then the faculty was treated to dinner out at a Belgian restaurant.

The majority of guest composers in the past have been women. Mary Gardiner, founding member of ACWC, is an honorary member of Institut Studea Musica. Guest composers to date have been:

Mary Gardiner
Ann Southam
Stephen Chatman
David Duke
David Dahlgren and Rhené Jaque
Jean Ethridge

The experience was definitely a positive one. I'd recommend it highly.

Check out the website at
www.studeamusica.com.



WINDSOR School of Music

We welcome our new
faculty appointments.



Dr. Brent Lee

B.Mus., M.Mus. (McGill),
D.M.A. (British Columbia), Assistant
Professor: *Music Theory/Composition*

Dr. Sally Bick

B.Mus. (Toronto), M.M. (Indiana),
M.Phil. (Music History) (Yale),
Ph.D. (Yale), Assistant Professor:
Music History/Literature



Dr. Sandra L. Curtis

B.Mus. (McGill), M.Mus. (Music
Therapy), (Florida State, Ph.D.)
(Concordia), Associate Professor:
Music Therapy

OFFERING

Honours Bachelor of Music (4 yr.);
Bach. of Musical Arts (3 yr.);
Hon. Bach. of Music Therapy (4 yr.);
Concurrent Bach. of Musical Arts/
Bach. of Education/Early Childhood
Education.

WE WELCOME YOUR INQUIRIES!

Our faculty will be happy to speak
to you personally about your area
of musical interest.

CONTACT

School of Music,
Professor David Palmer, Director,
UNIVERSITY OF WINDSOR
Windsor, ON N9B 3P4 Canada
Phone: (519) 253-3000 ext. 2780
Fax: (519) 971-3614
Email: music@uwindsor.ca
Web: www.uwindsor.ca/music





RCM EXAMINATIONS NEWS

THEORY SYLLABUS, 2002 EDITION

BY DR. JANET LOPINSKI

The periodical revision of RCM syllabi provides an opportunity for clarifying existing requirements, implementing changes, and incorporating new requirements. For us, as teachers, the arrival of a new syllabus provides an opportunity to revitalize and refresh our teaching, to study new materials, and to try new approaches. The new *Theory Syllabus, 2002 edition* will be available to teachers across Canada in May, and will come into effect as of September 1, 2002. This syllabus – the most recent of RCM syllabi to be updated – will replace the *Theory Syllabus, 1995 edition*. (See “Implementation of the Theory Syllabus, 2002 edition” in this issue of *Music Matters*.)

Summary of Changes by Subject

Rudiments

In the *Theory Syllabus, 2002 edition* the adjustments made in the rudiments examinations hold true to the three objectives stated earlier. In Grade 1 Rudiments, new requirements include writing whole tone scales and chromatic scales and identifying blues scales, pentatonic scales, and octatonic scales.

In Grade 2 Rudiments, students will be required to write Dorian, Phrygian, Lydian, and Mixolydian modes from any starting note. They will also learn descriptions of chord types – triads, 7th chords, quartal chords, polychords, and clusters – and will be expected to recognize any of these chords in the existing analysis question. In addition, a short melody-writing component has been added to the existing cadence question. This activity is intended to encourage the development of musicianship and creativity in the context of rudiments study, and will also serve as preparation for the melody-writing component of the Grade 3 Harmony examination.

Harmony

For the Harmony examinations, the committee focused on clarifying the existing requirements to reflect current practice. A few new elements have been introduced such as in the melody-writing question in the Grade 3 Harmony examination; students will now be required to produce two “substantially different” responses to a given phrase. This will foster not only the development of genuine melody writing but also encourage students to use more imagination in their melodies.

In Grade 4 Harmony and Grade 4 Counterpoint, the analysis portions of these examinations have been expanded to allow for specific questions – as already presented in the “Additional Practice Examination” in the 2001 edition of RCM Examinations *Official Examination Papers*. This format is intended to make the work of both students and teachers easier, as such questions will focus and direct the



LAURIER

Faculty of Music

PROGRAMS

- Honours Bachelor of Music (four years)
 - Performance • Church Music
 - Composition • Comprehensive
 - Music Education
 - Music History • Theory
- Honours Bachelor of Music Therapy (four years)
- Honours Music (BA) (four years)
 - (in combination with another Honours Arts program)
- Master of Music Therapy
- Diploma in Chamber Music (one year)
- Diploma in Performance (three years)
- Opera Diploma Program (one year)

PERFORMANCE OPPORTUNITIES

- WLU Symphony Orchestra
- WLU Wind Ensemble
- WLU Choir • Jazz Choir
- Opera Productions
- Chamber Music
- Chamber Orchestra
- Improvisation Concerts Ensemble
- WLU Baroque and Early Music Ensemble • Chamber Choir
- Chapel Choir • Jazz Ensemble
- Student Composers' Concerts
- Weekly Masterclasses and Student Recitals
- Graduation Recitals

FACULTY includes:

- Composition: Glenn Bahr and Peter Hatch
- History: Alma Santoro, and Kirsten Yri
- Music Therapy: Heidi Ahonen-Farkkman, Candice Arneson and Colin Lee
- Organ: Jan Overduin
- Piano: Leslie De Ait, James Parier, and Heather Jones
- Strings: Penderick String Quartet
- Theory: Anna Ferenc, Charles Morrison, and Kevin Swindon
- Voice: Kimberly Barber and Daniel Licht
- Winds: Amy Hamilton and Michael Harvey-Smith

Members of the K-W Symphony and the Canadian Chamber Ensemble

CONCERTS

Free Tuesday Noon Hour Concerts

- Guest Artists and WLU Faculty

Evening and Weekend Concerts

- WLU Baroque and Early Music Ensemble • WLU Choir
- Chapel Choir • Chamber Choir
- WLU Jazz Ensemble
- Jazz Choir • Chamber Music
- WLU Symphony Orchestra
- WLU Wind Ensemble
- Opera and Opera Excerpts
- Graduation Recitals
- Student Composers
- Improvisation Concerts Ensemble

LAURIER

FACULTY OF MUSIC



Wilfrid Laurier University
75 University Avenue West
Waterloo, Ontario N2L 3C5
519-884-0710, ext. 2432 / www.wlu.ca
(Concert Line: 884-0710, extension 3554)

analysis to significant musical events in the compositions being analyzed. A similar approach will be implemented in the Grade 5 Analysis examination.

Analysis

The addition of a question dealing with "short post-1900 works" to the Grade 5 Analysis examination was seen as essential and long overdue. The new question will include music demonstrating the use of any of the following elements of twentieth-century music:

- modes and scale types: Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian, chromatic, whole-tone, pentatonic, octatonic, blues
- chord types: quartal, clusters, polychords
- textures: pedal, *ostinato*, parallelism, contrary motion, imitation
- manipulation of melodic ideas: transposition, octave displacement,

inversion, retrograde, retrograde-inversion.

In order to allow teachers and students ample time to prepare for this change, the "post-1900" question will be optional during the first year that the *Theory Syllabus, 2002 edition* is in effect. Candidates will be allowed to choose between the new question and a question involving fugue, art song, or instrumental works. Sample questions will be provided in the *Official Examination Papers, 2002 edition*.

Keyboard harmony

Most of the minor changes to the keyboard harmony examinations involve clarifications that will accurately reflect the content and procedure of the actual examinations.

History

The revised History examinations present a complete redistribution of the history curriculum. The unanimous response from teachers and

examiners was that an introductory course covering the Baroque, Classical, and Romantic eras and the 20th Century will better serve our students, and provide them with the necessary background to appreciate more fully the musical genres they will encounter in their future experiences performing and listening to music. One reason for this change is that statistics indicate that many students take only the Grade 3 History examination in the course of their music studies.

At the Grade 3 level, the study of nineteenth century music has been replaced with an overview that will provide an introduction to Baroque, Classical, Romantic eras and the twentieth century corresponding with the practical piano repertoire Lists A, B, C and D.

At the Grade 4 level students will be provided with the opportunity to study in detail, the musical genres of the Middle Ages through to the Classical Period.

"The New Millennium Series"



*Required Text for Conservatory
Canada Exams*

- Complete set of piano books from Pre-1 to Grade 10
- Complete set of voice books from Grade 1 to Grade 8
- Complete set of theory books from Grade 1 to 4
- Theory exam papers
- Syllabi

- Combined piano repertoire and studies
- Composer glossaries with photos
- Larger easy to read print in Piano Pre-1 to Grade 3 books
- All books are spiral bound



Available at your favourite Music Store

For a list of dealers visit our web site at www.waterloomusic.com



At the Grade 5 level students will continue on with in-depth studies of the Romantic Era through to the 20th Century. This examination will also include Canadian composers.

For a number of years, *The Enjoyment of Music* by Joseph Machlis has been the sole required textbook for history examinations. Since 1970, five new editions of this book have been published. The resulting frequent changes, especially in the choice of representative works for detailed study placed RCM Examinations and teachers in a difficult situation. Because of a commitment by RCM Examinations that candidates could use the sixth, seventh, or eighth editions of Machlis's book to prepare for history examinations, the setting of examination papers had become increasingly challenging.

With the new *Theory Syllabus, 2002 edition* candidates are no longer bound to a single textbook. Instead, they may choose from a list of recommended textbooks (including

The Enjoyment of Music) – a change that will provide teachers with greater flexibility. The lists of page numbers for Machlis's book have been replaced with a curriculum outline that clearly specifies exactly what students should study for each history examination. This curriculum includes not only lists of composers, representative works, genres, and terminology for each grade but also general guidelines for the study of composers and musical compositions. A more detailed look at each history grade will be published in upcoming issues of *Music Matters*.

Change of any sort is challenging, but it is also exciting and stimulating, and brings with it new opportunities. Students and teachers across Canada can take full advantage of this opportunity to revitalize their teaching and learning by using the *Theory Syllabus, 2002 edition* and contribute to the ongoing cultivation of well rounded, well informed and musically literate students.

Janet Lopinski holds an ARCT from the Royal Conservatory of Music (Gold Medalist, 1978), Bachelor of Music in Piano Performance from the University of Toronto, and Master of Music and Doctor of Musical Arts degrees from the University of Cincinnati. Her doctoral thesis (1990) examined the Preludes opus 28 of Fryderyk Chopin and was based largely on sources written in the Polish language.

Dr. Lopinski has performed as soloist and chamber musician in Canada, Europe and the US. She has been active as an adjudicator, examiner and workshop clinician, and recently conducted examinations and presented workshops, master classes and a lecture-recital on the music of Chopin in Seoul, Korea.

Dr. Lopinski is currently on the faculty of the Royal Conservatory of Music (Glenn Gould Professional School and Community School) where she teaches piano, music history and theory. She is a senior member of the College of Examiners of RCM Examinations.

La poursuite de la qualité en interprétation, en éducation musicale, en pédagogie du piano, en composition, en écriture musicale et en musicologie

A commitment to uncompromising quality in performance, music education, piano pedagogy, composition, theory and musicology

L'orchestration du succès A sound investment

Département de musique • Department of Music



Université d'
University of
Ottawa

(613) 562-5733
www.musique.uottawa.ca
www.music.uottawa.ca



Since 1886

RCM Examinations

The Trusted Standard in
Music Education and Evaluation

The curriculum
of The Royal Conservatory of Music
is built on more than a century of commitment
to the highest quality in music teaching.

RCM Examinations supports private studio
teaching with a reliable third-party evaluation
system through its internationally
recognized Certificate Program.

www.rcmexaminations.org

5865 McLaughlin Road, Unit 4
Mississauga, ON L5R 1B8

Phone (905) 501-9553
Fax (905) 501-0909

RCM Examinations Reminders

- The On-Line application service will be available October 1, 2002 for the Winter 2002-2003 Examination Session. Visit our website (www.rcmexaminations.org).
- The 2002-2003 Examination dates are as follows:

Winter Session		Spring Session		Summer Session	
Deadline:	Nov. 5, 2002	Deadline:	March 4, 2003	Deadline:	June 3, 2002
Theory:	Dec. 13-14, 2002	Theory:	May 9-10, 2003	Theory:	Aug. 8-9, 2003
Practical:	Jan. 6-18, 2003	Practical:	June 2-21, 2003	Practical:	Aug. 11-23, 2003



PRACTISE IN SECTIONS



Would you dip your brush into a can of paint, go over the whole house, dip the brush again and do the whole house, and so on? I hope not. Wouldn't you focus on small areas for complete, efficient coverage? We must do the same in music.

Apparently, we humans can concentrate fully for about 90 seconds maximum. Then our focus fades, or breaks into fits and starts. It does little good to play again and again with your brain on half-alert.

"We perform when we should be practising, and practise when we should be performing," says renowned teacher Winifred Scott Wood of Victoria. At home we may tend to play along in automatic mode, just as we should on stage. Then in the heat of performance, we start to think, "How does this go?" -which gears up all those thought processes that should have been active in the practice room!

Practise in sections, with short thought-breaks, to keep your focus full and effective. In working a section over and over, you can clean up one or two things at a time. Notes, fingering, articulation, expression, tempo - each can have its turn. You may have time for only a few sections in that practice session, but you'll really improve them.

Do fast passages in small chunks, planning landmark arrival points. Add sections forward and back. Overlap small landmarks and 'thought-groups' of notes, like dovetail joints in furniture making, for solid security. Play a tough bit over and over, then see if you can do the motions away from your instrument. Close your eyes and think through the parts you have just practised. Review them again slowly for the next few days.

Don't always start at the beginning! Vary the order of sections practised on different days, to avoid crumble-toward-the-finish problems later. Start near the end sometimes, and add sections backward.

Teach yourself to start anywhere. This means you are actually reading the music, not just running along on motor-memory. It will also help you, in performance, to pick up on the spot should any slip occur.

Make haste slowly! Working in sections helps you to learn accurately and securely, with deeper understanding of the music. You'll learn more quickly and easily. You will also have many good starting spots for later memory help.

If all this seems a lot of effort at first, take heart. It will soon be a habit, and

you will earn back much more in knowledge, security and enjoyment for the time you invest.

This article may be photocopied as needed.

This article and 21 others appear in: The Student's Corner - Thoughts, Tips and Advice on the Study of Music ©1998 Arne Sahlén.

Reproduction of this article is permitted for educational purposes.

The book may be ordered from Arne for \$10.00 plus \$1 shipping (no shipping charge for 3 or more copies) at:

135 Thompson Street, Kimberley BC V1A 1T9

Phone/fax 250-427-2159, ads@cyberlink.bc.ca

Arne Sahlén travels extensively as a pianist, adjudicator of piano and composition, and clinician. He served as BCRMTA Canada Music Co-ordinator from 1990 to 2002, and is a Voting Member of the BC Canadian Music Centre.

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

TRIP TO CAMBODIA

Greetings to all! I'm preparing for trip #9 to Cambodia in January 2003 and have received word from the Royal University of Fine Arts (RUFA) about its needs.

Mr. Yos Chandara, RUFA Vice Dean, asked us to help with:

- a) Music in reasonable condition: good editions of the great masters, for piano or other solo and accompanied instruments - e.g.: Bach 2- and 3-part Inventions; Beethoven Sonatas; Tchaikovsky "The Seasons" and the like*
- b) Music for chamber ensembles, and orchestral scores and parts for such works as Bach Brandenburg Concerti*
- d) Music CD's and CD software for IBM-type computers. We continue sorting through previously-donated music. We deliver what can be taken to Cambodia; we sell other music here to raise funds for cultural aid.*

We have also been asked to support building projects and to bring electricity into RUFA. (It's true! There has been none in the University classrooms since long before I started visiting in January 1992.)

More information will appear in future newsletters. We welcome donations, and can give tax receipts for funds and the value of larger material gifts. Thank you all for many years of RMT support.

Arne Sahlen, President Cambodia Support Group.

Bastien Piano Methods

With This Kind Of Success, The Smiles Add Up Quickly!



*For a Free Catalog, or to Join Our Mailing List,
call, write, or email Kjos!*

kjos Neil A. Kjos Music Company

4380 Jutland Drive, San Diego, CA 92117

(800) 797-5567 • Fax (858) 270-3507 • www.kjos.com • email@kjos.com

NN023P

ACNMP/CONTEMPORARY SHOWCASE

What an amazing Tour! Reports from 14 participating centres coming in to ACNMP (Alliance for Canadian New Music Projects) all stress that **David Gordon Duke** generated great interest in contemporary music through his Workshop Tour from Langley to Eastern Ontario, and **Clifford Crawley** created the same response in the Workshop in Charlottetown.

Now **Contemporary Showcase** builds the excitement with 4 new centres this year and 6 Student Composer Workshops across the country.

B.C., LANGLEY – Co-ordinator **Kathy Bjorseth** reports adjudicators are Robert Rogers (piano), Thomas Rolston (violin, viola, cello, guitar, chamber music), and Ingrid Sudeman (voice) on November 16. Three ensembles will be workshoping the piano trio "Berceuse", commissioned by Langley Showcase, with composer David MacIntyre. Showcase Concert is November 23.

AB, CALGARY – Adjudicators are Cheryl Cooney (composition, piano), Lynn Channing (voice), Michael van der Sloot (strings) and Dale Ketcheson (guitar). The Young Composers' Workshop Concert will feature the premiere of Sonia Guha-thakurta's work for violin, cello and piano commissioned by Contemporary Showcase Calgary - both Gala Concerts November 30. Co-ordinator is **Po Yeh**.

EDMONTON – clinician Stephen Chatman works with 135 entries hosted at Taylor University and Bill Richards is clinician for the Young Composers' Workshop – concluding Concert November 23. Co-ordinator is **Maryan Threndyle**.

GRANDE PRAIRIE – Regional College is supplying the hall and grand piano for the first Showcase, several sponsors are supporting, and adjudicator is Andrew Creaghan. Co-ordinator is **Christine Donkin**.

SK, REGINA – Co-ordinator **Karen Klassen** reports 136 entries for November 22-24. Adjudicators are Joy McFarlane-Burton (voice) and Cherith Alexander (Piano).

SASKATOON – also a first Showcase with adjudicators Diane Gryba (piano) and Sophie Bouffard (voice) November 23. Sophie is soloist in the evening Concert accompanied by Karen Raymond. Co-ordinator is **Heather Blakley**.

ON, GRAND RIVER – Watch for news. Co-ordinator is **Owen Bloomfield**.

KINGSTON – A first Showcase November 22, 23 with Ottawa adjudicators Ben Glossop and Diane Namer. Co-ordinator is **Sue Moore**.

LONDON – Adjudicators are Earl Mlotek (piano), Henry Jantzen (strings), and TBA (voice), November 19-22 in Mount St. Joseph Recital Hall – Gala Concert, December 1. Co-ordinator is **Grace Yip**.

MISSISSAUGA – A large number of entries is to be adjudicated by Marc Widner (piano) and Ginette Duplessis (voice) November 16, 17, in two locations. Co-ordinator is **Jill Kelman**.

NIAGARA REGION – New is the Student Composer Workshop with Maria Molinari, clinician. Adjudicators November 21, 22 are Barbara Collier (voice) and Terry Kroetsch (piano). David Duke is the composer for a new Single Composer class. Co-ordinator is **Jacqueline Dingman**.

NORTH BAY – Brava Music Studio hosts Showcase November 23, with adjudicator Charlene Biggs (piano, flute), clinician for the Student Composer Workshops. Co-ordinator **Lynda Rehder Kennedy** reports a Faculty Recital on November 17.

TORONTO – Co-ordinator **Jan Fothergill** reports a Choral Workshop is again part of Showcase. Many more entries are to be adjudicated by Mary Gardiner (piano), Lynn Blaser (voice), Douglas Perry (strings), David Perry (winds), Dr. Alexander Rapoport (composition); Alice Ho is clinician for the Student Composer Workshops. The December 1 Concert features performers from the Greater Toronto Area.

P.E.I. – CHARLOTTETOWN – New Brunswick composer Lorne Altman is adjudicator November 22, and clinician for a Composition Workshop for participants and public. 'Eklektikos' will give an all Canadian programme and premiere "Darker Colours" by Laura Hoffman (Nova Scotia) and "Inside C" by Lorne Altman, on November 23.

Contemporary Showcase is an annual festival of contemporary Canadian music held in 14 centres across Canada. The festival is the major project of ACNMP, initiating the new syllabus now also available in French.

For further information visit our website www.acnmp.ca

ACNMP, 20 St. Joseph Street,
Toronto, ON M4Y 1J9

• 416-963-5937

e-mail: acnmptor@ica.net

Contact Jean Collins
1829 Queen St. E., #304
Toronto M4Y 3X6
416-694-5969

PRACTICAL GUIDE TO HARMONY

by Gábor Finta

- Step-by-step, logical approach to harmony
- Special emphasis on aural and keyboard skills
- Detailed help on harmonization
- Suitable for written or keyboard examination
- Hundreds of examples from great compositions
- Compatible with both, 1995 or 2002 syllabus
- Includes everything needed for Grade 3-5 Harmony Examinations
- Expanded, one book covers 18th – 20th century harmony (Grade 5 Counterpoint material not included)
- More exam-style exercises
- Separate Answer Book is a great time saver for teachers

For more information visit the website:

www.fintastudios.com

There are also free ear training, keyboard exercises and RCM ear tests on the website!

Send check or money order to

Gábor Finta

3006 Linton Road

Ottawa, Ontario K1V 8H3

PGH Textbook \$45.00

Answer Book \$15.00

Both books \$55.00

(Prices are all-inclusive in Canada)

E-mail: gaborfinta@rogers.com

"FROM AN ADULT PERSPECTIVE" CBC WOULD BE HAPPY TO HEAR THIS

JANE NAYLOR RMT PEI.

Each year my students contribute something for our yearbook, entitled "Piece-Meal", the title being the winner in a competition held a few years ago. The table of contents is arranged as a "Menu", with the "Entrees" being the compositions. Among the "Appetizers" last year was a section "From an Adult Perspective", containing these words from adults who had recently written the RCM Grade 3 History exam:

Student #1:

"It was a little nerve-racking! However, I was better in the actual writing of it than I would have been when younger, because it was something I really wanted to do. It's far better studying a subject for its own sake and for interest's sake, rather than for some goal down the road. Compared to what I would have done earlier in life, I found this more interesting, I absorbed more, and I will retain more. The course had deeper meaning for me and more far-reaching consequences. It made me curious to learn more. I find myself looking for ways to keep in touch with what I've learned and add to it; for example, I'm listening to lots of music on CBC Radio 2, especially for other works by composers I've studied, and listening with a different perspective now."

Student #2:

"I have written other exams in the meantime, so it wasn't so daunting.

The hard part for me, at the beginning of the course, was knowing what to study - it was all so new. I learned how to study it better as the course went on. I made flash cards and kept them with me, and gained confidence from doing these. Jane's reviews were helpful. I focused more as time went on. I became more attentive to things beyond the texts - to things like what I was hearing on the radio. I had listened to CBC before and always liked to go to the Symphony, but now I was listening more carefully to the music and to what the announcer was saying about the piece and the composer. Knowing something about structure makes it all more interesting. I still listen mostly for enjoyment, but sometimes I'm asking myself 'How did he/she do that!?' "

Student #3:

"I was pretty nervous. The exam was like a 'weight' on me beforehand. Maybe when things are a 'weight' you do more preparation. So I was prepared, but not terribly overconfident - it's easy to get things mixed up. However, you had prepared us well; there were a lot of little tidbits I could throw in from material heard in class. I felt really good when I came out. Just a suggestion for other adults writing this: It's better for an adult with a family to do it in May, while life is still with a predictable schedule. This year I was away at the time of the May exam. You think you are going to have so much

time in summer, but it doesn't happen that way!

I wrote in my text for next time: 'I'm going to keep up. I'll spend ? hour daily on the text, and listen daily.' I didn't put enough emphasis on the listening - listening so that I could understand musically, not just verbally, what techniques the composer was using.

The whole year was really well spent. I liked learning about the structure of compositions. I can now hear the 'order' in some compositions, and understand the pieces better as well as just hearing the sound. I feel more informed and can appreciate the music more. When I listen to CBC, I can more fully understand the terms the announcer is using (like movement, cadenza, etc.). I didn't listen to CBC a lot before. Now my radio is tuned permanently to Radio 2. When I'm driving with the kids, I play 'their' station one way, and 'mine' the other way, and while listening I might talk about something I've learned in class. With kids, I feel 'nothing ventured, nothing gained'. I think the exposure is a good thing, no matter what the reaction. At least they will know that this music exists. Now, if the car has been in for repairs, my son will reset the stations to include CBC Radio 2 without my even asking."

CBC Radio 2 is at FM 104.7 in PEI. On which station is it near you?

MEMORIAL FOUNDATION DONATIONS INVITED

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

CFMTA Memorial Scholarship Foundation

Donor Name

Address

City

Province & Postal Code

Area Code & Phone

In Memory of

One Time Donation? _____ Annual Donation? _____

Please make donations payable to CFMTA.

A receipt for Income Tax purposes will be issued for a donation of \$50.00 or more from the office of the Secretary-Treasurer, Beryl Wiebe, #2-28-15153 98th Ave., Surrey, BC V3R 9M8



MEMORIAL PEDAGOGY AWARD

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

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

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

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

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

CFMTA/FCAPM MEMORIAL PEDAGOGY AWARD 2004 - APPLICATION FORM

1. APPLICANT'S NAME _____

Address _____ City _____

Province _____ Postal Code _____

Telephone _____ Fax _____

E-mail _____

2. ELIGIBILITY

Date of Teacher's Written Exam _____

Institution (RCM or CC) _____

Name of Teacher _____

Teacher's Signature _____ RMT Branch _____

Address _____ City _____

Province _____ Postal Code _____

Telephone _____ Fax _____

E-mail _____

Please include: 1) An official transcript of the Teacher's Written Exam mark.

2) A typewritten summary of your musical training and interim teaching.

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

Applications must be received by the Special Projects Convenor (Roselyn Martin) on or before February 15th, 2004

Please send the application to : Roselyn Martin, 144 Hawkwood Dr. N.W., Calgary, AB T3G 2V8

Fax: (403) 242-5856 • E-mail: martin.ra@shaw.ca





***Now at a
Computer Screen
Near You!***

www.rideaumusic.com

Rideau Music is now online.
Our incredible selection is only as
far away as your nearest computer.

***Rideau Music
Specialists in Printed Music***



BOOK REVIEWS



PERFORMER'S GUIDES FROM THE ASSOCIATED BOARD

ANTHONY BURTON - SERIES EDITOR

REVIEWED BY LORE RUSCHIENSKY

The Associated Board of the Royal Schools of Music in London England has just released a wonderful new series of books entitled Performer's Guides. There are three books in the series, which cover the Baroque, Classical and Romantic Periods.

These books offer the latest thinking on stylish performance for each of the periods, with chapters from leading experts on historical background, notation, interpretation, and sources and editions as well as specialist advice for keyboard, strings, wind instruments, and singing, written by specialists in each of the fields.

There are many illustrations of musical examples and pictures. Each book also comes with a full length CD of excerpts from authoritative recordings that provide excellent examples of the performance styles of each of the periods.

These are an excellent set of books for all musicians, whether professional or amateur, teacher or student.

UNDERSTANDING THE LANGUAGE OF MUSIC - BOOK 1

REVIEWED BY DAVID E. WALDEN

This textbook is written to teach the language of music. It reverses the usual textbook outlay - it has few written exercises and much more teaching and reading. The onus is on the teacher to come up with more written exercises if needed. The textbook covers music from its early beginnings - how sound is produced, Gregorian Chant, notation, keyboards, tones and semitones and into the different Ancient Greek and Church modes. It also deals with major and natural minor scales, key signatures and simple time. The textbook also touches on Solfège and Tonic Solfa with some sight singing examples.

MUSIC THEORY FOR THE BORED AND CONFUSED

REVIEWED BY DAVID E. WALDEN

This theory textbook covers musical notation and is based on the concept that musical notation was not invented

but rather "just grew". This textbook uses an imaginative and humorous presentation that loosely follows the historical development of musical notation. The story presented uses monks like "Pitchimus Exactibus" and "Tempus Correctus" to explain the concepts of the music alphabet, the F, G and C clefs, leger lines, pitch and duration of notes and rests including dotted notes and rests. The textbook has few written exercises but again relies on the teacher to come up with more exercises if needed.

SUPPLEMENTARY REVIEW:- PRACTICAL GUIDE TO HARMONY

REVIEWED BY COLIN MACK

I continue to use Gabor Finta's PRACTICAL GUIDE TO HARMONY with great success, both with private theory as well as class theory students. This past summer for example I used it with a class of 19 Grade III Harmony students, mostly teenagers, with excellent results. I find since the entire subject is contained in one complete text, students are less apt to fret over specific exam problems and more inclined to think about harmony as a whole.

In the last year over 100 pages have been added to the text with more exercises, examples and harmonic analysis material. A special effort has been made to cover the 2002 RCM Syllabus requirements. A section has also been added on 16 bar melody writing as well as an exam-style exercise section.

Other improvements include:

- expansion of grade IV/V material
- a chapter on 20th century material
- expanded chord catalogue including RCM-style symbols
- popular/jazz symbols explained
- more exercises on the website (ear training, figured bass, keyboard harmony)
- elimination of typos, misprints

Colin Mack is an Ottawa based composer and pianist. Since 1978, he has taught theory and piano from his home studio. Since 1981 he has owned and operated a Piano Tuning and Repair business. For the past 11 years he has taught at the University of Ottawa RCM

Create great accompaniment for melodies



THE KEYBOARD ACCOMPANIMENT COURSE

A foundation for improvisation

Progressively learn/hear chord changes, structures & sequences. 40+ styles/rhythms, bass patterns, in all keys - without written accompaniment.

Package 1 & 2 *	\$50
Package 3 & 4 *	\$70
Package 5 & 6 *	\$90
Full Course incl 3 CDs	\$179

Gold Members -20%
(Course previously purchased)

Subtotal _____

Add GST @ 7%

Shipping

\$ 6 each Package

\$10 each Full Course _____

Total _____

* Includes CD for respective books

QuenMar Music Inc

800-15355 - 24 Ave. Suite 434
White Rock, B.C. Canada V4A 2H9



1-800-215-9244

Visa & MasterCard accepted

Email: quenmar@mail.com

www.quenmar.com



Summer Theory and History School as well as at the Ottawa Youth Orchestra Academy.

REVIEW OF LAWLESS THEORY COURSE

REVIEWED BY ANNE MCGILP

The James Lawless theory course (Waterloo Music) has been in existence for some time. Waterloo is now publishing supplements to update the texts with the current theory requirements of the Royal Conservatory of Music. Debra Wanless has compiled these supplements

The explanations in the text are clear and straightforward. I particularly like the keyboard exercises. This should help make theory more relevant to the students. There are several review exercises at the end of each chapter. Another aspect of the review I like is a

BOOK REVIEWS (CONT'D.)



form of written sentences asking for definitions. This makes the student think in a different way and reinforces the concepts.

I also appreciated the use of a picture of a keyboard when explaining concepts such as semitones.

Each workbook has a list of terms and a test at the back of the book.

The supplement on Preliminary rudiments now covers the natural minor scale. There are also suggestions on how to write a melody. Some examples of analysis are given.

The Grade 1 supplement introduces the whole tone scale, chromatic scale, pentatonic, blues, and octatonic scale. Debra Wanless gives some good suggestions of ways to learn and remember these scales. Open position

triads are introduced prior to writing cadences in choral style and should help make doing that easier. Melody writing is further elaborated upon, with several good suggestions.

In the supplement for the Grade 2 Text we see more options for melody writing. There are several exercises and a good explanation for transposing instruments such as the B Flat and F instruments. Figured bass and modes are introduced. Debra gives a simple way to remember irregular groupings. Some ornaments are shown, new terms required by RCM are given, and several examples of different chord types (ie. Quartal, polychord, cluster) are explained.

The supplements are available with the textbooks or can be purchased separately.

LAWLESS THEORY New Supplementary Material!!!



- natural minor scales
- subdominant triads
- simple analysis
- additional terms



- writing and identifying whole tone and chromatic scales
- identification of blues, pentatonic and octatonic scales
- cadences in chorale style
- additional terms
- 4-note chords: open and closed position
- simple analysis
- melody writing



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

Publisher



Beginning this summer, these supplements will be included with all Lawless Preliminary, Grade 1 and Grade 2 texts. These supplements will also be available separately. Contact your local music store or call us at 1-800-563-9683

EXECUTIVE DIRECTORY

CFMTA EXECUTIVE OFFICERS

President - Barbara Clarke, 86 Old Topsail Rd., St. John's NF A1E 2A8, Phone (709) 579-1758, Fax (709) 579-0421, peter.clarke@nf.sympatico.ca

Past President - Marilyn King, 115 Macdonald Pl., Swift Current SK S9H 4A5, Phone (306) 773-3906, Fax (306) 773-5413, c.m.king@t2.net

First Vice President - Victoria Warwick, 168 Stanley Street S., Thamesford ON N0M 2M0, Phone (519) 285-2151, Fax (519) 285-3260, vical.warwick@sympatico.ca

Secretary-Treasurer - Beryl Wiebe, #228 - 15153 - 98th Ave., Surrey BC V3R 9M8, Phone (604) 587-5153, Fax (604) 587-1853, wiebebj@telus.net

DELEGATES

British Columbia - (1) Jean Grieve, 125 - 101 Parkside Dr., Port Moody BC V3H 4W6, Phone (604) 949-1648, Fax (604) 949-1650

(2) Lynne Carmichael, 215 Arrowstone Dr., Kamloops BC V2C 1P8, Phone (250) 374-4741, Fax (250) 374-3525

Alternate Darlene Brigidar, 13407 - 14A Avenue, Surrey, BC V4A 7P9, Phone (604) 531-8840, Fax (604) 531-8747

Alberta - (1) Annette Bradley, 17 Hermary Street, Red Deer AB T4N 6S2, Phone (403) 346-0065

(2) Pat Frehlich, 72 Manor Drive, Sherwood Park, AB, T8A 0S4, Phone (780) 467-0779, Fax (780) 417-3149 frehlich@telusplanet.net

Saskatchewan - (1) Verna Martens, Box 15, Main Centre SK S0H 2V0, Phone (306) 784-2962, Fax (306) 784-3313

(2) Peggy L'hoir, Box 627, Biggar, SK, S0K 0M0 Phone (306) 948-5231

Manitoba - (1) Nancy Nowosad, 6 Sammons Cres., Winnipeg, MN, R3R 3P8, Phone (204) 896-4414 nnowosad@shaw.ca

(2) Faith Reimer, 7 Lake Linnet Pl., Winnipeg MB R3T 4N2, Phone (204) 269-1150 fareimer@shaw.ca

Alternate Eleanor Lwiwski, 86 Shoreview Bay, Winnipeg, MN R2J 3E3, Phone (204) 255-3403 jlwiwski@mts.net

Ontario - (1) Frances Balodis, 39 Leacock Way, Kanata ON K2K 1T1, Phone (613) 592-7565, Fax (613) 592-9353 frances@myc.com

(2) Judy Home, 5 Christena Cres., Ajax, ON L1S 6A4 Phone (905) 683-9493 Fax (905) 683-6353 judyhome@sympatico.ca

Quebec - (1) Gayle Colebrook, 2237 Armel, Lasalle, QC H8N 1L1, Phone (514) 595-7734 Fax (514) 242-6368 info@apmqmta.org

(2) Monik Grenier, B.P.577, 396 Grande Côte Ouest, Lanoraie QC J0K 1E0, Phone (514) 987-3000 poste 3941#, Fax (514) 987-4637

Alternate Laure Fink 4643 Sherbrooke West, Apt 2, Montreal PQ H3Z 1G2 Phone (514) 989-5556

New Brunswick - (1) Kilby Hume, 4 Wendy Court, Rothesay NB E2E 3J3, Phone (506) 847-3277, gmkhume@hotmail.com

(2) Caroline Britten, 26 Stoneyplain Ave., Quispamsis NB E2E 1G9, Phone (506) 847-1753, cbritten@nb.sympatico.ca

Nova Scotia - (1) Janet Atwood, Box 2840, RR#5, Yarmouth NS B5A 4A9, Phone (902) 749-1792 jg.atwood@ns.sympatico.ca

(2) Christine McLearn, Box 689, Liverpool, NS B0T 1K0 Phone (902) 354-5323 Fax (902) 354-3075 gimcclearn@ns.sympatico.ca

Newfoundland - (1) Joan Woodrow, 1 Marigold Place, St. John's NF A1A 3T1, Phone (709) 722-9376 jwoodrow@roadrunner.nf.net

(2) Catherine Cornick, 34 Circular Rd., St. John's, NF A1C 2Z1, Phone (709) 726-0826

Prince Edward Island - (1) Jacqueline Sorensen, 168 Weymouth St., Charlottetown, PE C1A 4Z3, Phone (902) 892-1809, jsorensen@upei.ca

(2) Suzanne Campbell, 100 Hillsboro St., Charlottetown, PE C1A 4W4, (902) 628-1133, singing@islandtelecom.com

CONVENORS

Archives - Hugheen Ferguson, 169 King St. E., Kingston ON K7L 3A3, Phone (613) 542-6467, Fax (613) 542-8470, ferguson@post.queensu.ca

By-Laws & Standing Rules - Kilby Hume, 4 Wendy Court, Rothesay NB E2E 3J3, Phone (506) 847-3277, gmkhume@hotmail.com

Canada Music Week™ Convenor - Ron Spadafore, Box 635, Timmins, ON, P4N 7G2 Phone (705) 267-1224 Fax (705) 264-0978, ormta@nt.sympatico.ca

The Canadian Music Teacher Editor & Advertising Manager - Lore Ruschensky, 94 Green Meadow Rd., Regina SK S4V 0A8, Phone (306) 789-8414, Fax (306) 751-4883, lore_rusch@accesscomm.ca

Finance Chair - Victoria Warwick, 168 Stanley Street S., Thamesford ON N0M 2M0, Phone (519) 285-2151, Fax (519) 285-3260, vical.warwick@sympatico.ca

Nominations & Elections - Marilyn King, 115 Macdonald Pl., Swift Current SK S9H 4A5, Phone (306) 773-3906, Fax (306) 773-5413, c.m.king@t2.net

Special Projects Co-ordinator - Rosalyn Martin, 144 Hawkwood Dr., Calgary AB T3G 2V8, Phone (403) 239-5847, Fax (403) 241-5856, martin.ra@shaw.ca

Young Artist National Co-ordinator - Marilyn King, 115 Macdonald Pl., Swift Current, SK S9H 4A5 Phone (306) 773-3906, Fax (306) 773-5413, c.m.king@t2.net

Young Artist Atlantic Co-ordinator - Margaret Ann Craig, 93 York Street, Sackville, NB E4L 4R6, Phone (506) 536-0295 mcraig@mta.ca

Young Artist Ontario Co-ordinator - Victoria Warwick, 168 Stanley St. S., Thamesford, ON N0M 2M0, Phone (519) 285-2151, Fax (519) 285-3260, vical.warwick@sympatico.ca

Young Artist Western Co-ordinator - Barbara Eriksson, 714 Trent Cres., Saskatoon SK S7H 4S5, Phone (306) 774-2796, philip.eriksson@home.com

PROVINCIAL EXECUTIVE OFFICERS

PRESIDENTS

British Columbia - Lynne Carmichael, 215 Arrowstone Dr., Kamloops BC V2C 1P8, phone (250) 374-4741, Fax (250) 374-3525, lcar@telus.net

Alberta - Teresa Allred, 44 Huget Dr., Red Deer AB T4N 6P4, Phone (403) 340-8050, bonjour@telusplanet.net

Saskatchewan - Anne McGilp, 35 Porteus Cres., Saskatoon SK S7J 2S7, Phone (306) 373-8433 rmtmcgilp@sk.sympatico.ca

Manitoba - Nancy Nowosad, 6 Sammons Cres., Winnipeg MB R3R 3P8, Phone (204) 896-4144, nancy-nowosad@shaw.ca

Ontario - Frances Balodis, 39 Leacock Way, Kanata ON K2K 1T1, Phone (613) 592-7565, Fax (613) 592-9353 frances@myc.com



EXECUTIVE DIRECTORY (CONT'D.)

Québec - Yolande Gaudreau, 5605 Wellington St., Verdun QC, H4H 1N7, Phone (514) 768-5406

New Brunswick - Gail Carleton, Box 5272 Dalhousie NB E8C 3B9, Phone (506) 684-2532

Nova Scotia - Janet Atwood, Box 2840, R.R. #5, Yarmouth NS B5A 4A9, Phone (902) 749-1792

Newfoundland - Catherine Cornick, 34 Circular Rd., St. John's NF A1C 2Z1, Phone (709) 726-0826

Prince Edward Island - Suzanne Campbell, 100 Hillsboro St., Charlottetown PE C1A 4W4, Phone (902) 628-1133, singing@islandtelecom.com

SECRETARIES

British Columbia - Barbara Siemens, 208 – 2450 Cornwall, Vancouver BC V6K 1B8, Phone (604) 734-1077, Fax (604) 734-1079, msiemens@interchange.ubc.ca

Alberta -

Saskatchewan - Penny Joynt, 3954 Parkdale Road, Saskatoon SK S7H 5A7, Phone (306) 343-1835, Fax (306) 373-1390, srmta@sasktel.net

Manitoba - Cora Warkentin-Wickstrom, 334 Carpathia Road, Winnipeg, MB R3N 1T5

Ontario - Ron Spadafore, Box 635, Timmins ON P4N 7G2, Phone (705) 267-1224, Fax (705) 267-1224, ormta@nt.sympatico.ca

Québec - Claude Walker, 525 St. Charles West, Apt. 503, Longueuil QC J4H 3Y5, Phone (450) 670-9702, cmwalker@videotron.ca

New Brunswick - Joy Broad, 74 Kelly's Drive, Fredericton NB E3B 7R6

Nova Scotia - Helen Murray, 1470 Summer St., Apt. 1901, Halifax NS B3H 3A3, Phone (902) 429-8676

Newfoundland - Elizabeth Thistle, 26 Neptune Rd., St. John's NF A1B 1H5

Prince Edward Island - Claire Caseley-Smith, Box 797, Kensington PE C0B 1M0, Phone (902) 836-4902, themusicroom@pei.sympatico.ca

TREASURERS

British Columbia - Ernst Schneider, 197 Vancouver Ave, Penticton BC V2A 1A1, Phone (250) 492-8944, Fax (250) 493-9130, ernst_schneider@telus.net

Alberta -

Saskatchewan - Penny Joynt, 3954 Parkdale Road, Saskatoon SK S7H 5A7, Phone (306) 343-1835, Fax (306) 373-1390, srmta@sasktel.net

Manitoba - Olga Lockwood, 457 Lindenwood Dr. W., Winnipeg MB R3P 2K5

Ontario - Lorraine Jorden, 8 Bellevue Cres., Barrie ON L4M 2T1, Phone (705) 728-1370, Fax (705) 728-4631, jjorden@sympatico.ca

Québec - Claude Walker, 525 St. Charles West, Apt. 503, Longueuil QC J4H 3Y5, Phone (450) 670-9702, cmwalker@videotron.ca

New Brunswick - Patricia Lee, Music Dep't Mt Allison U, 134 Main St, Sackville NB E4L 1A6, Phone (506) 536-2819, Fax (506) 364-2376, plee@mta.ca

Nova Scotia - Heather Selig, 6472 Young St, Halifax NS B3L 2A3, Phone (902) 454-6303, ap699@chebucto.ns.ca

Newfoundland - Marilyn Udell, 8 Forest Ave., St. John's NF A1C 3J9

Prince Edward Island - Melanie Walsh-Fraser, 263 Keepoch Rd., Stratford, PE C1B 2J5, Phone (902) 569-1604, dmwalshfraser@hotmail.com

REGISTRARS

British Columbia - Susan Olsen, 13088 Huntley Ave, Surrey BC V3V 6B8, Phone (604) 584-0916, Fax (604) 583-5837, olsen@telus.net

Alberta -

Saskatchewan - Penny Joynt, 3954 Parkdale Road, Saskatoon SK S7H 5A7, Phone (306) 343-1835, Fax (306) 373-1390, srmta@sasktel.net

Manitoba - Marilyn Wong, 39 Iris St, Winnipeg MB R2V 3A8, Phone (204) 339-6768, mrmmta@escape.ca

Ontario - Ron Spadafore, Box 635, Timmins ON P4N 7G2, Phone (705) 267-1224, Fax (705) 267-1224, ormta@nt.sympatico.ca

Québec - Claude Walker, 525 St. Charles West, Apt. 503, Longueuil QC J4H 3Y5, Phone (450) 670-9702, cmwalker@videotron.ca

New Brunswick - Mabel Doak, 672 Scully St, Fredericton NB E3B 1V2, Phone (506) 454-2056, adoak@nbnet.nb.ca

Nova Scotia - Anne Crosby, 11 Montgomery St, Kentville NS B4N 1V6, Phone (902) 678-1732, acrosby@ns.sympatico.ca

Newfoundland - Catherine Cornick, 34 Circular Rd., St John's NF A1C 2Z1, Phone (709) 726-0826

Prince Edward Island - Dr. Frances Gray, c/o UPEI Music Department, University of PEI, 530 University Ave., Charlottetown, PE C1A 4P3, Phone (902) 566-0680, fgray@upe.ca

PROVINCIAL NEWSLETTER EDITORS

British Columbia - Ernst Schneider, 197 Vancouver Ave, Penticton BC V2A 1A1, Phone (250) 492-8944, Fax (250) 493-9130, ernst_schneider@telus.net

Alberta - *Music Alberta* - Kelly Jerrott, 209 – 14218 Stony Plain Road Edmonton, AB T5N 3R3, contact@musicalberta.com

Saskatchewan - *OPUS* - Lore Ruschinsky, 94 Green Meadow Rd., Regina SK S4V 0A8, Phone (306) 789-8414, Fax (306) 751-4883, lore_rusch@accesscomm.ca

Manitoba - *Take Note* - Pearl R. Eyford #401 – 1061 Argent Ave Winnipeg, MB, R3E 3M6 eyford@mts.net

Ontario - *Notes* - Jan Danowski, 177 Highview Dr. St. Thomas, ON N5R 5H6 ejd@exculink.com

Quebec - *Musifax* - Gayle Colebrook, 5603 Wellington, Verdun, QC H4H 1N7, Phone (514) 595-7734 or (514) 768-5406, Fax (514) 761-2702 musifax@apmqmta.org

New Brunswick - *The Quarter Note* - Anne Marie Murphy, 680 Charlotte St. Fredericton, NB, E1B 1M3, sound_images@hotmail.com

Nova Scotia and Prince Edward Island - *Arabesque* - Nancy Smart, 38 Auburn Dr., Dartmouth, NS B2W 3S6, Phone (902) 434-5930, a2zsmart@accesswave.ca

Newfoundland - Shellah Hewlett, 1 Fredericton Place St John's NF A1A 2P8 Ph 709 739 4851



YAMAHA

CREATING 'KANDO' TOGETHER

www.yamaha.ca

*Yamaha
Grand Pianos
100 Years
1902 - 2002*

Kando (kahn-doh): to inspire the heart and spirit!

Design and Layout by:
Keyline Graphics Ltd.

RETURN ADDRESS:
Love Ruschensky
94 Green Meadow Road
Regina, Sask.
S4V 0A8

All opinions are those of the author
and may differ from those of CFMTA.
Articles may be reproduced without
permission if *Canada Music Week™*
Newsletter is credited.

Canada Post Agreement # 40012455

The newly revised

FOUR STAR

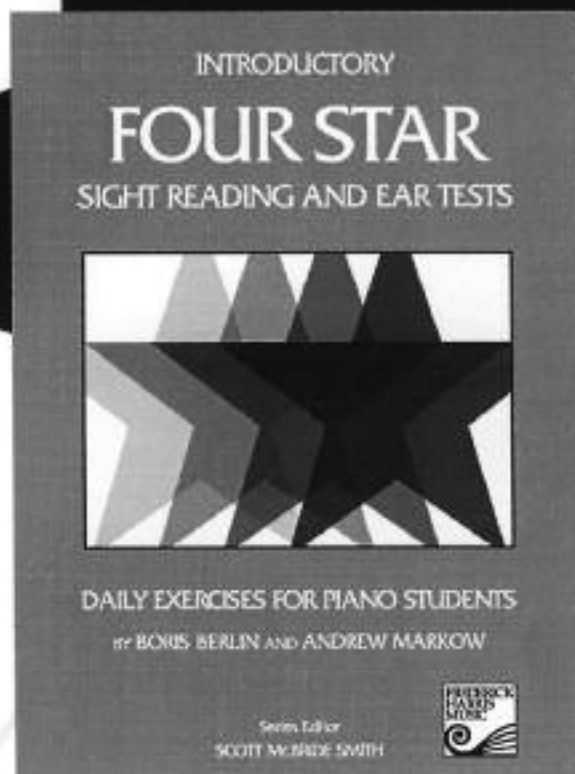
SIGHT READING AND EAR TESTS

By Boris Berlin and
Andrew Markow

- Updated content with over 70% new musical material
- A New Preface and How to Use the Book section
- Expanded technique drills
- Improved sight reading exercises
- More questions and clearer directions to encourage active learning

Each level corresponds to the grades of The Royal Conservatory of Music and the levels of the CELERATION SERIES®, THE PIANO ODYSSEY®

Available at your local music store!



Visit us online!

www.frederickharrismusic.com