

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 61 - NUMBER 1 - SEPTEMBER 2010

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

50th Anniversary / Anniversaire
CANADA MUSIC WEEK®
LA SEMAINE DE LA MUSIQUE CANADIENNE
Nov 21-27, 2010



Canada Music Week/La Semaine De La Musique Canadienne
November 21-27, 2010

Celebrating the best of Canadian music, culture and creativity.
Live performances and events across the country.
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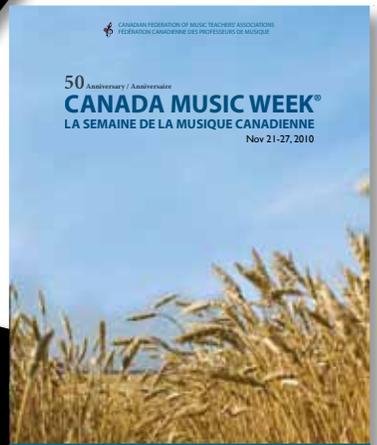


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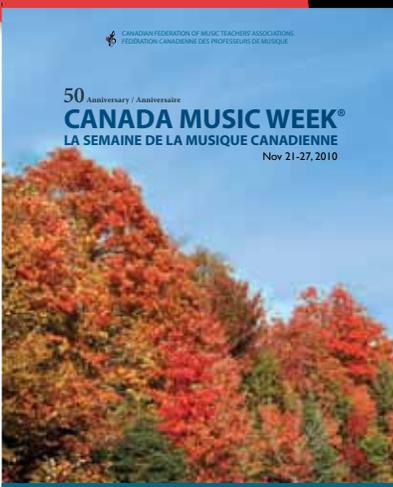


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Official Journal of the CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

CIRCULATION 3500 - FOUNDED IN 1935

UPCOMING EDITIONS OF
The Canadian Music Teacher

Winter Edition 2011

- Publication: January 2011
- Submission Deadline: Dec 1, 2010

Spring Edition 2011

- Publication: May 2011
- Submission Deadline: April 1, 2011

Canada Music Week Edition 2011

- Publication: September 2011
- Submission Deadline: August 15, 2011

SEND ALL MATERIALS FOR ALL EDITIONS TO:

Dina Pollock
Phone 604.859.6333
Fax 604.859.9855
editor@cfmta.org

ADVERTISING

Send all advertising inquiries and orders to:

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Fax 604.859.9855
editor@cfmta.org

The official journal of the Canadian Music Teachers' Association is published three times a year by the CFMTA. Its purpose is to inform music teachers about the Association's activities, provide a forum for discussion and supply information of topical interest.

Inclusion of items in this journal does not imply endorsement or approval by the CFMTA.

All opinions are those of the authors and may differ from those of CFMTA.

SUBSCRIPTIONS

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

Bernadette Bullock, Secretary / Treasurer
302 - 550 Berkshire Dr. London, ON N6J 3S2

The fee for Canadian residents is \$ 20.00 per year, and \$ 30.00 for non-residents.

Make cheque payable to CFMTA.



GREETINGS FROM CFMTA/FCAPM

Darlene Brigidear
CFMTA / FCAPM President

As the summer break becomes a wistful memory and we move into full “fall” swing with busy schedules, may it be with renewed energy and inspiration. Often this is a time for re-evaluation of personal and student-oriented goals and we tend begin the new semester with “taking stock” of our aims and accomplishments.

As CFMTA/FCAPM has just celebrated the milestone of our 75th anniversary, it might be a good time to “take stock” of the accomplishments and aims of our association.

Over the years we have grown, not only in membership, but in the programs and benefits that CFMTA can offer to our provinces and members. The vision of a strong national body to assist in providing excellence in musical education across Canada is still our most important mandate.

Some of the programs are long standing and have “grown-up” with age. Canada Music Week[®] is celebrating its 50th birthday this year. It began as a 25th anniversary project of CFMTA/FCAPM and has become the largest celebration of Canadian Composers and Music in Canada. It now encompasses many programs, including the CFMTA Student Composer Competition, with hundreds of entries and \$3000 in prizes and awards, the Call for Compositions, with access to the winning compositions on-line for all teachers across Canada, the Bill Andrews Award to financially help two winning branches with their

Canada Music Week[®] events, special features on composers from each province in our magazine, Canada Music Week[®] products, such as posters, special stamps, pencils, pins, etc. and events in many branches to celebrate Canadian music. A very special day featuring Canadian Music and Canadian Composers will be a highlight of our Convention 2011 in Regina.

This year we are pleased to help each branch commemorate this 50 year milestone by giving a donation of \$50.00 to each branch in every province to celebrate with a **Canada Music Week[®] Birthday Cake** at their event. Wouldn't it be great if **every branch** across Canada joined in the excitement of celebrating this special 50th year!

Our National Piano Competition, which has been a biannual event for the past 25 years, now offers \$13,000 in prizes to our talented performers who come from every province in Canada. Our Young Artist Series, which gives young musicians of various disciplines a chance to tour their region, has again grown to serve provinces right across Canada. These programs are exclusive to students of our members.

As well as opportunities for our students, there are many member benefits. As a national organization, we are an advocacy group for our teachers across Canada. Some of the tangible benefits include school credits given for extra-curricular musical studies in many of our provinces, successfully fighting the GST on music

tuition and books, and group liability insurance for all members at a great saving. There are now several awards for our members, including the Memorial Pedagogy Award and the Hughean Ferguson Distinguished Teacher Award. This year is the initiation of a new award available to all our members. **The Certificate of Recognition for Professional Achievement**, to promote participation in professional development, contribution to the musical community and excellence in the studio, will reward teachers who are actively promoting musical endeavours.

We are now collaborating with many other musical organizations, giving us national and international recognition. We offer our members an excellent magazine published three times each year, an informative and constantly expanding website, a biannual national convention and access to CFMTA national public relations material.

With so many benefits and programs, reaching out to all the members across Canada, we strive to “take stock” of how we can enhance the musical education landscape across Canada. We ask that you, our members, “take stock” of all the opportunities that membership in CFMTA affords and share in the pride for our organization. After 75 years, the vision of our charter members “to make Canada Musical” is still our vision and most important ideal.



HELLO FROM THE NEW EDITOR

Dina Pollock
Editor



Hello to Everyone,
I am so glad to take on this new position of editor.
Let me introduce myself - my name is Dina Pollock,
I am a registered music teacher, teaching piano in
Abbotsford, British Columbia.

I enjoy this type of artistic expression, the puzzle of
trying to make all the pages flow. In my first edition
you may notice a few changes and I have added some
colour to the magazine.

I hope you enjoy reading the magazine as much as I
did producing it.

Thank you Bernadette and Darlene for making this
transition as smooth as possible and to helping me
keep my sanity.

Thanks,

Dina

Our Fall Cover

Thanks to Po Yeh for these beautiful posters
for Canada Music Week® - see page 22 for the
order form for Canada Music Week® posters
and supplies.

News

Do you have anything of interest that you
would like to share - please send it to me
editor@cfmta.org

Comments and Suggestions

What would you like to see in our magazine?
Send your ideas to me - editor@cfmta.org



THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

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

But what does being a member of CFMTA/FCAPM really mean?

- Communication with colleagues and a pedagogical network across the nation.
- Local and Provincial acknowledgement at the national level through provincial representation.
- A unified body to support, promote and mentor music educators and music education at the provincial, national and international level.
- Biannual conventions that create opportunities for learning, inspiration, competition and fellowship.
- A national magazine published three times per year, including articles, reviews and new developments in our musical landscape.
- Access to national scholarships for students in the areas of performance and composition.
- Access to national awards for teachers and branches.
- Liability insurance
- As an independent music teacher, access to a national organization that provides an invaluable opportunity for you to impact, and be impacted by, the rest of the nation.

SUMMARY OF MINUTES OF CFMTA/FCAPM EXECUTIVE AND AGM MEETINGS

Toronto, Ontario

July 3rd & 4th, 2010

CALL TO ORDER & WELCOME

Darlene Brigidear

ACCEPTANCE OF AGENDA

Motion 1: I move that the Agenda be accepted as amended - Approved.

EXECUTIVE MEETING MINUTES

July 2009, Sackville, NB

Motion 2: I move that the minutes be accepted as circulated - Approved.

CORRESPONDANCE

was read by Darlene Brigidear

- Thank you cards from Winners of National Piano Competition 2010 Eric Tan, Isabelle David, Wesley Chu
- Thank you card from Bank of Montreal for our Business
- A letter from Dorothea Johanson wishing us well at our meetings
- Thank you letter from the Canadian Chopin Festival 2010

Darlene also stated that correspondence and emails are dealt with as they are received.

OFFICER'S ANNUAL REPORTS

Motion 3: I move that CFMTA implement a plan whereby they can accept Credit cards for payments of materials or services - Defeated.

Discussion was held. It was suggested that the estimate below was too high for the amount of usage for only the CMW supplies and the convention. ONE TIME FEE: \$300 (get \$250 back 6-8 weeks later as part of a promotion to get our business), VISA & MASTER CARD: 2.8% plus 15 cents, IVR: \$15.00 per month, Account Service Package: \$5.00 per month.

Motion 4: I move that the option of a direct payment method may be made available for payment of funds to CFMTA - Approved.

Motion 5: I move that the unspecified donations be moved into Special Projects - Approved.

Discussion was held regarding these

donations which have been collected in various accounts with no designation over past years. The amount is approx \$9000. Presently and in the future all donations will be directed to a specific CFMTA project by the donor.

FINANCIAL REPORT

Financial Statement to May 31st 2010
Audited Financial Statement
Payment of Accounts

Motion 6: I move that all CFMTA accounts be paid - Approved.

Finance Chair Report: Budget 2010 – 2011 - Presented by Finance Chairperson Lorna Wanzel

Motion 7: I move the acceptance of the financial report and the auditor's report Approved.

Motion 8: I move that the proposed budget be accepted as presented Approved.

ANNOUNCEMENT OF ANNUAL GENERAL MEETING 2011

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

**Location: TBA
on Sunday July 7th**

Business to be conducted includes: Receive and consider the Financial Statements of the period ending.
Receive and relate the Provincial Reports.
Appoint Auditors.
Transact such other business as may properly come before the meeting.

The Annual Executive Committee Meeting will be held on Saturday July 6th from 9:00 am to 5:00 pm

By order of Darlene Brigidear, President . Bernadette Bullock, Secretary-Treasurer
Dated at London, Ontario, this 25th day of August, 2010



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"That's me in the very first MYC T-shirt 30 years ago!

Music for Young Children® was first started by my mother, Frances Balodis, who wrote the entire curriculum – I was one of the first students.

Like my mother, I strongly believe in the importance of bringing quality music education to kids and families. It shaped who I am today, not only in my music knowledge, but socially.

MYC taught me how to set goals and learn, both individually and as part of a group. And I'm honoured to maintain my mother's legacy and continue her dream for the next generation."



– Olivia Riddell, President and International Director, Music for Young Children®

SUMMARY OF MINUTES OF CFMTA/FCAPM EXECUTIVE AND AGM MEETINGS - cont.

STANDING COMMITTEE

REPORTS:

Archives - The archivist has asked for submissions to the archives, as presently very little has been contributed and collected.

Motion 9: I move that the Public Relations and Marketing Chair be responsible for pre and post press releases for the piano competition and conventions in conjunction with the Planning Committee and Special Projects Chair - Approved.

Motion 10: I move that the Standing Committees' reports be adopted as circulated - Approved.

AD HOC COMMITTEES:

a) *National Health Program* – Darlene spoke on the proposal that was sent to the provinces. The proposal we received included a clause that 85% of the membership must participate in the insurance program and that eligibility included a 25 hour minimum work week. It was felt we would not meet the criteria for the above reasons.

b) *Investigation of corporate sponsorship for our National Piano Competition prizes* – Heather Blakley spoke about the requests for funding which have been made to various corporations.

Motion 11: I move that the name of the sponsors for the prizes be acknowledged in reference to all promotions for the CFMTA National Piano Competition including the name of the prize (if they so desire)

Approved.

c) *Investigation of the competitors' costs for meals and accommodations at future conventions.*

Motion 12: I move that the costs for meals and accommodations become the responsibility of the competitors in the National Piano Competition
Approved.

Discussion was held about the problems of having the convention committee pick up the responsibility of the meals and accommodations. Billeting is no longer viable for security reasons. Heather surveyed many competitions and in almost all, competitors paid their own costs. This might also make the competitors more aware of their responsibilities.

PROVINCIAL REPORTS:

Motion 13: I move that the provincial reports be accepted as circulated
Approved.

UNFINISHED BUSINESS:

a) *Convention 2009 – Darlene Brigidear congratulated New Brunswick on the excellent convention they hosted in Sackville.*

Directive 1: Be it directed that the responsibility for collecting bios, photos & media from the competitors for the piano competition be that of the Special Project Chair. Also, that the Special Projects Chair be responsible for press releases – preparation & distribution for the piano competition & convention, in conjunction with the planning committee & Public Relations & Marketing Chairperson.

b) *Convention 2011* – Heather Blakley spoke about the upcoming event and provided pamphlets for the delegates.

c) *Tuition Tax Credit* – Patricia Frehlich spoke on the work being done with other organizations such as RCME and the precedent set by those who have used the tax credit. More work is being done to allow the music tuition claims with the possibility of again taking it to the government.

d) *Survey Results of Membership requirements across Canada* – Darlene Brigidear stated the provinces would receive this information after the meeting.

e) *MTNA International Day of Collaborative Music* – Patricia Frehlich spoke about this event, which is part of the Collaborative Year of Music. Collaborative Music is also the focus of Convention 2011 in Regina.

f) *Chopin Festival 2010* – Patricia Frehlich spoke about attending this successful event and advertising within the festival program.

g) *MTNA Conference in Albuquerque* – Patricia Frehlich spoke about attending with Darlene Brigidear and the meetings that took place, as well as the ongoing dialogue between various partners and the CFMTA.

h) *CFMTA 75th Anniversary Commemorative Edition* – Darlene Brigidear spoke of the success of the edition and thanked Bernadette Bullock for all her hard work and the provinces and Chairpersons for their contributions to its success. We now have digital files of the previous history books. The last 15 years of the CMT are on the website. It is essential that we preserve our historical files.

i) *Archival Preservation Report* – Darlene Brigidear asked the provinces to send more information from their provinces to the Archivist.

Directive 2: Be it directed that CFMTA find a storage solution for materials that are for submission to the archives.

k) *Collaborative Trip to New York in summer of 2010* – Patricia Frehlich reported that there was no trip in 2010, due in part to the economic downturn in the US. However, plans are being formulated for a collaborative trip in 2012.

l) *Resolutions/Motions Journal* – Darlene Brigidear thanked Sandra Kerr for retyping the journal.

NEW BUSINESS:

Insurance Presentation by Desjardins

SUMMARY OF MINUTES OF CFMTA/FCAPM EXECUTIVE AND AGM MEETINGS - cont.

presented by Yasna Curmi, Manager, Business Development and Tarek Ghannam, Director, National Sales – Desjardins General Insurance Group. Much discussion was held regarding the proposal and it was felt there were incentives that would benefit CFMTA
Motion 14: I move that we adopt The Personal Insurance Co. Home and Auto Insurance Plan offered by Desjardin - **Approved.**

Directive 3: Be it directed that Bernadette Bullock, Secretary/ Treasurer will send out info regarding motion #14.

Directive 4: Be it directed that Bernadette Bullock & Barbara Long investigate Desjardins' health insurance plans on behalf of CFMTA members. Bernadette Bullock will make the results of the research known to the Officers & Executive.

Policy and Procedure Manual Revisions:

Motion 15: I move that P & P manual be accepted with amendments **Approved.**

Resolutions:

Be it resolved that: *Instead of requesting paid ads of thanks from each province for publication in the Canadian Music Teacher, CFMTA consider reserving one or two pages in the edition of the Canadian Music Teacher following a conference for a display of thanks by CFMTA itself and any province or individual.*

Defeated.

Discussion was held regarding the need to congratulate in the Canadian Music Teacher. It was pointed out that using two pages for free ads would cost \$1200. It was felt messages of positive convention experiences from various provinces and members might add to the interest of members, encouraging them to attend future conventions

Directive 5: Be it directed that up to two pages be provided in the edition of

the CMT following the Convention for reflections.

Be it resolved that: *While preserving all aspects of the Canada Music Week® Writing Competition, CFMTA explore a possible name change to be more specific and less confusing. Possible alternate names Young Composer Competition, Student Composer Competition, Student Music Writing Competition, Canadian Young Composer Competition (CYC).*
Approved.

Motion 16: I move that the Canada Music Week Writing Competition be changed to the name "CFMTA Student Composer Competition" - **Approved**

Be it resolved that: *The CFMTA form a Past Presidents advisory board known as the Past Presidents Council.*

Defeated.

Directive 6: Be it directed that CFMTA be encouraged to keep an accurate list of past Presidents and that CFMTA take advantage of the benefit of their wisdom and experience.

Be it resolved that: *The CFMTA provide an electronic version of the Canadian Music Teacher magazine, as well as the printed version, with the option being given to the members as to which they would prefer to receive.*

Defeated.

Motion 17: I move that in the next edition of The Canadian Music Teacher, members be advised that they may advise the editor if they no longer wish to receive the Canadian Music Teacher in hard copy and prefer to read it on the CFMTA website - **Approved**

Be it resolved that: *The CFMTA form an Editorial Committee for the Canadian Music Teacher magazine.*

Approved.

Canada Music Week® Presentation:

A power point presentation was presented by Po Yeh, Canada Music Week® Chairperson.

Motion 18: I move that the Electro Acoustic Award will be \$200.00 and will be included in the Fairchild Radio Awards – **Approved.**

Motion 19: I move that the following categories from the CFMTA Student Composer Competition B1, B2, C, D and four (4) Call for Compositions be recorded and receive a contribution towards the recording expense up to \$150 each – **Approved.**

Motion 20: I move to move the Bill Andrews Award deadline to September 30 – **Approved.**

Directive 7: Be it directed that Po Yeh access information from composers and at her discretion form guidelines for the vocal and electro acoustic categories of the CFMTA Student Composer Competition.

Directive 8: Be it directed that Po Yeh compile information from CMW CFMTA Student Composer Competition on Provincial Adjudicator fees per category so that the information can be shared with Provincial Coordinators to encourage a unified standard of adjudicator fees.

Directive 9: Be it directed that each province submit one composer interview for the Fall CMT and CMW reports for the Winter CMT.

New initiative:

National call for a catchy advertising "slogan".

Motion 21: I move we ask for suggestions for a catchy new slogan or advertising idea - **Approved.**

• (see page 14 for more information)

New initiative:

50th birthday celebration of Canada Music Week®

Motion 22: I move that CFMTA will pay \$50.00 to each branch for a birthday cake honouring CMW 50th Anniversary upon submission of

SUMMARY OF MINUTES OF CFMTA/FCAPM EXECUTIVE AND AGM MEETINGS - cont.

a form and a photo following the event
Approved.

- (see page 21 for more information)

New Initiative:

CFMTA Award for Professional Achievement

Motion 23: I move acceptance of the CFMTA Certificate for Professional Achievement - **Approved.**

- (see page 14 - 16 for more information)

New Initiative:

Professional Development and Research Chair Travel and Expenses

Motion 24: I move that the delegates show their support of the Research and PD position by going back to their provinces for discussion, to get feedback on how this position & committee could best meet their felt needs – **Approved.**

Motion 25: I move that some monies be set aside for Professional Development and Research - **Defeated.**

New Initiative:

Banner and Advertising

Motion 26: I move that an advertising committee be created to investigate & explore the advertising and branding of CFMTA - **Approved.**

Chairperson: Peggy L'Hoir, Members: Carol Schlosar, Barbara Long, Po Yeh, Suzanne Campbell

Motion 27: I move that if funds are required to explore future advertising, our Advertising Committee may use monies from the New Initiative Fund with approval of the Finance Committee – **Approved.**

Directive 10: Be it directed that any use of the official CFMTA logo or branding be formally approved by the Executive officers or their designate.

Job Description – This discussion was moved to the following morning to give the delegates more opportunities and time to discuss.

Directive 11: Be it directed that an article is written for CMT to clearly explain the purpose and direction of the Professional Development & Research Chair and committee.

Motion 28: I move that, if funds are available, they could be used for unique opportunities up to \$1000, including an application process for members across Canada – **Approved.**

Directive 12: Be it directed that a committee be struck to set up a list of criteria for CFMTA members to apply for funding for unique opportunities that would benefit our members.
Chairperson: Patricia Frehlich,
Members: Lorna Wanzel, Suzanne Campbell.

Election of Standing Committee Chairpersons and CMT Editor **CANADA MUSIC WEEK®**

Incumbent, Po Yeh agreed to let her name stand. **Elected**

SPECIAL PROJECTS

Incumbent, Heather Blakley agreed to let her name stand. **Elected**

ARCHIVES

Incumbent, Priscilla King agreed to let her name stand. **Elected**

BYLAWS

Marilyn Harrison (NSRMTA) was nominated. **Elected**

PUBLIC RELATIONS

Incumbent, Patricia Frehlich agreed to let her name stand. **Elected**

CMT EDITOR

Mimi Spencer,
Maryanne Rumancik,
Dina Pollock,
Andrew Harbridge,
Bernadette Bullock – Interim Editor ran for the position.
Elected – Dina Pollock

Meeting was adjourned by Joan Woodrow.

ANNUAL GENERAL MEETING

WELCOME: Darlene Brigidear

ACCEPTANCE OF AGENDA:

Motion 1: I move the acceptance of the agenda - **Approved.**

MINUTES OF THE ANNUAL GENERAL MEETING:

July 2009, Sackville, NB - **Motion 2:** I move acceptance of Minutes of the AGM for July 2009 in Sackville, NB as circulated - **Approved.**

FINANCIAL REPORT:

Motion 3: I move acceptance of the Financial Report as circulated **Approved.**

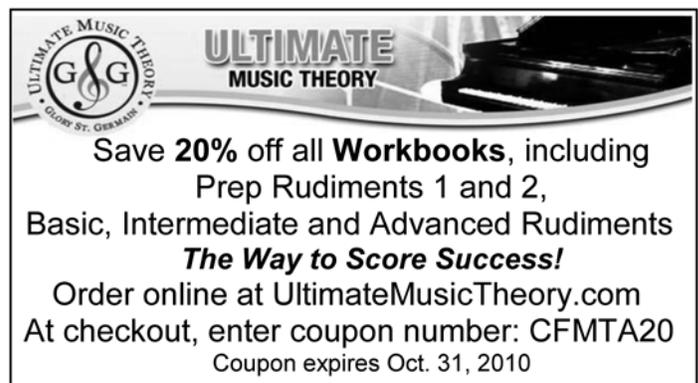
APPOINTMENT OF AUDITOR:

Motion 4: I move the appointment of Christene Scrimgeour of London, ON as auditor – **Approved.**

NEW BUSINESS:

Convention 2011 – Heather Blakley spoke about the upcoming convention and encouraged all delegates to promote it in their province. Pat Frehlich pointed out the Call for Proposals are not funded.

Directive 1: Be it directed that the convention committee send information to the provinces pertaining to the convention that would be reproducible to our members in the newsletters and at meetings. ▶



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Order online at UltimateMusicTheory.com
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Directive 2: Be it directed that French translation for the Convention could be done by the Quebec Editor and Webmaster in association with the CFMTA Secretary.



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Results of Elections:

Incumbent, Po Yeh
– Canada Music Week® Chairperson
Marilyn Harrison
– elected Bylaws Chairperson
Incumbent, Heather Blakley
– Special Project Chairperson
Incumbent, Patricia Frehlich
– Public Relations Chairperson
Incumbent, Priscilla King
– Archives Chairperson
Dina Pollock
– elected CMT Editor

ANNOUNCEMENTS & GOODWILL:

Peggy L'Hoir presented a Power Point presentation on possible Professional Development additions to the website.
Directive 3: Be it directed that the Professional Development & Research Committee consist of H el ene Lord, Peggy L'Hoir, Patricia Frehlich and Lorna Wanzel to implement PD ideas.
Po Yeh donated \$902.74 to help sponsor Canadian Composer's Day at the 2011 CFMTA convention and we expressed our thanks to Po for her support and enthusiasm.
BCRMTA's delegate Cynthia Taylor spoke about the BCRMTA Community Music Service Award.

Directive 4: Be it directed an article be prepared regarding information on BCRMTA Community Music Service Award to be placed in CMT.
Darlene Brigidear spoke of George Zukerman and The Canadian Classical Music Coalition email about a call to preserve classical music content. CFMTA will be putting up a link to the site for members to read.
Darlene Brigidear announced that Nova Scotia will be the host of the 2013 convention.
Lorna Wanzel introduced the logo for

the Nova Scotia convention in 2013.
Meeting adjourned by Joan Woodrow.

PRESENTATIONS:

On behalf of the Royal Conservatory of Music, Dr. Jennifer Snow, Director of Teacher Pedagogy, presented CFMTA with a beautifully framed certificate honouring our 75th Anniversary. She also did an excellent presentation about the importance of pedagogical professional development.



THE CANADIAN MUSIC TEACHER MAGAZINE - NEW OPTION:

Web viewing or Hard copy?
We are offering a choice to members about receiving The Canadian Music Teacher Magazine.
If you would prefer viewing the magazine on the website and opt out of receiving one in the mail please contact Bernadette Bullock at admin@cfmta.org



THE CFMTA/FCAPM CERTIFICATE of RECOGNITION for PROFESSIONAL ACHIEVEMENTS

CFMFTA is a professional organization of music educators throughout Canada. In order to promote continued professional growth by our members, we are offering “**The CFMTA/FCAPM Certificate of Recognition for Professional Achievement**”, presented by CFMTA, to encourage members to grow as musicians, educators and mentors.

The Canadian Federation of Music Teachers’ Associations has set up a program in which those who show professional development/practice throughout the year be rewarded with a certificate. This would be renewable every two years. A fee of \$10.00 to cover the administrative cost, certificate and postage would accompany the application form. These high quality certificates could be displayed in studios and the recognition used in advertising. Please note that this is a voluntary program for individual members and is in no way part of the membership process, which is handled by our provincial organizations.

The applicants for the recognition certificates would complete a “Documentation of Professionalism” and send it to the Secretary-Treasurer of CFMTA. The certificates would be issued yearly, in January. The certificate would be renewable every two years. Please refer to Documentation of Professionalism, which can be downloaded from the “members only” section of the website.

In many professional organizations, professional development is mandatory for membership renewal: for example, dentistry, chartered accountancy, etc. In our own profession, the MTNA, our fellow teaching organization in the United States, requires all Certified Music Teachers to complete a “Documentation of Professional Renewal Activities Points Form” by July 1st of each renewal year, in order to keep their certification current. Though our program is voluntary, we hope that many of our members will apply for the certificate, as recognition of their excellent professional diligence.

BENEFITS

- Commitment to continued growth in your chosen profession of music instruction
- Commitment to providing our membership with goals of personal professional achievement as music instructors
- Commitment to validating and rewarding those who show personal professional achievement
- Enhancing the quality of musical instruction for Canadian students through continuing education
- Increasing participation and leadership in musical events at the national, provincial and branch level
- Promoting professionalism through contributing to the profession, building partnerships, student involvement and personal evaluation
- Promoting mentorship and partnering with pedagogy advocates

CFMTA/FCAPM is committed to the promotion of professionalism and professional development for our membership. ►

Got a great idea or catchy phrase that will really make a great slogan for CFMTA/FCAPM?

Send your idea or ideas to the CFMTA office admin@cfmta.org

CFMTA is initiating a marketing and advertising initiative and you might have just what we are looking for!!!

THE CFMTA/FCAPM DOCUMENTATION of PROFESSIONAL ACHIEVEMENTS FORM

Name: _____

Address: _____

Phone: _____

Email: _____

Member of: _____ (province and branch)

Section 1: Personal Renewal

ACTIVITY	POINTS AVAILABLE	DATE and LOCATION of EVENT	PTS EARNED
1. Attend a music education workshop or seminar	½ day = ½ point		
	Full day - 1 point per day		
2. Attend a provincial and/or national conference	1 point per day		
3. Attend a branch/ local pedagogical program	1 point for 3 programs /yr		
4. Attend a university /college credit course in music	1 point per credit hour		
5. Private (applied) music study	1 point per 6 lesson term		
6. Attend a concert or concert series	1 point per 3 concerts		
7. Other			

Section 2: Professional contributions

ACTIVITY	POINTS AVAILABLE	DATE and LOCATION of EVENT	PTS EARNED
1. Hold office on the executive at the branch level	2 points per year		
2. Hold office at the provincial or national level	2 points per year		
3. Serve as committee chairman at any level	1 point per year		
4. Serve on local arts council, festival committee or contribute to other cultural events	1/2 point per event		
5. Publication of composition or article/software involving music	1 point		
6. Volunteer to host a branch recital or event	1/2 point per event		
7. Present a seminar/concert in your community	1 point per year		
8. Bring a new member into the branch/mentoring	1 point/new member		
9. Other			

THE CFMTA/FCAPM DOCUMENTATION of PROFESSIONAL ACHIEVEMENTS FORM - cont.

Studio Participation

Section 3: Members who are not actively teaching may omit Section 3 and apply for the certificate if the total numbers of points from Section 1 and 2 equal 8 points.

ACTIVITY	POINTS AVAILABLE	DATE and LOCATION of EVENT	PTS EARNED
1. Enter students in examinations, festivals and musical events	1 point per year		
2. Involve students in local events, such as branch recitals, workshops and master classes	1 point per year		
3. Involve students in music writing competitions	1 point per year		
4. Involve students in ensembles (duets, trios, variety of instruments, etc.) at a public performance	1 point per year		
5. Collaborate with other music programs, such as school, community orchestra or choir, summer music camp, etc. Show student involvement as a result of your encouragement	1 point per year		
6. Other			
7. Other			

TOTAL POINTS EARNED

Section 1: _____ (minimum of three points needed)

Section 2: _____ (minimum of three points needed)

Section 3: _____ (minimum of 2 points needed) *

TOTAL POINTS: _____ (minimum of 8 points needed)

I hereby verify that I have participated and earned the points claimed.

Signature: _____

Please send your completed form and a cheque for \$10.00 to:
 CFMTA
 c/o Bernadette Bullock
 302 – 550 Berkshire Dr.
 London, ON N6J 3S2

****Points may be accrued from January 1st 2010 for submission in January 2011****



HUGHEEN FERGUSON DISTINGUISHED TEACHER AWARDS

The CFMTA/FCAPM is pleased to continue to offer the Hugheen Ferguson Distinguished Teacher Awards as a method of honouring deserving members of Registered Music Teacher's Associations across Canada. These awards were created in memory of the late Hugheen Ferguson, whose estate gifted the CFMTA with \$5000.00. Hugheen, CFMTA president from 1997-1999, was an extraordinary teacher, administrator and supporter of the Association and the arts throughout her lifetime.

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

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

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

Designating this award to a colleague is easy!

Simply send a contribution of \$250.00 along with the completed Hugheen Ferguson Awards information sheet. The funds may come from an individual donation, a local branch or the province association.

Please note that the distinction may not be established in the contributors' names. This is an honour to be bestowed only by one's peers.

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

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

To designate an individual as a CFMTA/FCAPM Distinguished Teacher, please visit www.cfmta.org and download the form. Complete and mail in the form by **June 1st, 2011**, along with a cheque for \$250.00 to:

**CFMTA/FCAPM Distinguished Teacher Awards
302 - 550 Berkshire Drive,
LONDON, ONTARIO, N6J 3S2**

QUESTIONS?

Contact the CFMTA secretary at admin@cfmta.org

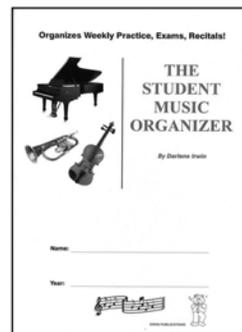


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MISSION STATEMENT OF THE CANADIAN CLASSICAL MUSIC COALITION [CCMC] COALITION CANADIENNE DE LA MUSIQUE CLASSIQUE [CCMC] revised June 15, 2010

Whereas classical music is an essential link to music in our present century and continues to provide a vital contribution to the soul of Canada;

And *whereas* Canada has a rich and vibrant classical music community of performers, composers, teachers, agents, critic-writers, administrators and presenters, serving a wide audience from coast to coast;

And *whereas* classical music is an important part of the economy of the arts in Canada;

And *whereas*, in order to continue to flourish, classical music needs a powerful and persistent voice in the forums of present day arts discussion, We the undersigned therefore establish ourselves as members of the *Canadian Classical Music Coalition [CCMC]* dedicated to the promotion of live classical music.

We shall collectively endeavour to achieve this goal by the following four initiatives:

(1) Establish an independent voice for classical music at Federal, Provincial, and Municipal arts conferences.

(2) Promote the live performance and presentation of classical music on public stages as well as through broadcast media.

(3) Promote music education in Canada
(4) Create a Canadian network within which performers, composers, teachers, agents, critic-writers, administrators, and presenters can join with audience members for the common advancement of classical music.

These are the sort of things the Coalition will be calling for:

- *Restoration of all Federal and Provincial arts programmes to 2007 levels*
- *Establishment of classical music representation in all showcase selection processes*
- *Reinstatement of Foreign Affairs funding for International Touring by Canadian artists*
- *Increased participation by classical music presenters in Provincial and National conferences*
- *Building of classical audiences through funding emphasis on touring*
- *Return of CBC Radio to its role as public broadcaster of classical music*

- *Reintroduction of early learning and primary school music to Provincial curriculums*
- *Introduction of a tax credit system for volunteer service in the Arts*

There are no dues, no membership fees. We simply invite your support. We want to present a large number of Canadians who are concerned for the future of classical music. Music Teachers are in the forefront, and we welcome and need your support. We invite the additions of point of significance from your particular view point. Gradually from these and from your input we'll build a "platform" of issues on which we agree, and on which the **Coalition** will eventually be heard across the land. We will have a website up and running before the end of summer.

Meantime, if you are prepared to add your voice, and to join the coalition, please e-mail to gzuk@telus.net. Include any comments along with your mailing address, telephone and e-mail.



CFMTA/FCAPM MEMORIAL DONATIONS

Donations to any CFMTA/FCAPM Project can give family, friends, students and colleagues an opportunity to express appreciation and to honour CFMTA/FCAPM members. Donor individuals and organizations will be listed in subsequent editions of *The Canadian Music Teacher*. Projects include Canada Music Week®, Young Artist, the National Piano Competition and the Memorial Pedagogy Award.

Simply send your donation to the office of the CFMTA, 302 - 550 Berkshire Dr. London ON N6J 3S2.

Be sure to include the name of the Honoree, any special instructions and the name of the project you wish your donation to be directed to.

Income Tax Receipts will be issued for any donation of \$ 25.00 or more.

Cheques should be made payable to the CFMTA.

Mark your calendar

Bill Andrews Canada Music Week Awards

deadline - September 30, 2010

- see page 35 for more information

Pianist Jane Coop to mentor top Conservatory Canada Students

2010 Conron/Geiger Master Class

November 12 & 13 in Vancouver, BC

For more information visit: www.conservatorycanada.ca

Or contact mail@conservatorycanada.ca

1-800-461-5367

Conservatory Canada - Annual Convocation Ceremony

November 13, 2010

Dunbar Heights United Church

Vancouver, BC

The Royal Conservatory - Silver Medals Presentations

Vancouver, BC Saturday November 13, 2010

Edmonton, AB Sunday November 14, 2010

Halifax, NS Saturday November 27, 2010

Winnipeg, MB Sunday November 28, 2010

Regina, SK Saturday December 4, 2010

Toronto, ON Saturday January 8, 2011

Canada Music Week®

November 21 - 27, 2010

www.cfmta.org

The Royal Conservatory - Annual Convocation Ceremony

February 13, 2011

TELUS Centre for Performance and Learning

273 Bloor Street West, Toronto, ON

Call for Compositions

deadline March 1, 2011

- see page 33 for more information

CFMTA/FCAPM National Piano Competition

deadline May 1, 2011

- see page 38 for more information

Hughean Ferguson Distinguished Teacher Award

deadline - June 1, 2011 - download form at www.cfmta.org

- see page 17 for more information

CFMTA/FCAPM Student Composer Competition - Fairchild Radio Awards

deadline - June 1, 2011

- see page 27 for more information

CFMTA/FCAPM Convention 2011

July 6 - 9, 2011 - Regina, Saskatchewan

- see page 48 for more information

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HAPPY 75TH CFMTA / FCAPM



Three past presidents: Peggy L'Hoir, Victoria Warwick and Patricia Frehlich



Delegates Joan Woodrow NF, Suzanne Campell PEI, Kerrine Wilson MB



Delegates Lynne Gagné QC, Hélène Lord QC, Dorothy Lothier MB



Delegates and friends of CFMTA/FCAPM celebrate the 75th Anniversary at the AGM in Toronto.



President Darlene Brigidear and Canada Music Week[®] Chair Po Yeh

50TH ANNIVERSARY OF CANADA MUSIC WEEK[®]

This is the 50th year that CFMTA/FCAPM members have celebrated Canada Music Week[®] across Canada and given recognition to Canadian Composers and their compositions.

CFMTA/FCAPM would like to help all our branches celebrate the 50th birthday of Canada Music Week[®] at the local level. We propose that, during Canada Music Week[®], 2010, at your branch event, you have a birthday celebration. CFMTA/FCAPM will help pay for a birthday cake honouring Canada Music Week's[®] 50th Anniversary with a donation of, fittingly, \$50.00 to your branch.

Every branch across Canada will be eligible for the \$50.00 birthday celebration subsidy. After the Canada Music Week[®] Event has taken place, your branch president will simply fill in the form, (available in members only section on our website) with the contact person in the branch to whom we send the cheque. We would ask that the birthday cakes have "Canada Music Week[®] 50th Anniversary" written on them. If your branch were unable to

have a birthday cake at their Canada Music Week[®] celebration, you may wish to use the \$50.00 to celebrate with Canada Music Week[®] pencils, posters, etc. to distribute at your event. Once your event has taken place, your branch president will be asked to send the form with a very brief report and a picture of your birthday cake/event to admin@cfmta.org. The \$50.00 donation cheque from CFMTA will be mailed directly to the branch contact person.

Help us Celebrate this Historic Event!

- This is a novel way to advertise the 50th birthday of Canada Music Week[®]. We are hoping **ALL** branches across Canada will celebrate with a Canada Music Week[®] Event. Wouldn't that be a wonderful legacy for the 50th!!!
- The pictures of the event which you submit, especially the birthday cake celebrations, may be featured in our Canadian Music Teacher magazine and these pictures will be a great addition to our National Archives.
- We have special posters designed for the 50th anniversary of Canada Music Week[®], which each branch can order. They are a stunning collection of 5 posters from the various regions of Canada.
- We wish to inspire branches throughout Canada to have local media coverage at their Canada Music Week[®] Event, essentially giving Canada Music Week[®] exposure right across Canada, at the local level.
- CFMTA/FCAPM feels this is a good opportunity to support our teachers, students and their families to help us celebrate this special year and promote Canada Music Week's[®] 50th Anniversary through your branch activity.
- Canada Music Week[®] pencils, stickers, posters and stamps may be ordered through the CFMTA Office admin@cfmta.org



Enjoy planning your
Canada Music Week[®] Event!
Let's celebrate in every branch across Canada!

Download forms from the website
www.cfmta.org



CELEBRATE CANADA MUSIC WEEK®

November 21-27, 2010

ORDER YOUR CANADA MUSIC WEEK® SUPPLIES NOW!

Posters, postage stamps, seals and pencils are available to
to celebrate and publicize Canada Music Week®.

Name _____ Telephone _____
Address _____ Postal Code _____

ORDER FORM

Please send me the following:

Posters \$2.50 each or 5 for \$10

Please specify number and design

_____ Lighthouse _____ @ \$2.50
_____ Fall leaves _____ @ \$2.50
_____ Arctic scene _____ @ \$2.50
_____ Prairies _____ @ \$2.50
_____ Lakeside _____ @ \$2.50
_____ Complete set _____ @ \$10

\$ _____

“Canada Music Week 50th Anniversary” collectors edi-
tions stamps - a sheet of 40 domestic stamps

_____ Sheet _____ @ \$36

\$ _____

Seals 30 for \$5 _____ @ \$5

\$ _____

Pencils 10 for \$5 _____ @ \$5

\$ _____

Subtotal

\$ _____

Postage (see rates below)

\$ _____

Total

\$ _____

Shipping & Handling Costs in Canada

Any Combination of Products \$10.50

Only Seals or Pencils or Stamps \$ 5.25

Please send order form with cheque to: CFMTA

c/o Bernadette Bullock
302 – 550 Berkshire Drive
London, ON N6J 3S2

Please make cheques payable to CFMTA. To ensure prompt delivery, please order before November 1, 2010.

THE AIMS OF CANADA MUSIC WEEK®

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

Canada Music Week® is commemorated during a week in November which includes November 22, the day honoring St. Cecilia, patron Saint of Music.

NATIONAL CO-ORDINATOR

Po Yeh
18 Strathlea Cres SW
Calgary T3H 5A8
403.246.3269
yehp@shaw.ca

PROVINCIAL CO-ORDINATORS

ALBERTA
Marilyn Sinclair
a-m-sinclair@hotmail.com
or Karen MacDonald
403.329.9188
tashi@telus.net

BRITISH COLUMBIA
*Student Composer Competition
Coordinator*
Sharlie McCreadie
250.447.9130
sharlie@telus.net
Canada Music Week® Coordinator
Tracey Garvin
tdgarv@telus.net
250.442.3092

MANITOBA
Jane Duerksen
204.326.4687
duerksen@yahoo.com

NEW BRUNSWICK
Heather Dunham
506.455.6069
dunhammusicstudio.com

NEWFOUNDLAND
Barbara Clarke
peter.clarke@nf.sympatico.ca

NOVA SCOTIA
Skippy Mardon
902.477.4266
skippym@eastlink.ca

ONTARIO
Frank Horvat
416.354.2633
contactme@Frankhorvat.com

PRINCE EDWARD ISLAND
Valerie MacKenzie
902.894.7465
vmack@eastlink.ca

QUEBEC
Melina Claude
514.388.0411
soldoremi@hotmail.com

SASKATCHEWAN
*Student Composer Competition
Coordinator*
Audrey Watson
306.232.4933
gawatson@sasktel.net
Canada Music Week® Coordinator
Gregory Chase
306.761.0277
g.kchase@sasktel.net





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CFMTA STUDENT COMPOSER COMPETITION

(formally called the CFMTA Music Writing Competition)

Provincial Information

Judges 2010

Alberta	Jesse Plessis
British Columbia	Robert Benedict
Manitoba	Vincent Ho
New Brunswick	
Newfoundland	Clifford Crawley
Nova Scotia	Simon Docking
Ontario	Nancy Telfer
Prince Edward Island	Jim Dickson
Québec	Melina Claude
Saskatchewan	Heather Laliberte Waldner

Closing dates 2011

April 1
April 1
April 9
April 15
April 15
May 1
April 15
March 15
November 14
April 15
April 1

The national judge for 2010 was Heather Schmidt

Provincial Winners 2010

Preparatory Category - Class P1

Satai Miller	BC
Jaden Wisneski	MB
Michelle Wang	NS
Xavier Baldwin	ON
Jessica Tosh	SK
Chloe Dockendorff	PE

Preparatory Category - Class P2

Sarah Terlesky	BC
Chloe Dockendorff	PE
Kaelin George-Wegner	NS

Category A - Class 1

Korban Morris	AB
Carmyn Slater	BC
Elizabeth Roberts	MB
Sheehan Flatt	NB
Bridgett Frye	NS
Kate Sublett	ON
Amy Cormier	PE
Adrianna Dolata	SK
Cedric de Saint-Rome	QC

Category A - Class 2

Stephan Downward	NS
Jillian Romanow	ON

Category B - Class 1

Jackson Moore	AB
Andre van den Berg	BC
Clinton Giesbrecht	MB
Rein Irving	NB
Tabitha Payzant	NS
Hillary Simms	NL
Anita Pari	ON
Sarah Cunningham	SK
Emily Proude	PE
Frederic Gagne	QC

Category B - Class 2

Mikaela Murtonen	ON
Madison Foley	NS

Category C

Elizabeth Robertson	AB
Grace Ma	BC
Queveen Arcedo	MB
Brandon O'Leary	NS
Colin Frank	ON
Brandon Mooney	SK

Category D

Kathleen Feenstra	BC
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CFMTA STUDENT COMPOSER COMPETITION REGULATIONS

1. A student may enter more than one composition and more than one class but only one prize will be awarded to any individual.
2. The contestant must be eligible in his chosen age group as of June 1, 2011.
3. Each entry is assumed to be the original work of the individual whose name appears on the entry form attach to the manuscript. Any infraction of this regulation could result in the nullification of the offending entry.
4. First place winning compositions will not be returned to the contestant after judging.
5. All rights to his/her original work will be retained by the contestant, but winning compositions may be displayed or employed by the CFMTA/FCAPM for publicity purposes after consultation with and agreement of the contestant.
6. ONLY first place Provincial winning manuscripts at the Provincial level may be forwarded by the Provincial Canada Music Week® Co-ordinator to the CFMTA/FCAPM office before June 1, 2011 in order to be included in the Canada-wide judging. There are no direct submissions accepted for this competition.
7. The contestant must be a student of a current member of the Registered Music Teachers' Association.
8. All manuscripts should be neat and legibly written in black ink, in regulation manuscript size including all necessary details of dynamics, editing and tempo, with every 10th bar numbered. Manuscripts printed by computers are encouraged. It is advisable to retain your original copy of your submitted work.
9. The judge's decision is final and no correspondence will be entered into after final judging.
10. Any entrant who moves after June 1, 2011 must advise the CFMTA /FCAPM Secretary-Treasurer of their change of address, including postal code.
11. The winner's cheque must be cashed within thirty days of receipt of same.
12. An entry fee must accompany each composition submitted for Canada-wide judging.

PREPARATORY	\$15
CATEGORY A	\$15
CATEGORY B	\$25
CATEGORY C & D	\$35

13. Prizes will not be awarded if the adjudicator feels the standard has not been achieved.

Please check your provincial entry deadlines.

CFMTA STUDENT COMPOSER COMPETITION FAIRCHILD RADIO AWARDS

COMPOSERS MAY SUBMIT ENTRIES UNDER THE FOLLOWING CATEGORIES

8 YEARS AND UNDER – PREPARATORY (\$50 AWARD EACH CLASS)

- Class 1 To write an original composition for solo instrument or any combination of instruments
- Class 2 To write an original composition for voice, with or without accompaniment

11 YEARS AND UNDER – CATEGORY A (\$100 AWARD EACH CLASS)

- Class 1 To write an original composition for solo instrument or any combination of instruments
- Class 2 To write an original composition for voice, with or without accompaniment

15 YEARS AND UNDER – CATEGORY B (\$200 AWARD EACH CLASS)

- Class 1 To write an original composition for solo instrument or any combination of instruments
- Class 2 To write an original composition for voice, with or without accompaniment

19 YEARS AND UNDER – CATEGORY C (\$300 AWARD EACH CLASS)

- Class 1 To write an original composition for any instrument or any combination of instruments, or voice(s) or combination of voice(s) and instruments with accompaniment when accompaniment is necessary for the performance.

OPEN – CATEGORY D (\$400 AWARD)

- Class 1 Same as 19 YEARS AND UNDER

CATEGORY E - ELECTROACOUSTIC

This category is currently being re-evaluated and will not be offered for the 2011 year.

HELEN DAHLSTROM AWARD – An award in the amount of \$250 is given annually to the best national composition as selected by the jury. Helen Dahlstrom was the founder of Canada Music Week®.

Contact the Canada Music Coordinator or Student Composer Competition Coordinator in your province for more information and entry deadline dates pertaining to your province.

Deadline for the National Student Composer Competition is June 1, 2011.



CFMTA STUDENT COMPOSER COMPETITION

NATIONAL WINNERS 2010

Preparatory: Class 1

1st place – Satai Miller (BC)

2nd place – Chloe Dockendorf (PE)

HM – Jaden Wisneski (MN)

HM – Xavier Baldwin (ON)

Preparatory: Class 2

1st place – Chloe Dockendorf (PE)

2nd Place – Sarah Terlesky (BC)

HM – Kaelin George-Wegner (NS)

Category A: Class 1

1st place – Carmyn Slater (BC)

2nd place – Amy Cormier (PE)

HM – Adrianna Dolata (SK)

HM – Kate Sublett (ON)

Category A: Class 2

1st place – Jillian Romanow (ON)

HM – Stephen Downward (NS)

Category B: Class 1

1st place – Sarah Cunningham (SK)

2nd place – Anita Pari (ON)

HM – Jackson Moore (AB)

HM – Frederic Gagne (PQ)

Category B: Class 2

1st place – Mikaela Murtonen (ON)

2nd place – Madison Foley (NS)

Category C:

1st place – Colin Frank (ON)

2nd place – Elizabeth Robertson (AB)

HM – Brandon O-Leary (NS)

Category D:

1st place – Kathleen Feenstra (BC)

Category E:

1st place – Jenni Saslove (ON)

2nd place – Arthur Hamilton (SK)

CLASS P1



First Place Winner: Satai Miller - British Columbia

Satai Miller just turned 9 years old and will enter Grade 4 this fall. She lives in Victoria, B.C. with her Mom and Dad, sister Saegas and brother Voxov. She has been taking piano lessons with Pamela Smirl of P.J. Music Studios for four years. Pamela Smirl is a very well known and respected teacher in British Columbia. Her love of teaching and encouraging composition in very young musicians has been pivotal in Satai's musical development. Satai enjoys many other activities such as recreational swimming, ballet and ice skating. She is also very interested in art and science. She would like to become a veterinarian when she grows up.

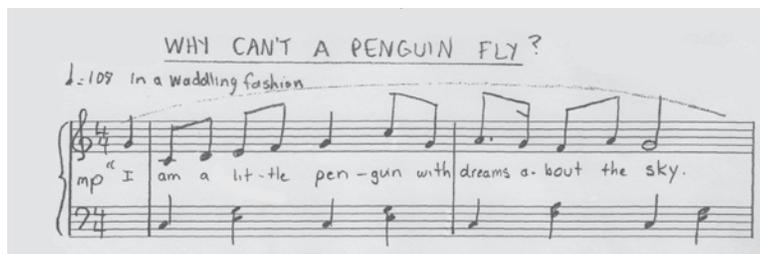
CLASS A2



First Place Winner: Jillian Romanow - Ontario

Jillian Romanow has been composing music for five years. Twelve years old and in grade 7, she sings, plays guitar and piano. Jillian studies piano with Maria Case and has also taken songwriting lessons with James Linderman. She plans to become a professional songwriter one day and is a member of the Songwriters' Association of Canada and has already sold her first song.

CLASS P2



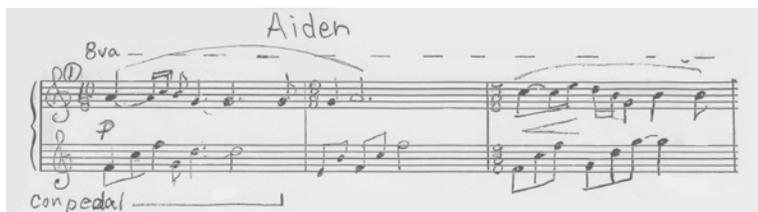
First Place Winner and recipient of the Helen Dahlstrom Award
Chloe Dockendorff - Prince Edward Island

Chloe Grace Dockendorff is an eight-year-old homeschooled student from Morell, Prince Edward Island who loves anything to do with the arts. She studies voice from Suzanne Campbell (whose idea it was to enter this competition), piano from her mother, Faith, and violin from her grandfather, Basil Phillips. Chloe also attends classes for ballet and jazz; she likes to draw pictures, and, in particular, she loves to write stories. Last year (2009), Chloe placed third in the P.E.I. Literary Awards early elementary category, and this year she placed first.

Chloe has been singing and making up songs almost since she could talk. She is happiest singing and playing her own compositions at home, but she also enjoys performing and competing in her local music festival. Over the past two years, Chloe has won top awards for pre-junior piano, pre-junior voice, and original composition. Also in 2009, she placed first and second in the PEIRMTA Canada Music Week® Composition, and this year placed first and second in both the instrumental and vocal categories.

Chloe's inspiration for her song *Why Can't A Penguin Fly?* was her six-year-old brother, Seth, who is crazy about penguins. It was only natural that she would write a song about penguins for him. Her piano piece, *Skeleton Dance*, was written, of course, around Halloween. Chloe is very excited and honoured to be recognized for these pieces in the CFMTA Canada Music Week® awards. It is a wonderful encouragement to her as she continues her imaginative and creative pursuits.

CLASS B1



First Place Winner: Sarah Cunningham - Saskatchewan

Sarah Cunningham, a thirteen year old from St. Brieux, SK, has loved music ever since she was a small child. Sarah began piano lessons when she was five years old with Mrs. Grace Wilton. She currently studies under Ms. Sharon Guina and

is working on her Grade 6 piano repertoire. In addition to piano, Sarah also enjoys singing, dance, reading, writing and, of course, hanging out with friends. Her song *Aiden* was inspired by her friend's strength and grace as she dealt with

the loss of her sister. Sarah draws the sources of her compositions from memories and her surroundings and continues to compose as the melodies emerge.



CLASS A1



Score

Scene From a Magic Carpet

Carmyn Slater
(1999 -)

freely ♩ = 40

Clarinet in B \flat

Vibraphone

Percussion

Contrabass

Ad lib.
motor off arco

con pedale *p* \curvearrowright *mf*

arco

p

First Place Winner: Carmyn Slater - British Columbia

Carmyn Slater lives in Sooke BC. She started piano and theory lessons with Pamela Smirl of PJ Music Studios at age four and began composing right away. Now eleven, she has earned numerous awards at the Greater Victoria Performing Arts Festival. In 2009 she earned a scholarship for composition, the EPCOR Youth Excellence in Arts & Culture Award. She used it to study with Edward Parker in Vancouver. For the past two years Carmyn has been a member of VSNEW, the Young

Composers' Program sponsored by the Victoria Symphony. She worked under the guidance of composer-in-residence, Rodney Sharman. Her 2010 winning piece, *Scene from a Magic Carpet*, was originally written for clarinet, vibraphone, and contrabass but she also arranged a piano version so she could perform it herself. This is the third time Carmyn has placed in the CFMTA Canada Music Week[®] Student Writing Competition. Her other pieces included a piano solo titled

Ballet Reverence (first place, 2008) and *Rushin' Horses* (second place, 2009) written for viola, cello, and oboe. In 2009 she was interviewed by Denise Ball of CBC Radio and her piece *Rushin' Horses* was played on the air. Carmyn attends a French immersion public school full time. She is entering sixth grade this fall and is looking forward to playing her flute in the band program. Besides music she enjoys reading, creative writing, languages, visual art, history, computer, and being with friends.

CLASS E



You Could Be the One

lyrics: Jenni Saslove

Jenni Saslove

intro F F G Am

Ev - ry time I see you my

First Place Winner: Jenni Saslove - Ontario

Jenni Saslove is a 14-year-old from Thornhill, Ontario who is entering grade nine in the arts programme at Westmount Collegiate Institute. Jenni has been playing piano since the age of five and is currently

studying composition with Katya Pine. In addition, she is an accomplished flautist, vocalist, and dancer with a particular passion for musical theatre. Jenni is thrilled to be one of this year's winners of the

Student Composition Competition and, although *You Could Be The One* is her first attempt at songwriting, it will surely not be her last!

CLASS B2



Ugly Love Song
Mikaela S. Murtonen

Fast 4 with a lilt Ad lib.

Voice

Piano

senza pedal

First Place Winner: Mikaela Murtonen - Ontario

Mikaela has been making music most of her life, from singing as a toddler to composing as soon as she discovered the piano early on. She wrote her first song at age seven and entered her first ORMTA composition contest in 2009 and was thrilled to place first for both ORMTA and CFMTA for her song *My Shoes*. After moving to a different age category and much debate over which song she was to enter, she decided on *Ugly Love Song* and was again honoured to place first in both

the provincial and the national levels. Her piano teacher Susanne Anderson has offered guidance and support along the way and enjoys watching her student grow in her musicianship. She encouraged Mikaela to play at the Kiwanis Music Festival where she was pleased to receive a scholarship as well as constructive critique. Mikaela draws on her observations of life around her for her inspiration and often finds herself jotting down lyrics and humming new tunes at the most unlikely times. She also

tries to record new tunes that come to her so they don't get lost before being written down formally. She finds composing and playing piano to be a great outlet both creatively and emotionally. The piano is always open and she is free to play any time so her home is full of music - mostly hers, much to her parent's delight. Mikaela has several new songs in the works and has future plans to enter another composition contest.

CLASS D



Two of me
Duet for Soprano and Tenor
Kathleen Feenstra

mm d = 96
Andante

VERSE 1 ^C *Wistful* G/B d m7 G C G/B

Soprano *mp* In a per fect world I'd be wi ith you

Tenor In a per fect world

First Place Winner: Kathleen Feenstra - British Columbia

With a mother who played piano to her while she was in the womb, Kathleen Ruth Feenstra was born with a natural affinity for music. Starting her own piano lessons at four years old, her creativity soon pushed her into composing as well as

playing. Kathleen's playing resulted in her receiving numerous awards for piano performance during her high school years. Upon graduation, she entered Trinity Western University where she studied music and obtained a Bachelor of Science.

Following university, she continued her musical studies and started on her performer's ARCT in piano. By August of 2010, she had finished that as well. Currently, Kathleen resides in Abbotsford, British Columbia where she teaches and composes.

CLASS C

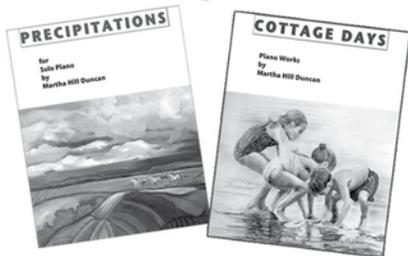
Red Leaf Pianoworks



Rebekah Maxner



Beverly Porter



Martha Hill Duncan



Susan Griesdale

www.RedLeafPianoworks.com



In Perspectives

Vibraphone Colin Frank

Rubato ♩ = 112
Speed motor up after each strike Motor on Medium

mp
Con Pedal

First Place Winner: Colin Frank - Ontario

No one knows if it was playing piano from age nine, or blasting The Beatles every few Sunday mornings rather than sleeping in, but something made Colin Frank into a musician. Due to his experience in classical piano, Colin picked up percussion in grade seven to become a member of his middle school concert band, and play in his friend's indie rock band. After graduating Colin was accepted into Canterbury High School's music program. There he began to focus on all aspects of percussion; everything from timpani to snare drum to mallet percussion. This new school also threw out his strict taste for metal and brought in a diverse new selection of music including classic rock, ska, reggae, electronica, ambient, jazz, and other genres. With the creation of his solo project, entitled The Teller-Ulam Design, Colin started experimenting in electronic music composition using computer programs and synthesizers. Alongside digital compositions, he began writing pieces for his staple instrument; solo vibraphone. Currently Colin has released two CD's and is working on creating another. The piece *In Perspectives* is available on The Teller-Ulam Design's second album, *The Lexicon*. A new video has been synced to a recording of the piece and is available for viewing on Youtube. Find his music at www.myspace.com/thetellerulamdesign.

Congratulations to all the student composers !!

BILL ANDREWS - CANADA MUSIC WEEK® AWARDS

DOES YOUR BRANCH HAVE AN INNOVATIVE CANADA MUSIC WEEK® EVENT?

CFMTA is presenting two awards of \$250 each to the two entries judged as the most worthy by a panel of judges from across Canada. All branches in Canada are eligible to submit an application.

These awards are made possible by the generous annual donation of Bill Andrews of Toronto, ON. Bill Andrews is an excellent musician and is supportive of young musicians. In addition to his financial support for CFMTA, he is our travel agent for delegate travel and special events.

Application guidelines:

Send a detailed written proposal of the Canada Music Week® project or event that your branch is planning for 2010. Describe your goals, objectives, plan of action and proposed timeline. Include a budget and plans for promoting the event.

The focus should be on Canadian music and composers. The grant does not cover scholarships, hospitality, administrative salaries or operating expenses for Contemporary Showcase Festivals. Proceeds from the event may not be donated to another charitable organization.

On a separate page, write down the name of the branch and the contact information (address, phone and email) for the chairperson of the project.

Past grant recipients are eligible to apply again for a different project.

All proposals must be postmarked by September 30, 2010.

The branches who receive the awards will be asked to submit a report that will be featured in the Winter edition of the Canadian Music Teacher magazine.

Mail proposals to:

Po Yeh • CMW Chairperson
18 Strathlea Cres SW
Calgary AB T3H 5A8





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

CALL FOR COMPOSITIONS

For performance across Canada November 20 – 26, 2011

CANADA MUSIC WEEK® 2011

One Piano Solo: Grades 3 – 4

One Piano Solo: Grades 5 - 6

One Vocal Solo: Grades 2 – 3

**One instrumental solo with piano accompaniment,
or work for chamber ensemble with piano**

Deadline Date: March 1, 2011

Entry fee: None

The competition is open to any Canadian resident.

Submissions must be new, unpublished pieces. The composer's name should not appear on the score.

A Canadian topic or theme is suggested. Pieces should be suitable for performance by students studying at the specified conservatory grade level. Please specify piano grade level category with your submission.

The composition will be chosen by a selection committee from across Canada.

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

The chosen composition will be published and available to be downloaded for public use, from the CFMTA/FCAPM web-site until November 30, 2011.

Submissions should be submitted as a PDF file, camera ready. Please include a short composer biography, mailing address and telephone number.

Composers of the chosen compositions will be interviewed in the CFMTA/FCAPM magazine, the Canadian Music Teacher, as well as receive recognition in all Provincial Registered Music Teachers newsletters.

Please direct submissions and questions to:

Po Yeh • CMW Chairperson

18 Strathlea Cres SW Calgary, AB T3H 5A8 • yehp@shaw.ca

JOANNE BENDER



Tell me about your background.

I was born in Stratford, Ontario in 1950 and grew up on a farm near there. My parents enjoyed music but had lived through the Depression so were not financially able to take lessons. I started piano when I was seven and loved it right from the beginning. I also learned to play by ear so that I could chord for my dad while he played the fiddle for family get-togethers. I used to spend hours at the piano practising my lesson material and also making up pieces. Later my sister became a fabulous singer and I accompanied her for many years. My mom and brother have enjoyed singing in choirs for decades. Music runs in our family.

While music was my favourite thing in life, I decided to study math and science at University of Waterloo to prepare me for a career in teaching. I always kept up my piano through university with my dear teacher, Erhard Schlenker, but after completing my masters degree in biology, as well as my ARCT in piano performance,

I decided to pursue music more intensively so I went to Vienna to study piano privately with Dieter Weber, a teacher at the Vienna Academy. Following my time in Vienna, I married John Bender and we spent four years in the U.S.A. where he studied naturopathic medicine. We moved to the Kitchener-Waterloo area in 1979. After our four children were all in school, I went back to school to do my B. Mus. in composition at Wilfrid Laurier University in Waterloo, and my M. Mus. at University of Toronto. Teachers Glenn Buhr, Peter Hatch, Chan Ka Nin, Gary Kulesha and Christos Hatzis gave me inspiration to compose. I won the NUMUS composition competition at WLU and was awarded the John Weinzweig Scholarship at the University of Toronto. Today I teach piano to over 60 private students and I compose piano pieces, chamber and choral music. I am actively involved in a number of arts committees in the Kitchener-Waterloo community. This year I am president of our ORMTA branch.

Tell me more about your winning Call for Compositions piece "Northern Lights".

The Northern Lights or "aurora borealis" is a very special phenomenon which we in Canada can experience. I have witnessed it once or twice and have been impressed with its ever-changing colourful luminescence. I tried to capture this in my piece which explores the various colours of the

piano and the unusual tonality of the octatonic scale. I tried to make it an interesting piece to play physically, with the hand-over-hand passages. I always enjoy hearing the wonderfully rich sounds of the piano, so in this piece I explored the light and dark tones of the instrument. This piece is a good introduction to abstract music and a good example of the octatonic scale which is studied in rudiments theory but is rarely heard in concert pieces.

What is the role of composers in society?

I feel that composers can challenge people in society to think, to listen and to get involved in music. Often we hear but we aren't really listening. New music causes people to listen, to become engaged, and to express opinions. The composer can also bring out the relevant issues of our time through music which is new and fresh. Times of sadness or celebration, war or peace, can all be brought to people's attention through music. Composers today, as in the past, help us to look at ourselves and who we are as people in society. We as teachers can certainly help our students to have an interest in new music by being brave enough to teach the pieces which are off the beaten track, and by encouraging our students to compose and to be creative and open. Today's children are tomorrow's society. We have an important role, especially to promote our Canadian music, because this is an expression of who we are.

KYE MARSHALL



Please tell us about your background and how you started composing.

My good fortune was to have a mother who insisted that I learn to play the piano and pass my Grade 8 exam. Although I sometimes would have preferred to be playing baseball at the time, I am heartily grateful to her as learning piano formed a musical basis for my career as a professional musician.

When I got to high school I started learning the double bass and I had a wonderful teacher who persuaded me to switch to cello in Grade 10. It was love at first sight (or sound) and I went on to become a professional cellist. After a few years as a performing classical cellist with various orchestras, I decided I wanted to expand my musical horizons. I was doing a lot of experimental improvisation on the



cello, so it was a logical step for me to learn jazz cello. Improvising also lead me to my career as a composer as I wanted to write down some of the interesting musical ideas that happened spontaneously when improvising and then expand those ideas. Now I am able to incorporate my classical, jazz and free improvisation knowledge and experience into my compositions.

What are some of your most memorable projects?

One memorable project was a composition for bass trombone and string orchestra which was premiered at the CBC Glenn Gould Studio. It was then picked up by a dance company who used it at a performance at the Premier Dance Theatre. Writing for bass trombone was interesting and fun!

Two years ago I was commissioned by the Norman Burgess Memorial Fund to write a piece for string orchestra for high school students. I was able to workshop the piece with the Earl Haig Chamber Strings in Toronto and the piece was then premiered at the Royal Conservatory of Music. I really enjoyed working with the students and am inspired to compose more for them in the future.

Tell us about your winning composition.

This composition was inspired by the beautiful blue in the lakes and skies in our Canadian North. I incorporated a 'Blues' feeling by using flattened tenths and raised fifths. The form of the piece expands on the traditional Blues form of twelve bars with an introduction and extended ending.

What are your future plans?

I plan to continue composing and incorporating all the music around me into my compositions. Although I would describe myself as a classical composer I think it is important to be aware of and make use of the diversity of "popular" music. Writing for students is very important to me, I find they are enthusiastic and open to new ideas. Furthermore, I think the further development of Canadian music lies with our students as our future performers and audiences. For students, I think it is important that they are playing compositions written by other Canadians.

This is our culture!

TERESA RICHERT



Please tell us about your background and how you started composing.

I grew up on the West Coast. When I started playing simple tunes by ear at the piano, my parents decided to enroll me in lessons. I'm so glad they did! I started piano lessons at age four with Beatrice Chapman. At school, I had some instruction in voice, guitar, and percussion instruments, and was very active in musical theatre. I completed my senior-level piano and theory studies with Edward Parker, Ellen Tso and Keiko Parker earning an ARCT Piano

Performer's Diploma at age sixteen. I began teaching piano and theory in the early 1980's. I attended Simon Fraser University from 1982 to 1987 graduating in Management and Systems Science and Computer Engineering. My career brought me to Regina where I met my husband Keith in 1992. In 1994, we moved back to the Coast and settled in Maple Ridge. In 1997, after more than a decade in the high technology industry, I left to pursue what I was really passionate about – music. It was a tough start, but within a few years, I established a busy teaching studio in Maple Ridge and also began teaching at Place des Arts in Coquitlam. In the early 2000's, I took up theory and composition with Stephen Brown at the Victoria Conservatory of Music and completed the ARCT in Composition and Theory in 2008. My original intent was to better prepare myself for teaching advanced theory (I'd only taught rudiments at that point) but I discovered I loved composing. During my studies, I wrote a few collections of piano pieces (*Seascape, Seasons, The Puppy Inventions, Canadian Menagerie, and Just Kidding!*), a

string quartet, a piano sonata (*Night at the Carnival*) and an orchestral work. I was fortunate and thrilled to have the orchestral piece read by the Vancouver Symphony Orchestra at the Jean Coulthard Readings at the Orpheum in 2008. That same year, I had compositions read by the Infinitus String Quartet at the Western Front Theatre in Vancouver and L'orchestre de la francophonie canadienne at the National Arts Centre in Ottawa. In 2009, the BCRMTA Coquitlam-Maple Ridge Branch commissioned *Tundra Swan*, a grade 5/6 piano piece which was performed by local students during Canada Music Week 2009. It has also been exciting to have several of my piano pieces published in the BC Conservatory of Music's *Horizons* books and Canadian National Conservatory of Music's *Northern Lights* books.

What are some of your most memorable projects?

Having any piece go from conception to performance is exciting and memorable, but my most memorable experience would have to be composing *The Enchanted Forest* and actually

hearing it live in a reading by the Vancouver Symphony Orchestra at the Orpheum Theatre with Bramwell Tovey conducting.

Tell us about your winning composition.
I am thrilled that *The Maple Tree* has been selected for Canada Music Week 2010! I wrote this short piece

specifically for this call for scores with the hope that it could be sung by students across Canada. It is about the seasonal lifecycle of a maple tree. The piece opens in summer with a stately introduction and bright melody in F major. In the middle section, when autumn turns to winter, it moves through some minor keys and the

accompaniment rhythm slows to reflect the tree's dormant months. With the arrival of spring, the opening returns. (A transposed score is as easy as a mouse-click so please e-mail teresa@richertmusic.com if you would like a copy of *The Maple Tree* in a different key.)

DAVID YEUNG



Please tell us about your background.
I am a self-taught musician. The only music lessons I ever had was a year of basic guitar lessons in China before

moving to Vancouver. Since then, I have been self taught. Music has and continues to be my passion. In 1979, I founded and conducted the first Chinese Choir in Vancouver, BC. In 1981, I received 2nd place in BC and 4th place in the national finals in the Canadian Music Competition. In 1985 and 1986, I performed with members of the Canton Symphony Orchestra and the professors of The Xinghai Music Academy in Canton, China. In 1992, I recorded the world's first CD for pipa (Chinese lute) and guitar. In 1996, I was a founding member of the Canadian Guitar Trio and The Silk Strings. And in 2000, I was invited to play at the national concert hall in Taipei, Taiwan.

How did you start composing?

In 1995, during Vancouver's Taiwanese Festival, I was participating in a concert dedicated to the foremost Taiwanese children's song writer Mr. QS Lu. I was deeply touched by the simple melody and the tragic story of how he composed his award winning lullaby.

After the performance, I asked him if I could use his lullaby and re-arrange it for a string quartet. To my surprise, he turned me down. I was very disappointed! But later that same evening, while having dinner together, he said to me that it doesn't matter what I do with his music, it will forever be his music and not mine, and the only way to have my music is to write my own. This exchange led to the success of my first composition: two songs for mezzo soprano/guitar/cello. After that experience, the joy of composing has become part of my musical expression. I wish I could have thanked him!

What are some of your most memorable projects?

One of the most memorable projects was producing the CD for pipa and guitar. I had the idea of East meets West in 1985 while performing in China. After a short discussion with a pipa professor, I decided to bring the two plucked instruments together for the first time in history. However, it was not easy and I spent more than three months modifying the pipa's intonation so that it would be accurate. Later, I arranged the complete Mozart piano sonata K331, and the theme and variations of *Twinkle, Twinkle Little Star* for pipa and guitar. Shortly after CBC's interview was broadcast, the CD was released in 1992. The modified sound of the pipa is so bright and accurate that most of the pipa players could not tell whether or not it was the sound of their instrument.

How do you compose? What inspires you to compose?

I begin with a theme. It can be new or old from a theme file I have collected over the years. When I am touched or moved, I usually quickly write down a melody, or a motif for later use. After I have a theme, I then decide what form it will take...a solo, duet, or perhaps a chamber group. My inspiration in writing music is often influenced by reading a poem, watching a documentary, or taking an evening walk in a park.

Tell us about your winning composition "Lullaby"

I wanted to focus on a Canadian theme and our First Nations people. The end result was a lullaby of the Haida people. What do I know about the Haida native people? To be honest, not much. It was all based on the first native tune I was introduced to while learning ESL. It was a song called *My Paddle is Keen and Bright*. The second native song I learned was *The Land of the Silver Birch*. These songs are both pentatonic. I wanted to write the lullaby as chamber music rather than in the traditional song style. The lullaby is written in a simple form of A/B/A. "A", the harp is playing the ticking clock as the cello and the flute are singing the child to sleep. "B", the child falls asleep and dreams about floating in the air with autumn leaves. And "A", a mother calls out for supper and interrupts the child's play. The child wakes up and the mother gently rocks the child back to sleep with the lullaby again.



CFMTA/FCAPM NATIONAL PIANO COMPETITION

Rules and Regulations 2011

Deadline: May 1, 2011

1. The National Piano Competition is limited to Competitors studying at the undergraduate level or lower as of the date of application.
2. Competitors must be no more than 24 years of age as of January 1st of the year of the competition. They must be Canadian citizens or landed immigrants. Students under 16 years of age must be accompanied by a chaperon, at the student's expense.
3. Competitors must be students of a Registered Music Teacher at the time of the application.
4. Each Provincial Association will be responsible for the financial expenses incurred during the selection of its competitor. Each Provincial Association may choose, by audition or otherwise, ONE competitor who will represent their Province.
5. Competitors are responsible for their accommodations and meal costs while at the competition. Each Provincial Association will be responsible for the expense of its competitor's travel, as prorated by CFMTA, to and from the competition city. Travel for the Competitors is co-ordinated by the Special Projects Chairperson.
6. Three finalists will be selected from the semi-final competition to proceed to the final competition. Each finalist may repeat only **ONE** selection from the semi-final program. The competitors will prepare the 3 movements of the **Piano Trio 2005 by David McIntyre** to be played with the string members of the Gryphon Trio. (Movement 1: ca 7' 45" Movement 2: ca 4' 30" and Movement 3: ca 5') The program will include other works to

form a well balanced program.

The time limit is minimum 30 minutes and maximum 45 minutes. The music for the Piano Trio can be purchased directly from Roy Street Music at dmcintyre@sasktel.net.

7. Competitors in The CFMTA National Semi-final Competition must present a program consisting of the following:
 - a) One Canadian solo composition
 - b) One complete solo composition from the classical or baroque period
 - c) A variety of shorter works to form a well-balance program
8. Time Limit: minimum 30 minutes, maximum 45 minutes.
9. To be eligible for the Marek Jablonski prize, the program must include a work by Chopin.
10. The Marek Joblonski award for Chopin, Willard Schultz award for Baroque and the Dorothy Buckley award for a Canadian work will be decided at the semi-final round.
After the date of application no changes will be permitted to the names of the pieces in the repertoire.

Applications forms accompanied by the application fee must be received by the Special Projects Chair at the address shown on the application form by the deadline date. Late applications will **NOT** be accepted under any circumstances.

Application forms are available on the website: www.cfmta.org

The competitors must submit with their application form:

- a separate typewritten list of their national semi-final repertoire in order of performance with the exact time of each selection.

- a list of their national final repertoire in order of performance including the exact time of each selection.
- a typewritten resume of approximately 100 - 150 words.
- 8 x 10 glossy professional photograph.
- a high-res digital photograph file for "The Canadian Music Teacher" magazine.

PRIZES

First Prize:	\$5,000.00
Second Prize:	\$3,000.00
Third Prize:	\$2,000.00

Dorothy Buckley Prize: for the best performance of a Canadian composition \$500.00

Marek Jablonski Prize: for the best performance of a Chopin composition \$1,000.00

Willard Schultz Prize: to the performer who shows the most promise overall as a performing artist, in the opinion of the jury - \$1,000.00

Willard Schultz Prize: to the performer whose reading of Baroque music best communicates the intentions of the composer, in the opinion of the jury \$1,000.00

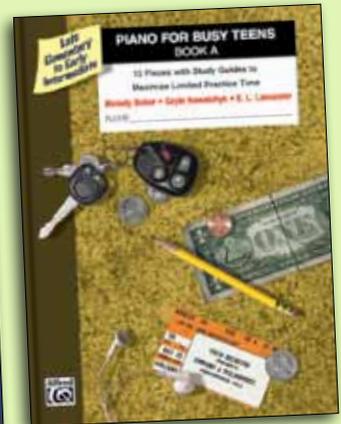
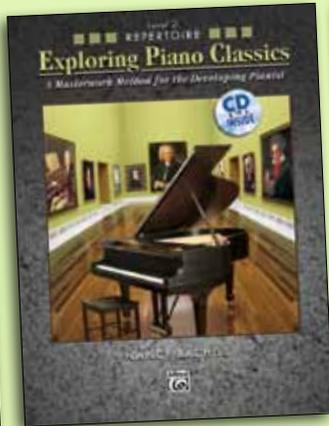
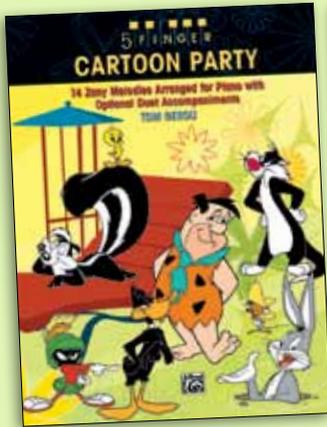
Regina Chapter of Contemporary Showcase - for the best performance of Piano Trio 2005 - \$500.00

Application form on page 43

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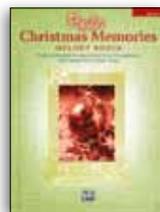
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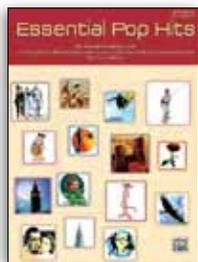
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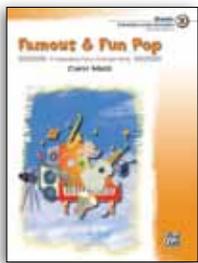
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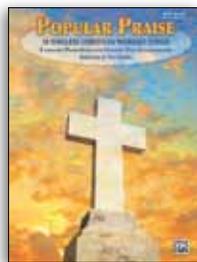
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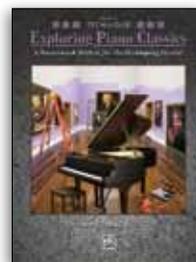


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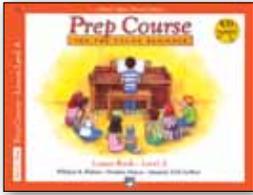
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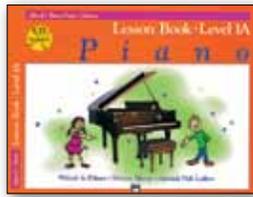
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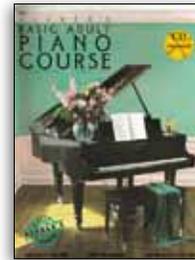
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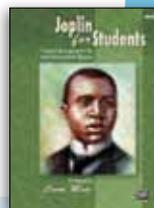
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INDEPENDENT MUSIC TEACHERS FORUM THE COURAGE TO CHARGE WHAT YOU'RE WORTH

Suzanne Greer, Chair

From MMTA Newsletter - October 2009 - Reprinted with permission

In this issue I will address money issues, another hot topic on the MTNA 2009 Independent Music Teachers Top Issues Project. Last summer I had the pleasure of hearing Beth Gigante Klingenstein, author of *The Independent Piano Teacher's Studio Handbook*, speak on the question of "Who's in Charge of Your Studio?" at the University of St. Thomas Summer Music Institute. The main message I took away from her workshop was that if we as Independent Music Teachers (IMT's) are complaining about our wages or making up lessons, etc., we have only ourselves to blame. We are the captains of our own ships and we can remedy the situation by raising our rates, setting studio policies and enforcing them, and ultimately, by realizing our worth as music teachers.

In 2002, Beth conducted a survey of independent music teachers in MTNA and found that the average IMT earned \$29.00 per hour and had an average gross annual income of \$17, 893. What I found shocking was her comparison of the independent music teacher's salaries to that of other business professionals. The IMT income was lower than a pharmacy technician, janitor, receptionist, file clerk, and even a manicurist! Why are we underpaid?

Beth offered many reasons:

- Traditionally female profession historically, traditionally male professions tend to be paid more
- We are independent

- We do not raise rates often enough or by enough
- We think "per-hour" instead of annual income
- We think "part-time" instead of "full-time"
- We fail to realize the difference between gross and net income

How do we change this? First of all we have to recognize and acknowledge our worth. One of the most disturbing mindsets that Beth discusses in her book is, "I don't need the income because I am being supported by my spouse." This attitude is a detriment to our profession. Many teachers support not only themselves, but also their families on their teaching income. If some teachers charge artificially low rates, everyone in the profession suffers.

Charging appropriate rates is not only part of being a professional but has many ripple effects. Recently, Sue Freeman Dopp gave a great talk on charging what you are worth for the Minneapolis Music Teachers Forum (MMTF) Fall Breakfast. She gave many heartwarming examples of how we as IMT's can have a powerful positive effect on a young person. Many times we don't even know our effect until years later, or possibly never. We form long-lasting relationships with our students over several years where we are able to focus solely on them in our individual lessons. Our influence has the power to change lives for the better. Our contribution to society is extremely valuable.

Sue also gave a poignant example of a piano teacher who had the most expensive lesson fees and also had a very wealthy husband. This teacher could have existed with a much smaller income but she realized the value of her service and set professional fees. When Sue asked her why her fees were so high, she replied that she wanted to pave the way for younger teachers to be able to make a living. She was thinking of the future of our profession rather than just herself and her needs at the time.

Raising your rates will also ensure more commitment from parents and students. Higher tuition will help get the parents to commit to quality practice. In my own experience when raising rates, I attracted the more committed student and I became a more satisfied teacher as a result. Sally Nelson, an MMTF member, spearheaded a survey last summer for the organization and found that most teachers have frustrations when setting studio policies and rates. The typical MMTF teacher charged an average of \$45.00 per hour and had an average gross income of \$28,000. However, she found no consistency in what teachers charge. For example, one of the newest teachers with the least education had some of the highest rates and a healthy number of students. If your studio is thriving and you are turning away students, it is time to raise rates.

The survey also indicated that teachers did not seem to know what their net

annual income was after expenses and taxes. Gross income is an individual's personal income before taking taxes or deductions into account. Net income is a company's total earnings or profit. Net income is calculated by taking revenues and adjusting for the cost of doing business, depreciation, interest, taxes and other expenses. This number is found on a company's income statement and is an important measure of how profitable the company is over a period

of time. When setting rates, one must take into account gross and net income. I believe that the solution to our struggles in determining appropriate lesson fees is through discussion, research and surveys. We need to keep talking about it, continue educating ourselves and come together as a profession to summon the courage to believe that what we do is worthwhile and that we should be compensated accordingly. The work we do is VITAL!

I encourage you to buy Beth's book and read Chapter Five. I will include her questions for self-assessment to get you started in the process of examining your rates. Since most of you have begun teaching and lesson fees are set for the year, I propose that you take a question each month and reflect on it to develop the courage to raise your rates next June.

1. Am I paid what I deserve?
2. Does my income reflect the value of all that I do?
3. Do I really work part-time?
4. Does my salary fall where I want it to in comparison with other professions?
5. Are my years of experience and level of education reflected in how much I earn?
6. Am I compensating for the lack of benefits and for extra expenses when setting my rates?
7. Can I support my family on my income?
8. Am I afraid I will lose students if I raise my rates?
9. Am I truly proud of what I do for my students and the service I give to my community?

Resources:

Klingenstein, Beth Gigante, *The Independent Piano Teacher's Studio Handbook: Everything You Need to Know for a Successful Teaching Studio*. Milwaukee, Wisconsin: Hal Leonard, 2009.



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“CARING FOR THE ARTIST WITHIN”

Andrew Harbridge

By the time this latest issue of the Canadian Music Teacher reaches you, it is likely that your teaching year is underway. We look ahead with excitement, make plans, and set goals for our students and ourselves. I am often surprised, however, that we, as artists and teachers, relegate the development of our own artistic abilities to the bottom of the list. Fortunately, the learning of piano accompaniments for my voice students and my work as a music director keeps me playing. I find myself longing to practice the really great piano pieces in the repertoire though. I am often disappointed with the lack of time I spend honing my skills as a pianist. Every year I resolve to do better.

Would it be unreasonable to assume that students like to know that the person instructing them knows how to play? We must do some upkeep of our craft. Perhaps you are a music teacher that is satisfied with the amount of time you are spending working on your skill. If you are one of those people, that's great, and I envy you. I would suspect in this hectic day and age that most of you likely feel that there is some room for improvement in this area. I've questioned why this happens to me and I realize that we can put a label on this perennial problem. It's called an "artistic block". It is the same kind of block that writers can suffer from when they cannot think of what to write next. We are separated from our passion and we can be stuck there! This subject, by far, is a huge one. There are hundreds of reasons of why we may become blocked. I will hardly be able to do this subject its proper justice in a small magazine article. If this strikes a

chord in you, you may like to read more of this phenomenon in Julia Cameron's book *The Artist's Way*. It is my hope to present to the reader some very thought provoking ideas on how to overcome artistic blocks in this short essay.

If a survey or questionnaire were to be taken about why many of us avoid our art, it would not be surprising that this avoidance would be over the issue of time. Fifteen hours of practice per week worked into our schedules would be ideal. That is not always possible. Time, or rather, the lack of it, can be such an enemy! Days slip by and then we realize that we haven't practiced! Here is a possible solution. Practice your art every day even if it is for only 20 minutes. Just like that old story of how one drop of water at a time can make an ocean, so it is with accomplishing a musical goal. I think it is a rare day that we cannot find at least twenty minutes in a day to practice. Perhaps the time can come out of a lunch hour, a cancellation, or during some other such break. Have your music book by your instrument and ready to go at a moment's notice. Make a commitment to practice your art every day. There will be days that our time tables will allow hours of practice but should we wait for what is perhaps a rare oasis? I had the fortunate opportunity to speak one on one with composer Christopher Norton. I asked him this question, "What is one piece of advice that you could give to a beginning composer like me?" His reply was this, "Compose everyday."

Another major block may be that we do not nurture and protect our artistic lives. We abuse and neglect them. We arrive at our instrument with nothing left to give because our days

are so packed with "stuff". We need to recharge the batteries frequently.

Your schedule may be full, but the benefit of taking time for your creative self may be well worth the time. I would recommend going to a concert, taking a walk in nature (Beethoven liked to do this), or visiting the art gallery. I have personally found inspiration for compositions in the strangest of places. It might be an old movie or an object in a garage sale that gets the creative juices flowing. Go with anything that inspires you. If you are drained, perhaps you just need to take a break and recharge.

Lastly, we may suffer as artists if we go it alone. John Donne, the poet, said, "No man is an island." This is no less true for the musician. It is so important to be connected to colleagues and musician friends who you can call on for support. If you teach students music and you are on your own, it can be rather a lonely endeavour. Always giving and perhaps not receiving much back at times. Connect with your local teacher's branch and build supportive relationships. Perhaps create a pact with a friend that you are going to practice your art daily. Report to that friend often to keep you focused on your goal.

The last thing I would ever want to do is sound "preachy". I'm reminded that if a person points at someone else, three fingers are pointing back at him. I wrote this short essay as a little note of encouragement. I've found a couple of friends who are supportive of my creative projects. They believe in me and that is so important for an artist. I hope that you will be able to build your own group of support too.



MUSIC IS A LIFE FORCE

Lore Ruschiensky - 2011 CFMTA Convention Chair

Music is the life force for the 2011 CFMTA/FCAPM Convention Committee in Regina. As you will see in the next few pages there are many exciting musical events planned for an informational and inspirational convention. We have been especially thrilled by the very positive responses received from all those who we have asked to be part of this convention. The theme speaks to everyone and we are excited about that spirit being shared with all the convention delegates.

At a recent meeting for the convention, each person was asked to think about what the phrase "Music is a Life Force" meant to them. It prompted a lively discussion about the force of music in each of our lives. For some it is a force that serves us from the outside. For others it is an inner force that inspires us to try to achieve more musically and give us a way to express ourselves as we live in the world. As music teachers we have the opportunity to share that force, however we would describe it, with our students.

As we begin another year of working with students in our studios and classes, I believe that the passing along of the passion for music should be one of our most important goals. Marks for the sake of marks, standards achieved merely for that purpose do little to enrich our lives or those of our students. Our goal must be to share the genuine love and passion for music that has the ability to connect all generations and inspire us to be better people.

We, as teachers, need to be as diligent in keeping up and continuing to show our enthusiasm for and love of music as our students need to keep up their technique! We give much in our

teaching day and can often feel drained and exhausted from working with the issues that arise in teaching sometimes underprepared and maybe uninspired students. The question we need to ask ourselves at these times is whether or not we are also under prepared and uninspired. Finding ways to become refuelled is an essential requirement of our job. When we are truly engaged and present we will often find that not only are we more inspired but so are our students.

The pursuit of excellence in an art form is a long term project that takes much patience and perseverance on the part of the student, teacher and parent. To learn the language of music along with the technical skills to be able to

express it allows the student to also become engaged in the spreading of music as a life force. We need to stay connected to the life force of music that attracted us in the first place. As you begin this teaching year may you feel ready to share your passion and enthusiasm for music with all of your students. At the end of the year, when you are feeling happily drained and in need of more inspiration, come and join us in Regina and be refuelled by sharing the life force of music with many other like minded people.

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Come for the concerts ...



Roman Borys Jamie Parker
Annalee Patipatanakoon

The Gryphon Trio

The Gryphon Trio, formed in 1993, continues to delight audiences around the globe with their highly refined and dynamic performances. The trio is based in Toronto and tours regularly throughout Canada, the United States and Europe. With a strong commitment to expanding the piano trio repertoire, the Trio has commissioned and premiered over 50 works. As Canada's preeminent ensemble, the trio is actively involved in teaching and nurturing future generations of classical musicians and audiences. In addition to master classes at schools and universities across North America, the Gryphon Trio members are Artists-in-Residence at the University of Toronto's Faculty of Music.

As the featured artists of the 2011 CFMTA/FCAPM Convention, the Gryphon Trio will be performing a concert and giving master classes, clinics, and workshops. Jamie Parker will be an adjudicator for the CFMTA/FCAPM National Piano Competition and Roman Borys and Annalee Patipatanakoon will be performing David L. McIntyre's *Piano Trio* with the finalists of the piano competition.



Heather Schmidt

Originally from Calgary, AB, Heather Schmidt began studies in piano and composition at an early age and continued to pursue double majors in piano performance and composition throughout her musical education. She studied at Juilliard and at Indiana University where, at age 21, she became the youngest student to receive a doctorate. A 5 time winner of the CFMTA Music Writing Competition (1982-1986), Dr. Schmidt was the adjudicator for the 2010 CFMTA Music Writing Competition.

David L. McIntyre

David L. McIntyre is one of Saskatchewan's most prominent composers and also one of our finest pianists. Since the '70s he has created an impressive body of music in many styles that has been enthusiastically received by performers and audiences alike. He studied piano and composition at the University of Calgary (B.Mus.), The Banff Centre, and the University of Southern Mississippi (M.Mus.). Primarily a freelance composer and pianist in Regina, he is also an occasional conductor, organist, harpsichordist, and adjudicator.

Heather Schmidt and David McIntyre will be involved in the Canadian Composers' Day performing and working with student composer winners of the CFMTA Student Composer Competition.



Thomas Yu

Saskatoon-born pianist, Thomas Yu has performed in many prestigious venues in the world while maintaining a full-time career as a periodontist. He studied with Marc Durand, and continued his musical endeavors at the Banff Centre for the Arts. Yu is a winner of 3 international amateur piano competitions. In addition to his musical pursuits, Dr. Yu obtained his DMD with Great Distinction from the University of Saskatchewan, and his Master Degree in Periodontics at the University of Toronto.

Stephen Runge

Originally from Regina, SK, Stephen Runge completed a Bachelor of Music degree at the University of Victoria, a Master of Music degree in Piano Performance at l'Université de Montréal, and an Artist Diploma at The Glenn Gould School of The Royal Conservatory of Music in Toronto under the direction of Marc Durand. Dr. Runge completed his Doctorate of Music at l'Université de Montréal in April 2007, and is currently Assistant Professor of Piano at Mount Allison University.

Stephen Runge and Thomas Yu are each former winners in the CFMTA/FCAPM National Piano Competition. They will be sharing their passion for music in a joint recital as well as presenting workshops and working with piano competition semifinalists.



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... *and*
much
more!



CFMTA/FCAPM National Piano Competition
Adjudicators and Clinicians



Jamie Parker

Establishing himself as one of Canada's most in demand artists, pianist James Parker enjoys the variety of performing solo repertoire, concerti, vocal repertoire, and chamber music. He has performed with every major Canadian orchestra and has given solo recitals across North America. James is a founding member of the Gryphon Trio and performs with them worldwide.

Mr. Parker achieved coast-to-coast recognition with his first prize win at the 1984 Eckhardt Gramatté National Music Competition. In 2004, James was awarded two JUNO Awards for his work with the Gryphon Trio and with soprano Isabel Bayrakdarian. Dr. Parker completed his graduate studies at The Juilliard School. He is currently a Professor at the University of Toronto.

Christine Vanderkooy

Praised for her "sensitive and passionate artistic interpretation," Christine Vanderkooy performs extensively as a solo pianist and collaborative artist. Christine graduated with Distinction from Wilfrid Laurier University in Waterloo with a Bachelor of Music degree and from McGill University with a Master of Music degree as well as a Doctor of Music in Piano Performance in 2005 with Sara Laimon and Marc Durand.

In addition to her regular travels to adjudicate festivals and conduct workshops across North America, Dr. Vanderkooy has taught at McGill University, University of Prince Edward Island, University of Windsor, and Lakehead University, and joined the music faculty at the University of Regina in August 2007 where she is currently Assistant Professor of Piano.



Kathleen Lohrenz Gable

Kathleen Lohrenz Gable's professional career includes experiences as a recitalist, voice coach and accompanist, and as a musical director and rehearsal pianist for opera and musical theatre productions in Canada and the USA. Kathleen received her Bachelor of Music from Wilfrid Laurier University; a Diploma in Lieder from the Franz Schubert Institute in Austria; her Fellowship from Trinity College in London; and her Master of Music in Accompanying and Chamber Music from the University of Michigan.

Currently, Kathleen teaches Applied Piano and is Music Director for the Music Theatre Ensemble at the University of Saskatchewan. Kathleen, with husband/bass-baritone Garry Gable, started The Opera Troupe of Saskatoon (TOTOS), and she maintains a private teaching/coaching studio.



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YAMAHA PIANO CENTRE



Schedule at a Glance

♪ Wednesday, July 6

- Registration
- Evening concert, *The Gryphon Trio*

♪ Thursday, July 7

- Canadian Composers' Day
- Performances by *CFMTA Student Composer Competition* and *Call for Compositions* winners
- Workshops
- CFMTA/FCAPM AGM and luncheon
- Daytime recitals: Heather Schmidt and David L. McIntyre
- Evening concert of Canadian music

♪ Friday, July 8

- CFMTA/FCAPM National Piano Competition with adjudicators Jamie Parker, Christine Vanderkooy, and Kathleen Lohrenz Gable
- Workshops
- Evening concert: Stephen Runge and Thomas Yu

♪ Saturday, July 9

- Workshops and Master classes
- Poster Sessions
- Banquet
- Piano Competition finals, featuring *Piano Trio* by David L. McIntyre

Other Clinicians to date include Sophie Bouffard, Diana Woolrich, and Dr. Garry Gable

» Please visit www.cfmta.org for updates and registration information «

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How you can get involved ...



A Convention Session Proposals

As part of the planning for the 2011 CFMTA Convention, we are inviting interested teachers and composers to put forth a proposal on a topic they would like to present in keeping with the theme of this convention, *"Music is a Life Force"*.

- 1) **GENERAL SESSIONS** – Teachers are invited to submit proposals on workshop sessions they feel would be of interest and relevance to primarily private studio teachers in various disciplines – piano, voice, strings, etc.
- 2) **CANADIAN COMPOSER SESSIONS** – Canadian composers are invited to participate in the special *Canadian Composers' Day*, July 7th. There will be opportunities for presenting workshops for delegates and/or young student composers, for showcasing compositions in mini recitals, and for displaying in the trade show.

Proposals should not be commercial in nature. The convention committee will choose from the submitted proposals and preference will be given to those with pedagogical value, and also those that offer a significant music making component on the part of the presenter and/or involvement of the delegates.

B Poster Session Proposals

The convention will provide an opportunity for the presentation of posters that present pedagogical ideas in a condensed way, geared to the visual learner.

These posters should be based on studio/pedagogy projects that demonstrate interesting and creative ways of teaching music skills such as harmonization, sight playing, composition, music history, theory, or any other practical information, at any level.

» Please visit www.cfmta.org for detailed information on submitting proposals and deadlines

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This paper explores the nature of identity and pedagogy through the study of Western classical piano training. Two groups of university students – one of Korean Canadians and the other of Koreans in Korea – describe their training, their aspirations and their expectations. How do these students come to study piano? Who are they and how does their music education form their sense of self? A comparative study of Korean and Canadian methodologies was carried out in Southwestern Ontario (London, Ontario) and in Cheonan, Korea, one hour outside of the capital Seoul. Populations of these two cities are comparable although there are more opportunities for piano instruction in Korea through private educational institutions called ‘Hagwons’. Both groups were born in Korea and began their piano studies in Korea. One group (6 students) remained in Korea and currently attend university in music. The second group (6 students) immigrated to Canada at around 11 years of age, continued their piano studies, and currently attend university in music as well.

Introduction

The purpose of this study is to examine the historical reasons for the differences in pedagogy between Korea and Canada, the place of the piano education in Korean and Canadian culture, and the shaping of identities in different contexts. Identity is influenced, shaped, and reflected by community, culture and environment (Frith, 1996; Negus & Velazquez, 2002). The two groups of Korean students who were interviewed share the same ethnic background but do

not share the same environment and culture. Can their sense of self reflect such differences in their musical identity? Identity within a certain culture and identity within music creates and maintains the boundaries of communities. The globalization process has influenced our communities in the transmission of music. All members of communities are bound by ways of learning that are specific to its members (Waldron & Veblen, 2008) and our aim is to investigate and explore this community of music learners.

**Background:
Identity and
Culture**

To gain an understanding of how music learning occurs in formal and informal contexts, it is necessary to attend to its societal and cultural conditions (Johansen, 2010). Identity is a significant factor in influencing music learning, as it contributes to distinctions of taste and preferences. Our musical identities are open to influence and transformation. This paper asks questions surrounding identity and music through culture.

Frith (1996) reminds us that cultural identities are not fixed in any absolute way; instead they are actively fabricated and redefined. By highlighting how people acquire heightened sense of their own identity, history and expectations, their musical experiences can contribute to their self knowledge by forging links between culture and specific genre practices (ibid). Identity is an indispensable facet of music’s significance (Hebert, 2010) and through music one can gain insight into culture. ▶



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Identity and musical values are expressed by the consumption of music, attitudes towards music, and perceptions of music learning (Dolfsma, 1999). These ideologies become objectified so that they can be taught to others, which illuminate the pedagogical process that pianists experience. The content that is delivered to pianists is a reflection of who controls prevailing cultural values within society (Wright & Davies, 2010). In this way, Koreans who have immigrated to Canada and Koreans in Korea share similarities and differences in the construction of identity. A sense of self and social identity can be realized through musical experiences (Negus & Velazquez, 2002), which in turn is influenced by ideologies often represented by hegemonic enculturation. Diasporas have been understood as non-uniform, historical and political formulations; the question of identity is inextricably linked for the diasporic subject (Ramnarine, 2007). There is a need to look at the influence of historical, political, and social forces on the migratory experiences. There is also a need for more comparative studies of how race, class and gender interact to influence immigrants' identity development (Gibson 2001).

Jorgensen (1997) argues that we have come to a historical point where our teaching field must search for new philosophies that can speak to changing conditions. By exploring the influences which have produced changes, one may discover further questions surrounding the nature and value of music and the enculturation process. The shifting cultural landscapes, rapid technological change, social upheaval, commercial influences on education, and the distribution of resources demands that the field of music education address a host of new questions (ibid). What is significant in the field of piano pedagogy are the choices made by individual musicians, and

how the influences on them are both implicit and explicit. The goal of any curriculum, and ultimately the goal of schooling, has often been to shape how students could and should be prepared to enter the world (Benedict, 2010).

History of the Piano in Korea

Prior to the 17th century, Korea was kept very isolated by their government. Although officials from China brought in traits of Western culture, it was not until the 1880's that it reached the general public. In 1882 Korea was forced to establish diplomatic relations with the United States. The treaty that followed allowed foreign missionaries to live in Korea.

American missionaries introduced the first keyboard instrument in Korea. It was a small reed organ used to accompany worship services and to teach Western songs at mission schools. Music classes were taught by amateur missionaries and their wives, and consisted of hymns and popular tunes like "Auld Lang Syne" (which became the Korean national anthem for several years), "Coming Thru the Rye", and Irish songs such as "Danny boy". In the early 1900's, the piano was found in churches and mission schools, and by 1945 there were many pianos in Korea. Production of the piano in Korea increased with the sudden economic growth of the 1960's. The availability of the piano, competitive nature of Koreans, and the importance of education; all combined to generate a widespread interest in the piano (Chung, 1992).

Korean Piano Education

'Piano Hagwon'

'Hagwon' is the general term used to describe private education outside of regular school hours. Specific subjects are taught to groups of students to supplement, reinforce and augment their regular schooling. The most common Hagwons are those that

teach English or piano but there are many other subjects available such as Mathematics and Korean Literature. Some Hagwons provide transportation to and from schools and between different Hagwons as well. There is no equivalent in Canada, as after-school institutions such as 'Kumon' and 'Oxford Learning Centres' are typically used only for those struggling in school. The 'Hagwon' is not for those who are struggling, rather, for everyone. Hagwons are deeply embedded in Korean culture and widely considered as common practice in education. During the interview, students felt that there was no need to explain any further when they said they went to "Hagwon." They all shrugged their shoulders and expected that everyone knew all about Hagwon education. Hagwons reflect societal, cultural and educational values which are accepted and practiced in Korea so strongly that it is considered to be 'the way it is.' This subculture generates a group identity or collectiveness of students who go to Hagwon as it became a place of social gathering.

Hagwons, and particularly piano Hagwons in this study, are offered as after school programs. Students learned not only the piano but also learned how to practice. More significantly, Hagwons gave the students a sense of belonging and community. It is important to note that the Hagwon was for beginner students and 'hobbyist' (not 'serious') students. Once students decided that they were going to pursue music as a career, they changed to a private teacher whose primary purpose was to prepare them for audition exams.

This decision was typically made at age 10-12, as arts schools (grade 7 and up) were the traditional routes for 'serious' music students. The students recalled their early piano experiences at Hagwons: 

- “I went to the Hagwon every day after school. First, I chatted with the teacher about my day while I had a snack. Then I went into a practice room and worked on my pieces. The teacher would come into my room about 3-4 times through the hour to check up on my progress”
- “(My teacher) was like mom and I enjoyed going to Hagwon because of her. She didn’t major in piano, but she was a great teacher.”
- “I have very good memories from Hagwon. Not so much in piano education but hanging out with friends and having a good time with them.”



A typical piano Hagwon in Korea. Students attend every day for one hour. The students do not practice at home they complete their practicing and theory at the Hagwon, and have a shelf to store their piano books. This Hagwon employs one teacher per hour.

The students had fond memories of their Hagwons in part because of the social interactions and relationships with others. Students recall talking to each other during practice time, hearing each other practice, and encouraging friends to join their Hagwon. They often shared similar interests and spent time together doing similar activities. This created a sense of belonging and acceptance. However, some students recall the teaching approach of Hagwons not being as positive as the community aspect:

- “I don’t remember the teacher spending long enough in my room to give me a lesson. It was more like how much I have practiced, and giving out instructions on how much I should practice more.”
- “There is no responsibility put on the teachers to take care of the children at Hagwons – and some of them have hundreds of children.”

Many students talked about their lessons as being practice sessions, albeit short ones. The teacher’s job was to check for mistakes and tell the student how many times to practice it. (The teachers often had 20 or more students in one hour.) The students mentioned how they only played the required amount of repetitions, no more and no less. Their goal was to finish the book as soon as possible. Lessons were focused on developing proper technique with little emphasis on musicality and expression.

From the interviews we found that the focus of Korean pedagogy was performance based; goals, juries, competitions and recitals. Technical skills were extremely important, such as clarity of notes and rapid fingerings. ‘Musicality’ was achieved once the technical elements were fulfilled. This promoted perfectionist tendencies.

Method Books

It is interesting to note that all students interviewed, with the exception of 1 student (*Bastien Piano Basics*), were taught using the same method book; *Beyer*. This book continues to be widely used today and is published in several volumes. There are more method books available in Korea today, as Faber & Faber have translated and adapted their *Piano Adventures* series for the Korean market. They also offer teacher certification programs at over 30 universities (instructing and certifying teachers to use the *Piano Adventures*

method), and have opened ‘*Piano Adventures Hagwons*’.

The students who used the *Beyer* method book all followed the same progression:

- Beyer
- Czerny 100
- Czerny 30
- Czerny 40
- Czerny 50



March 2008 - 600 Professors and teachers of piano, pianists, parents and students attend a lecture on piano pedagogy by R. Faber, at Konkuk University in Seoul. Photo from: <http://pianoadventures.com/popups/korea2008/index.html>

Canadian children may ask, “What grade are you in?” to find out the playing level of a fellow student. In Korea, children ask each other, “What Czerny are you working on?” to get the same information. It will be interesting to see if the answer to this question changes in the years to come.

Next Issue – *Piano pedagogy and identity: Diasporic perceptions of stability and fluidity through music training in Canada and Korea. Part 2 of 2: New-Canadians, new teachers, new values; Music is...; What’s on your iPod?*



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Royal Conservatory of Music Examinations and Frederick Harris Music Company has issued a new stand-alone 2010 edition Flute Syllabus. This new Syllabus is no longer part of the previous 2006 edition Woodwind Syllabus.

General Comments

Up until now, flute students and their teachers had to make do without a Preparatory Level and Grades 3, 5 and 7. This meant a jump of two grades of ear training and sight reading when progressing from Grade 2 to 4, or Grade 4 to 6, etc. Well, that is no more. The RCME has at last added a Preparatory Grade and Grades 3, 5 and 7!

This means that Ontario and Nova Scotia flute students in high school can now partake of the secondary school credit offered with the successful completion of the Grade 7 practical exam and Intermediate Rudiments.

Further, prior to this new 2010 edition Syllabus, all wind candidates has no crossover period when a new syllabus was issued. If students were in the middle of learning senior level repertoire, studies and orchestral excerpts, they could suddenly find that some of their material was no longer part of a newly issued syllabus, or had been moved down a grade and therefore could not be used for their upcoming exams. That, too, is no more. The new Flute Syllabus has a crossover period from September 2010 to August 2011. Like all respective syllabi, the 2010 edition Flute Syllabus contains the usual helpful information at the start of the book, i.e. how to register for an exam, information and history about the RCM, theoretical pre- and co-requisites for the different grades of practical exams, an overview of theoretical subjects, etc. Also featured at the end of this section is an articulation chart for all flute grades.

Automne 2010 - le Professeure de Musique Canadian

The back of the book contains information on examination regulations and procedures. A list of publisher abbreviations, a helpful explanation of thematic catalogues and a listing of flute and general music resources appears here which was also contained in the 2006 Woodwind Syllabus. The Syllabus concludes with a Frequently Asked Questions section and a Practical Examination Day Checklist for Candidates.

Grade-by-Grade Requirements

A handy marking scheme appears at the beginning of each grade's requirements. A symbol appears beside each piece and study that is contained in the Overtone series. The technical tests, ear tests and sight reading requirements are listed with each grade.

From Grade 5 upwards, there is a new List C consisting of a variety of unaccompanied repertoire. Orchestral excerpts are mandatory beginning in Grade 7, but are listed as optional studies from Grades 2 to 6. The ARCT level features a new List D consisting of 20th- and 21st-century unaccompanied repertoire.

As in the 2006 Woodwind Syllabus, the new book also includes the requirements of the Teacher's ARCT examination.

Technical Tests

In Grades 1 and 2, candidates may choose which form of the minor scales to play – natural, harmonic or melodic. From Grades 3 to 6, the choice is between harmonic and melodic and from Grade 7 onwards, both harmonic and melodic must be played. Still included are chromatic, pentatonic and whole tone scales.

In the technical tests for the Preparatory Level up to Grade 6, keys are introduced gradually and only specific keys are required for each grade, rather than playing scales in all the keys going right back to C Major and A Minor.

Only from Grade 7 upward are all the major and minor scales required. The corresponding arpeggios for the relevant scales are, of course, also required.

The dominant seventh arpeggio of G Major begins in Grade 4 and builds from there in the grades that follow, and major scales in thirds start in Grade 6 with C, G and F Major and continue from there in subsequent grades. Also in Grade 6, candidates with a B-foot joint on their flute must play two-octave requirements that end with the note B, all the way up to B3.

Diminished seventh arpeggios begin in Grade 7 along with overlapping three-note arpeggios, which are triads in root position and their inversions covering a two-octave range. In Grades 9 and 10, the candidate must play four-note overlapping arpeggios of major and minor keys, and dominant and diminished sevenths.

Summary

This 2010 edition of the RCM Flute Syllabus brings the flute examination requirements more into line with those for piano, voice and strings with the inclusion of Grades 3, 5, 7 and the Preparatory Level, along with the addition of Lists C and D. The new crossover period ensures a smooth transition from the old Syllabus to the new. In many areas, playing standards have risen, as I noticed that many pieces, studies and orchestral excerpts now appear at a lower grade level than in the 2006 Woodwind Syllabus. Overall, this is an excellent Flute Syllabus that covers the full range of good flute pedagogy and maintains high performance standards.

My congratulations go out to Jamie Thompson and Dianne Aitken for all their hard work in compiling this new Syllabus!



BCRMTA "MUSICAL" COMMUNITY SERVICE AWARD CERTIFICATE

Cynthia Taylor

In today's world volunteering is becoming a lost art. BCRMTA has developed a recognition program to encourage students to share their music in the wider community. BCRMTA has 75 – 100 students Province wide who receive this award each year.

Recently there was an article in the Vancouver Sun newspaper stating that acceptance into the University of British Columbia and Simon Fraser University would be based on both academic achievement and a submission of extracurricular activities and volunteerism.

We now find that our BCRMTA Musical Community Service Award is a valuable commodity. Students are using this award certificate of volunteerism on applications for jobs and applications for university entrance.

For more information on this BCRMTA Program contact
Cynthia Taylor
dctaylor@oberon.ark.com



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 Longbow is the Canadian distributor for several books by popular author Forrest Kinney!



Purpose:

- to encourage students to take their music out into the community
- Students who are any age, any level and who are studying with a BCRMTA member can apply for this award

Benefits:

- to give students recognition for sharing their music and to encourage a practical use of their musical education
- to give students a greater awareness of how their music can be used throughout their lives
- to give students a goal to strive for regardless of their musical capabilities

Volunteering Suggestions:

- play music at care homes, hospitals, or to shut-ins
- taking a senior citizen to a concert
- helping with musical programs in churches
- helping with extracurricular music programs at schools
- assisting a music therapist
- accompany a singer or instrumentalist
- help with various tasks at music festivals
- volunteering at concerts with programs, staging, lighting etc.
- provide music at a luncheon event

Bronze Level = 10 Hours
Silver Level = 35 Hours
Gold Level = 60 Hours



The theme of the ORMTA Provincial Convention was “Bridging the Gap: through motivation, inspiration and collaboration”. What a collaboration it was!



L to R - Dorothy Miller, Leslie Linton, Ron Spadafore

From our “Tie One On” opening social event to our closing session with Jennifer Moir, collaboration was alive and well!

Sessions

The opening session with **Anagnoson and Kinton** was inspiring, as you would expect from these world-class musicians! How wonderful to have a glimpse into the rehearsal room, helping us to understand that there is no gap when one lets the music speak. **John Hess** brought gifted collaborative student teams from the University of Western Ontario. Through his vast knowledge and entertaining manner he effectively demonstrated the art of collaboration – pianist to soloist.

Tuesday’s session with **Paul Coates** provided a glimpse of that special relationship between student/teacher and parent. It demonstrated how that bond can completely transform a student’s life journey and how important it is to embrace that relational circle. **Jill Ball** managed something

quite extraordinary – she motivated an entire audience to participate in a mass percussion performance! Now THAT’S collaboration!



Mimi Spencer

Who could forget our Banquet Guest Speaker, **Mary Lou Fallis**, who bridged our geographical gap by taking us on a hilarious tour of Canada through the eyes and adventures of this most beloved diva.



Lynn Stenlund and Elizabeth Tithecott

The conference closed Wednesday with a wonderful presentation by **Jennifer Moir**. This session explored ways to bridge the gap between Classical and Contemporary music, to recognize the validity in each and to help students express themselves, whatever style is performed.

Competitions

We thank our esteemed adjudicators, **James Anagnoson, Leslie Kinton and Jennifer Moir** for their expertise at both the **Young Artist Competition** and the **Provincial Student Competitions**.

We congratulate our new Young Artist, **Lesley Bouza**, our Provincial Vocal Competition winner, **Sydney Clarke** and our Provincial Instrumental Competition winner, **Gregory Lewis**. Gregory also won the Esther Su Memorial award for “most promising performer”.

Acknowledgements

Thanks to the London Branch Convention Committee: Leslie Linton and Victoria Warwick (Co-Chairs), Beverley Barrett, Don Barrett, Rachelle Courtney, Sandra Weaver, Janis Danowski, Marilyn Loosemore, Jean Willadsen, Charline Farrell, Maureen Harris and to all the London Branch volunteers who gave so generously of their time and talents.

Thank you to **Roland Canada, Conservatory Canada** and to **Plangere Publishing** for sponsoring breakfasts. Thank you to **D & S Pianos** for the beautiful Yamaha grand pianos made available to us. Thank you to **D & S Pianos, the Piano Technician’s Guild (Toronto) and the London Branch ORMTA** for sponsorship of our receptions. Thank you to all those branches of ORMTA who donated to the coffee breaks and helped us through with caffeine and sugar! Thank you to members of Provincial Council whose wisdom and enthusiasm made it all possible!





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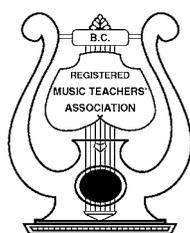
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Meet our Canadian Composers Coast to Coast



STEVEN CHATMAN

Why do you write music?

Steve: I love music and love to compose; I must compose. Through my music, I feel that I can contribute in a meaningful way to our culture, arts and society. My intent or goal, especially over the past twenty years, has been to create music which excites and/or moves the listener—music which is attractive or beautiful in some sense. Style, aesthetics, originality, politics are less important to me. I write what I strongly feel, only, without regard to fashion or others' opinions.

When did you first begin to compose?

Steve: At age 7 or 8.

How many compositions have you done?

Steve: I don't know the exact number and it depends on the numbering system, but approximately 150.

Which of your compositions means the most to you or are you most pleased with?

Steve: Most are post-1990. The large works for choir/ orchestra or orchestra and some choral works are most meaningful to me.

Choral: *Remember, You have Ravished my Heart, Due West, Due East, Elves' Bells*, and others.

Orchestra: *Prairie Dawn, Tara's Dream, Over Thorns to Stars*.

Choir/orch: *Earth Songs, Proud Music of the Storm*.

Chamber: *Varley Suite*

What inspires you?

Steve: Whatever I am working on inspires me. For this reason, I often find it difficult to begin a new work.

How do you compose?

Steve: I almost always procrastinate at the sight of a blank sheet of paper. Often I begin with a concept or form, sometimes based on a text or musical/literary/visual/dramatic programme. Then, especially when relaxed, an idea comes to me, usually while at

the keyboard. It can be anything - a motive, phrase, rhythm, colour, technique, chord, progression, texture, etc. Once I have a good idea the piece often writes itself. I work quickly, both at the keyboard and my desk, continuously and obsessively - up to 10 hours a day.

Do you keep everything you compose?

Steve: I keep all sketches and works but don't expose finished works until I am as satisfied as possible. Often I revise, making both minor and major changes, sometimes tossing out an entire section or even an entire piece.

What are you presently working on?

Steve: Magnificat, a 23 minute work, commissioned for soprano soloist, choir, and string orchestra, in six languages, commissioned by the Vancouver Chamber Choir, for the Christmas season, 2010 premiere. Then several other commissions.

Do you have any suggestions for young composers?

Steve: Follow your musical instincts and your heart. Write what you love.



ARMTA



DEREK STOLL

Derek Stoll has always been interested in the creative aspects of music. As a young piano student, he was always changing the pieces he was supposed to learn for his examinations! A Bach invention would start to 'swing', or harmonies of a Bagatelle would, well, evolve!

In University, instead of studying engineering, as was his original plan, he ended up doing a degree in music composition. He had also, by this time, become quite a jazz fan. He found the rhythmic elements quite compelling, but especially enjoyed the emphasis on improvisation. He was always creating small arrangements or compositions for his friends, or for a 'blues band' that he and a close friend had started. He enjoyed writing for piano, and also for brass ensembles – having played tuba and trombone regularly after high school. His final composition project for his degree was the *Concerto for Piano and Wind Ensemble* – evidently the first in Canada for this combination. After graduating he began work as a freelance arranger, and did some work for the Calgary Stampede Grandstand show in the early 1980s. He left Calgary in 1984, and lived variously in Vancouver, Los Angeles, Japan and Hawaii while travelling with a couple of touring bands,

performing on bass, keyboards and brass instruments. He was at this time also becoming more involved with the summer music school known then as Musicamrose – where he wrote works for solo instruments, as well as student and faculty ensembles. He was always encouraging the students to experiment with musical creativity – either as composition or improvisation. He was hired later as a musicianship instructor, where he focused on recording student compositions, and encouraging musical creativity in whatever forms were available. When he took over as director of the program, he made certain that creativity was encouraged in all aspects of the workshop, so the curriculum and choice of faculty reflected this direction.

After moving back to Calgary in 1995, he began to become active in the local jazz scene. For a jazz player, the creative side of music is manifested in improvisation, which is often described as 'spontaneous composition'. Derek became involved in many Calgary based groups, including the Bob Day Quartet, Masacote, Caravan, the Prime Time Big Band, the Little Big Band, Terrain, and Verismo.

He composed many jazz 'charts' for various ensembles, and has been hired by many local musicians and singers to do arrangements of original and 'cover' tunes. He has recorded with many groups, including MacDZL, Nazca, Gary Wolfe, John Reid, Bob Day, Tamara Beatty, Prime Time and Verismo. He was commissioned to compose a work for trumpet soloist Jens Lindemann, and created his *Variations for Trumpet and Piano*. He has composed several 'neo-romantic' arrangements of Christmas tunes, and enjoys reharmonizing well known melodies.

The jazz group Verismo performed at the Montreal Jazz Festival in July 2007, and is planning to record a second cd this year, for which Derek has several more compositions ready to go. His most recent success was the musical *You Suck! - A Vampire's Tale of Conformity*, commissioned by the Calgary Arts Summer School Association and premiered in July 2010.

Derek does not consider himself a professional composer in the conventional sense, although much of his work is in the area of musical creativity – both his own, and encouraging it in others. His teaching philosophy emphasizes an understanding of musical elements, and their application in a creative manner, either in composition or improvisation. He became involved with Conservatory Canada's new "Contemporary Idioms Syllabus" as an advisor and helped to develop the technical requirements, and the use of improvisation as a part of curriculum. He has toured the country giving lectures for piano teachers on how to incorporate creativity into their teaching, and how using the jazz approach to music can help in understanding harmony and melodic development. He is the jazz piano instructor at the Mount Royal University Conservatory, and is involved with various workshops and summer programs, including "Jazz Connection", which he runs with assistance from jazz saxophonist Pat Belliveau. Next on the creative agenda is more recording, hopefully with Verismo, and also with a percussion based 'latin-funk' ensemble – yet to be developed! Keep your ears open!



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SARAH KONECSNI

Why did you begin composing?

The first year I began teaching, I had a student who didn't want to play anything I demonstrated. Nothing appealed to him in the slightest! It's difficult to know what to do when you're in that situation, and as a fledgling, brand new teacher, I was completely frustrated. For lack of anything else to do or play, I began improvising. To my great surprise, he perked up and said excitedly, "What's that? I really like that!". I wrote out the composition later that week, and, lo and behold, my composing career began. I owe it all to my one exasperating student, who even now would like to return to lessons with me again, and I had to tell him that my studio was full! Things really do come full circle.

Who or what inspires you?

My students are the sole inspiration for my compositions. I think about them and their strengths and their interests, and compose pieces to suit their tastes and personalities. I love to write music with interesting stories and I often write the story above the score, so that the students know exactly what is going on. This inspires their imagination which is the key to a successful performance. I often think that if I hadn't have chosen music as a career, I would have been a writer. When students are engaged and can project their own version of the 'story', it captures their interest, and of course, that of their audience as well.

How long have you been composing? Or have you always been a composer?

This is an interesting question. I used to improvise often as a young child, and I still remember some of my earliest 'improvisational works'. I started the actual written composition when I had to put my ideas to paper for that very first student of mine. It was in my first year of teaching piano professionally, since I was 19 years old. So, yes, I'd like to think I'd had the makings of a composer for a long time!

How do you feel compositions have changed over the years?

Certainly there was a trend towards modernism at the outset of the 20th century, and anything that wasn't deemed 'contemporary' was frowned upon. Now, I think nearly anything goes, and fortunately so for us, as there are many wonderful works being written that harken back to the romantic and impressionistic genre, but the most important aspect of works written today is that they should touch and spark the imagination of the performer and listener alike, and that they have an appealing quality that engages us.

What has been a highlight for you in your composing career?

There have been many highlights, so I'll list several! The first was being awarded a Saskatchewan Arts Board Grant which enabled me to tour across Saskatchewan and present piano concerts at which I performed one of my compositions as well as other repertoire that I loved. I sold many of my first ever pieces after these concerts, and it was a thrill to realize that my 'compositional children' would be played all across the province. It was frightening as well, as many 'newbie' composers would attest to, having that fear of rejection that many of the great composers also had to face. But everything went smoothly and I had wonderful receptions everywhere

I went. Another highlight was winning the 'Call for Compositions' competition for Canada Music Week in 2009 for my piano piece, *A Canadian Portrait* and receiving photos and kind remarks from across the country. It's always such a proud moment for me as well when my students win competitions performing my works. One of my students recently won the most outstanding intermediate pianist in Saskatchewan at the provincial finals, and he performed my *Fantasy on an Archaic Legend #2*. It's moments like that when you really see the contribution that you have made to a student's musical growth, and how well they can relate to the music when they are taught by both the composer and teacher.

What is the process for a new composition - do you "doodle with a theme", or do you begin with the concept first?

Another great question - I actually do both. Sometimes, I'll hear the tune in my head first, and then experiment and improvise with it, until it grows and I have to narrow down what I want to remain on paper. Other times, I'll know the structure or form of the piece, and just begin it that way. Both ways work for different compositions.

What is it like hearing your compositions played in festivals and competitions?

I'm always flattered and pleased to hear students other than my own performing my works. I've given master classes and lectures on performance suggestions, and I'm really impressed with the work that the teachers in Saskatchewan have done with them. Often it's a totally different concept than what I had originally intended, but my feeling on it is that I want the music to sound freshly composed, and I'm very open to different ideas as far as dynamics and tempi. The main goal is that it *works*. If it's convincing, that's all that matters. There are still ideas that I have that



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I encourage them to experiment with and implement, but it has to work for each individual student.

The advent of self publishing has certainly made local composers' music much more available, accessible and affordable. Comment?

I totally agree, since I self publish all of my compositions under SKPublishing, which conveniently happens to contain my initials, and also the abbreviation for Saskatchewan. I find that the teachers in this province, particularly in certain areas, are great advocates of all local composers. It's great to have that sort of support. I also have works listed in our local SMFA syllabus for test selections, and this helps a lot to defray the costs of publishing, since you have to print at least 100 copies at one time to make it feasible to publish one selection.

What's next for you?

I have a list of students wanting compositions, and this is always a

challenge to keep up with, since I am so very busy with my own teaching schedule, that it becomes difficult to create the time to write new pieces. I am also teaching more composition lessons to students, and they simply love writing their own pieces, which gives them a huge sense of accomplishment. I hope to write several new large scale works, as many of my advanced students would like the opportunity for new pieces to tackle.

A final fun question: If you could have been the composer of any existing piece, what would it be and why?

I recently watched a movie featuring the music of Rachmaninoff, and I think his music is simply marvellous. I love his melodies and the great passionate sweep to all of his compositions. At this point in time, I'm totally in love with his Rhapsodie on a Theme of Paganini, particularly due to the fact that I like to spin out themes and elaborate on them, and I always love a wonderful melody!



DR. KENNETH NICHOLS

Born in Pincher Creek, Alberta in 1936, Dr. Nichols began his early musical training in Edmonton where he studied piano with his mother Edna Nichols and Beulah Doney. Further study with pianist Pierre Souvairan began in 1957 at the *Royal Conservatory of Music* in Toronto, where he earned his ARCT and Licentiate Diplomas in piano. Dr. Nichols completed his Masters Degree in Piano at Indiana University (1967) and his Ph.D. in music theory/composition at the University of Minnesota (1981).

Beginning his professorial career at Brandon College in 1962, Dr. Nichols retired as a full professor of piano from Brandon University in 1996. Dr. Nichols' retirement years have been very productive and varied; he has recently returned from two years in China where he taught English and

piano to university students at Nanjing Xiaozhuang University in 2005-2006, and graduate composition at the Nanjing Arts Institute in 2006-2007.

Dr. Nichols' musical career has included extensive experience as an adjudicator and examiner across Western Canada and Ontario and much work at the local level. He is a longtime member of the Brandon and Westman Branch and the Manitoba Registered Music Teachers Association where he served in a variety of positions over the years including president, provincial representative and Canada Music Week convener. He has also served as M.R.M.T.A. president and has been an articulate and effective

advocate for the teaching profession. A real champion of Canadian and contemporary music, Dr. Nichols has also acted as a judge for the Canadian Music Week composition contest. In recognition for his efforts and the local and provincial levels, Dr. Nichols received an M.R.M.T.A. Lifetime Membership in 2009.

In addition to his work as a teacher of piano, composition and theory at Brandon University, Dr. Nichols has been a prolific, versatile and interesting composer whose work often seems to synthesize mid-20th century modernism with folk and vernacular idioms that revisit his life as a young man growing up on a ranch in the

Alberta foothills. With an *oeuvre* that includes chamber, orchestral and choral works, plus three opera and three ballet scores produced with the assistance of the Manitoba Arts Council. Nichols is an authentic and eloquent prairie voice. Dr. Nichols is currently at work incorporating his recent study of Chinese music, life and culture into his own creative life.

Submitted by Glenn Kruschel and Claudette Caron. (Glenn is a Brandon based writer, and Claudette is a recitalist who runs a very successful private piano studio in Brandon. She is a member of the M.R.M.T.A.)



FRANK HORVAT

A Man of Many Colours

“Your compositions were really unique—really different and interesting. I’ve never heard anything like that before—a bit minimalist with ‘more’. Great concert!” ...says Susan Griesdale, fellow Canadian composer, after attending a performance by Frank Horvat “Horvat is a thoughtful composer and player, an accomplished Classical musician who has made a kind of tricky musical leap that allows him to pursue a niche of his own”.....says Tom Murray of the Edmonton Journal.

Born in Ottawa in 1974, Frank began his music studies at the age of five. He holds an ARCT diploma with Honours from the Royal Conservatory of Music. He also holds a Bachelor of Music Degree in Composition from the University of Toronto. He studied composition with Walter Buczynski and Christos Hatzis, and piano with Boyanna Toyich.

Frank has performed, directed and arranged many styles of music, including Classical, Blues, Jazz, Rock and Pop, in both solo and ensemble. His debut recording, *I'll Be Good*, features thirteen original compositions for solo piano. Its release was followed by a twenty-eight stop concert tour. Frank's follow-up CD, *A Little Dark Music*, released on Earth Hour, 2010, is inspired by environmental themes. This release is presently being followed by *The Green Keys Tour*, a fifty-stop concert tour that showcases eco-friendly behavior.

Frank is affiliated with a number of organizations;

ORMTA - the Ontario Registered Music Teachers Association, where he is a Zone Representative for the Greater Toronto Area.

ACNMP - Alliance of Canadian New Music Projects, where he often adjudicates Contemporary Showcases, and was previously on the Board of Directors.

Lakeshore Arts - an Association providing free programming, mentoring and career opportunities for youth, and employment for local artists. Frank is a member of the Board of Directors.

Regent Park School of Music
A program providing inner-city youth with an affordable after-school music program. Frank was a founding member.

WWF - World Wildlife Fund
A leading Canadian conservation organization. Frank is a regular supporter.

Frank Horvat, and his many colleagues in this country, are proof that Canadian Composers continue to make a strong contribution to the musical world.

Frank will be taking his Green Keys Tour through the Maritimes in early November, and back to Ontario in late November, January and February of 2011.



DENIS GOUGEON

Né à Granby en 1951, Denis Gougeon commencera son apprentissage de la musique en autodidacte. La musique faisant maintenant partie de sa vie, il décide alors d'améliorer ses connaissances en entreprenant un baccalauréat en musicologie puis ensuite en se dirigeant vers la composition (baccalauréat et maîtrise). André Prévost et surtout Serge Garant seront des personnes phares durant sa formation.

Ensuite, les prix s'enchaînent : prix de la Ligue canadienne des compositeurs en 1977, un 2^e prix au Conservatoire national des jeunes compositeurs de la Société Radio-Canada en 1980 et, en 1981, il décroche la bourse William Saint Clair Low de l'Association des compositeurs, auteurs et éditeurs du Canada Limitée (CAPAC- Composers, Authors and Publishers Association of Canada Limited).

C'est au cours des années 1980 que le compositeur développe son langage. Compositeur « intuitif », il reconnaît l'influence dans son œuvre de Claude Vivier (1948-1983) et des recherches

instrumentales de la musique française du XX^e siècle. Denis Gougeon désire toucher l'auditeur par les émotions. Il nous est d'ailleurs possible de vérifier cette description à travers son œuvre que ce soit une commande pour un artiste en particulier (la percussionniste Marie-Josée Simard, la soprano Marie-Danielle Parent, l'orchestre métropolitain, la Société de musique contemporaine du Québec, le pianiste Richard Raymond...) ou une œuvre sans vocation particulière.

Toujours dans les années 1980, Denis Gougeon s'implique dans la vie musicale montréalaise par, entre autre, l'enseignement à l'Université (Montréal et McGill), sa participation à des chroniques radiophoniques sur la musique contemporaine, et en faisant partie de l'équipe des « Événements du neuf » (1982 à 1990).

Plus de 90 œuvres (solo, orchestre, musique concertante, opéra de chambre, conte musical, ballet...) constitue le catalogue du compositeur Denis Gougeon. Parmi celles-ci plusieurs ont été jouées au Canada, aux États-unis et en Europe. Peu importe le médium utilisé, la musique de ce compositeur touche à un point tel les musiciens et les mélomanes qu'il a l'énorme privilège de vivre de ses compositions, ce qui est tout à fait exceptionnel et honorable!

Born at Granby in 1951, Denis Gougeon starts learning music as a self-taught person. From then on, music being part of his life, he decides to improve his knowledge by taking a

BAC. in musicology, then turns to writing music (BAC. and masters degree). André Prévost and Serge Garant especially, will help him in his training courses. Later, he receives prizes; in 1977 from the Canadian league of composers, then a second prize at the National Academy of young composers from the Radio Canada Society. In 1980 and 1981, he receives the William Saint Clair Low prize from the composer's, author's and editor's association from Canada (CAPAC-composers, authors, publishers Association of Canada Limited).

In the 1980's, the composer develops his own language. Intuitive composer, he recognizes Claude Vivier's influence in his work (1948-1983) and also instrumental researches in french music dating from the 20th century. Denis Gougeon wants to touch his fans emotionally. It is easy to verify this description in his works, so be it an order from a particular artist (the percussionnist Marie-Josée Simard, the soprano Marie-Danielle Parent, the Metropolitan Orchestra, the contemporary music society of Quebec, the pianist Richard Raymond.....) or a work with no special vocation.

Always in the 1980's, the composer takes part in Montreal's musical life; he teaches at the Montreal University and also at McGill. Denis Gougeon also takes part in radio columns on contemporary music, and finally in the program "Événement du neuf" (1982-1990).

His catalogue is composed of 90 works (solo, orchestra, symphonies, operas, musical stories, ballet). Many of these have been played in Canada, the United States and Europe. No matter the medium used, this composer's music touches the musicians and music lovers at such a point that it gives him the privilege to live from his compositions, which is exceptional and honorable.



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JAMES G. CODE

James G. Code currently resides and works in Sackville, New Brunswick. From 1969-2008 he was professor of composition, brass and theory at Mount Allison University. At Mount Allison he also served as director of the Brass Choir and the Instrumental Jazz

Ensemble. Dr. Code holds a Bachelor's degree in Music Education from Lebanon Valley College, and Master's and Doctoral degrees in Composition from the University of Miami.

Dr. Code's compositions include works for all solo instruments, multiple combinations for woodwind and brass as well as works for large and small ensembles. His works have been heard frequently on CBC as well as receiving performances from Vancouver to North Carolina. He has recently completed pieces for solo piano and for members of the Motion Ensemble, a contemporary chamber music group based in New Brunswick. In September 2010 his latest work, *Interplay Variations* for oboe, French

horn and piano, was premiered at Mount Allison University. Another soon to be heard work is a Mass for SATB choir and brass.

A performer on both trumpet and horn, in both the classical and jazz idioms, he has frequently been heard in recital and ensemble performances in the Maritimes, the United States and on CBC Radio. He performs with Symphony New Brunswick, Prince Edward Island Symphony Orchestra, the Æquilibrium Brass Quintet, the Tidnish River Jazz Band and the Parrsboro Elastic Big Band. Dr. Code presently works as a freelance composer and musician in Sackville, New Brunswick where he lives with his wife, oboist, Belinda.



SCOTT MACMILLAN

The Celtic Knot - A symbol of unity, a fusion of ideas, a total mass of its individual parts or traditions brought together with renewed life by the music of Scott Macmillan. All of these facets are fused under the deft hand of a Nova Scotia son of letters who understands the connection of land and sea, the importance of preserving diverse traditions and the resulting impact when they are interwoven within the framework of classical form.

Scott's early career as a guitarist established him as a master of East Coast music. He enjoys success today as a conductor, composer, arranger, instrumentalist and producer.

His work embraces classical, pop, jazz, blues and Celtic music. Scott's compositions have brought him recognition from international sources as well as Canadian awards.

The Celtic Mass for the Sea was commissioned by the CBC in 1988 as a submission to the United Nations. The world premiere was in 1991 with Scott conducting the strings of Symphony Nova Scotia, the Halifax Camerata Singers, the Cantabile Singers of Truro, as well as a Celtic Ensemble. This performance aired on Arts National for the CBC. The librettist for this work was Jennifer Brickenden who did a wonderful job. The Introit sets the mood of the work with "Now lay thine ear against this golden sand ...and thou shalt hear the music of the sea...."

The text celebrates Celtic Christianity and re-establishes the ancient lore of the sea. Pre-Christian sources are blended with Christian and secular sources.

The music is a mix of themes of Celtic rowing songs, funeral chants, and sea songs, with pipe and fiddle tunes all interwoven with Scott's original themes. The whole work becomes a sum of its many parts in the established

Christian Mass format.

To quote from the forward found at the beginning of the music score "*The Celtic Mass for the Sea* celebrates the reverence of the ancient peoples for the sea's majesty, ferocity and vitality."

The work is much loved and had been performed over 60 times including in Carnegie Hall, the U.K., Germany and Switzerland.

The Mackinnon's Brook Suite, commissioned by Nova Scotia Arts Council, depicts the hardship of Scottish settlers sent from the Isle of Barra to an isolated section of Inverness Co. Cape Breton. The form follows the Classical Suite format with five contrasted movements: *The Voyage, Homesteading, The Long March, Ceildha* and *Migration*. The text is again by Jennifer Brickenden who, with Scott, has paid several visits to MacKinnon's Brook and knows the history well. The thematic material draws from original Cape Breton Fiddle and Pipe Tunes with the Ceilidh theme used to unite the work overall.

Further information may be obtained from Scott's webpage: www.scott-macmillan.ca

Marilyn Harrison L.T.C.L., N.S.R.M.T.A.





MONICA CLOREY

Monica Clorey, originally from Nine Mile Creek, Prince Edward Island, founded the Toronto-based emerging composer collective The Toy Piano Composers in 2008 with Chris Thornborrow. The Toy Piano Composers are going into their third season of providing imaginative concerts, starting with an exciting orchestral collaboration with an emerging group entitled Sneak Peek Orchestra, funded by the Toronto Arts Council. After completing her Bachelor of Music at Mount Allison University with a focus on piano and composition, studying with David Rogosin (piano) and Ian Crutchley and James Code (composition), Monica completed her Masters of Music in Composition at the University of Toronto, with Alexander Rapaport and Gary Kulesha. Her compositional style aims for beautiful sounds, often through the development of compact harmonic material and carefully shaped melodies. She avidly pursues both electroacoustic music and acoustic music. Her influences include Yann Tiersen, Gabriel Faure, Francis Poulenc, and Olivier Messaien. She now teaches music and physical education at Leonardo da Vinci Academy in Toronto, as well her work curating and composing for the Toy Piano Composers. When she's not composing or teaching music, Monica enjoys playing squash, reading, watching movies and good conversation.

An Interview with Monica Clorey

What prompted you to write your first composition?

As a child, I would often make up songs as I was playing - in fact, I think my first song was entitled *Banana, banana!* As I got older, I would go for walks and songs would just create themselves in my head. I never thought it was unusual that music just came to me, and not only when I was awake, but when I was sleeping as well. I didn't even think to write it down, though now I wish I had. When I went away to university to study piano, I would be practicing for hours a day, and that's when I naturally started veering towards composition (perhaps as a procrastination tool...). My first composition was called *Meadowheart Sonata* for solo piano, and once it had its first performance, I knew I was heading down an exciting path of creating music. It just felt right.

How did your music teacher(s) help you as a young composer?

The most important gifts that my music teachers gave me were musical literacy and exposure to great pieces of music (like Olivier Messaien's *Vingt Regards* - wow.) All my music teachers were so influential to me, from my elementary teacher Faye Barrett, to my high school piano teacher Louise Pritchard, to my university piano teacher Dr. David Rogosin, not to mention my composition teachers along the way. Another gift they gave me was encouragement - they really made me feel like what I was doing was valuable and meaningful.

Did you participate in the PEIRMTA's Canada Music Week events and what impact did this have on your burgeoning skills?

I remember performing for Canada Music Week while I was growing up, and I remember I used to think Canadian music was so creative...and really weird (!). You got to do glisses on the piano, and clusters, and strange things inside the piano, and it was really fun. One year, I entered the essay competition where I wrote an essay

about Calixa Lavelle. As I got older, I became very interested in Canadian music, and wrote a large research paper on piano works by Canadian women composers. I don't think I ever entered for composition, which is a shame, because that's just the kind of opportunity I would have loved.

What advice do you have for music teachers who are trying to inspire young composers? What advice for the students themselves?

For the teachers, teach your students theory. I had a strong theory background because of my piano teacher Louise Pritchard, and that gave me a real headstart in university. If you have a solid base in theory, you at least have the tools to get started. And pay attention to the students who actually enjoy theory - often times, that's where a composer is hiding! Also, if you find a student wants to express himself but doesn't know how to get started, give him a few limitations. My first composition assignment with my teacher Ian Crutchley was to write three short pieces using only the notes C, E, and Eb. You really don't want to mess with their compositional style, that's something that needs to develop on its own. All you can do on that level is expose them to a large variety of music, and let that inspire them.

For the students, I would say this - people waste a lot of time waiting for inspiration to strike, and they won't do anything until it happens. I just try and sit down at the piano (or computer), and play around until I find what I am looking for. Sometimes it takes an hour or more if it's a new piece, but sometimes it's only ten minutes before I have a grasp on an idea and an image of where it might go musically. And also - composing does not have to be a lonely business, make friends with other people who like to make music! You may find they inspire you a great deal. I know that happened to me with my composer friends, especially two of my colleagues Chris Thornborrow and Elisha Denburg.



phoenix conservatory of music

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Over the past two years Joe Ringhofer, director of the Phoenix Conservatory of Music, has been breaking new ground in the teaching of music theory. Harnessing the newest web conferencing technologies available, he makes learning both stimulating and fun. His virtual classroom is made up of students from across North America: from Quebec to California, from northern Ontario to New York.

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REVIEW OF PUBLICATIONS

PIANO

Bravissimo!

Book 1 - Elementary

by **Timothy Brown**

The FJH Music Co. Inc.

Timothy Brown offers a winning collection of original solos. Elementary students have an opportunity to explore the natural minor keys from the relative major without key signatures.

Timothy Brown uses imaginative, descriptive titles which easily relate to younger children i.e. *Summer at Sunnybank* followed by *Moonlight Serenade*

Children at Play is a mini suite of three delightful movements: "Hide and Seek" uses both staccato and legato touches. Steady counting is stressed in quarter, half and whole notes with simple dynamics. Some hands together work is introduced. "Can't Play It's a Rainy Day" in D natural minor has four bar phrases; Right hand requires a good singing tone. The left hand accompaniment uses single notes which move to the lower register before returning to the first theme in D natural minor.

This composition introduces form at the earliest opportunity of study giving the student a chance to analyse and discover patterns with minimal assistance from the teacher or parent. It features excellent dynamics in a flowing Andante tempo.

Chasing My Shadow offers a spirited allegro in 4/4 time Short phrases of two to six notes are used. The middle section has contrast with staccato notes. In the recapitulation the left hand has a slight shift to the treble clef and a crescendo to close.

Lady Gwendolyn's Waltz has a combination of legato/staccato notes in four bar phrases. Both hands extend into the upper octave in the final group.

A duet accompaniment established a steady waltz rhythm.

The Brightest Star in d natural minor also has a lovely duet suitable for a grade 3 level student. Words are given to introduce vocal accompaniment. This volume offers a wide variety of teaching possibilities. It explores the total keyboard at the elementary level, establishes good listening habits and establishes good counting with basic quarter, half, dotted, and whole notes without the introduction of eighth notes. Dynamics require close attention. Additional titles are *Dancing Clouds* which includes intervals of a second and a fifth as well as simple tone clusters. *Runaway Balloons* uses long legato phrases with alternating hands over the keyboard and tonal gradation.

Fire Ant Frenzy offers fun dynamics, introduces accents and F# as well as some dissonance in the use of open second and fifth intervals.

Olympic Celebration uses the intervals of seconds and fifths in block form with some hands together work. Dynamics are further developed and the left hand uses the extended register with octave shifts.

Bravissimo is a valuable addition to the early grade repertoire which can be used to enhance sight reading skills and ear training for the junior levels.

Bravissimo by Timothy Brown is an inspired publication!

Marilyn Harrison

Nova Scotia

Etudes with Technique, Preparatory Compiled & edited by Helen Marlais

The FJH Music Co. Inc.

Etudes with Technique, Preparatory is the first in a series of three books designed to be used in correlation with *Succeeding with the Masters* and *The Festival Collection*. The preparatory book is geared to the early elementary through mid-elementary student.

The etudes are presented in four units each concentrating on only one concept.

The four units cover the following concepts: melodic intervals, harmonic intervals, five-finger patterns and two-part counterpoint (called "Two Friends Walking"). There are four to six etudes in each unit focusing on the intended technique. Each concept is presented with very descriptive text and a simple visual image. Practice strategies are included with each etude.

The description of each technical concept is very visual and imaginative. The wording is easy to understand and effective. Along with the simplicity of the images, this creates a page that is clean and uncluttered. The goal to present one concept, simply and clearly, is very well achieved.

The etudes concentrate on quality of tone produced by creating awareness of fingers, fingertips, hands, wrists, forearms, elbows and upper arms. Teachers will appreciate emphasis on musical qualities that are quite often lacking in the performances of beginning students. Issues such as balance of sound between hands, arm weight, transfer of weight behind each finger, and more are addressed. Singing is encouraged and transposition recommended with the some of the etudes.

Correlations with repertoire from *Succeeding with the Masters* and *The Festival Collection* are listed for easy reference. While intended to be used with these two series, the concepts could be used with other curriculum that covers the baroque, classical, romantic and contemporary idioms.

ETUDES with Technique is a very useful inclusion in the comprehensive education of the beginning student.

Lynn Johnson
New Brunswick

Best-Loved Hymns 1

Arranged by Lyndell Leatherman

The FJH Music Company Inc.

As the arranger says, these hymns are “confessions of faith set to music” and are certainly useful as a “practical source of preludes, offertories and postludes”. None of the arrangements demand extensive practice; furthermore, there are no registrations for organ; so whatever your instrument (keyboard) and environment (amplification) one could adjust readily. There are even chord symbols and a guitar chart! With so many spiritual songs and musical styles being written for contemporary worship, this compilation makes us cognizant of the fact that we must also conserve the hymns which “sustained the Church through the centuries”. The arrangements are at around the Gr. 8 or 9 level. Of particular interest to a Bach enthusiast, *Rejoice, the Lord is King* incorporates J.S. Bach’s *Invention No. 14* with the Charles Wesley hymn.

Dorothy Lothar
Manitoba

Keyboard Accompaniment Basics &
Keyboard Accompaniment Course
by Gayle Dunsmoor
QuenMar Music Inc.

Recently, I attended a workshop given by Gayle MacAuley Dunsmoor on the subject of her two Keyboard Accompaniment Series. Possibly the most salient point of her presentation was that our students are not trained to do what guitar students learn as a matter of course. Mostly our students require a score and the time to practice it before being able to perform the piece. Jamming with other musicians or accompanying a favourite melody without significant effort is generally not part of our students’ experience.

Personally, I adhere to a Conservatory prescribed curriculum. Inherent in this system, however, is a rather

large ‘hole’ in the capabilities of our students. Being unable to improvise an appropriate and pleasing accompaniment to a given melody robs them of much satisfaction and joy at the keyboard.

Ms Dunsmoor has developed two Keyboard Accompaniment Series with both young and advanced students in mind. The methods require very little time at the lesson, and only a few melodies need be assigned each week. The method starts very simply by introducing the student to I and V chords in the key of C major. She then gradually introduces a plethora of accompaniment styles – jazz, Latin, waltz, etc- as well as the use of passing notes, appoggiaturas an 7th, 9th, and 13th notes. From this very simple beginning the course takes the student to proficiency with the use of a “Fake Book”.

As a music teacher, I see several benefits to this method apart from the intended ones:

1. Improved Sight Reading
2. Ear Training (Chordal as well as Intervallic)
- 3 Theoretical understanding of course and other assigned pieces.
4. Enjoyment: Certainly not the least of the benefits of this course is the overall enjoyment of music making.

The majority of students are taking lessons to give themselves the great gift of Music Making. As wonderful as the works of the great Masters may be, not everyone will continue to play them beyond their lesson-taking years. Even for those of us who continue to play Beethoven, Bach, Brahms etc., there are times when we would like to ‘Play’ at the piano and enjoy a popular song without the serious practicing required of the printed score.

I wish that our students would continue to pursue a Conservatory system of study while not being deprived of the joy of creating music at the piano! It could be that if our teaching does not expand to include the same accompaniment training as’ say guitar players, there may be less need for piano teachers in the future! It is my opinion that Ms Dunsmoors’ Piano Accompaniment Series is one of the tools we can use to ensure that our students are trained to provide them with maximum enjoyment at the piano keyboard!

Sonia Hauser
British Columbia

Springtime Memory

Intermediate Level

Sheet from David Karp Solos

The FJH Music Company Inc.

This piece would be perfectly suited to the student who loved *In Dreams* from Lord of the Rings - gentle, easy listening sounds that are satisfying. Written in ABA form, it begins in G major with a G minor middle section that adds technical and dynamic interest. The left hand plays the $\frac{3}{4}$ rhythm in quarter notes through most of the piece first within the octave, then reaching to the 9th, then the 10th. The pivot on finger 2 is relaxing and it feels natural to crescendo as the intervals increase. There are a number of 2 octave arpeggios and 3 note phrases for a barcarolle effect.

The right hand plays mainly 6^{ths}; there are dotted quarters followed by eighths and then the 3rd beat is tied to the first of the next measure so the 4 bar phrase is clear. Analyze the suggested fingering; it may not be best for your student’s hand.

Would be great for recitals, prelude, lounge music, background or solo.

Judith Ammann
Alberta

THEORY

Harmony Books (2nd Edition)
by Grace Vandendool

The Frederick Harris Music Co.

This material has been prepared to assist students and teachers in the preparations for the harmony exams as outlined in the RCM 2009 Theory Syllabus. The Vandendool curriculum is designed to teach one concept at a time with careful explanations and an abundance of musical examples. The material also provides the historical use of each concept.

The student is provided with exercises to prepare them for writing and correcting their own compositions, as well as, to detect of their own errors. The material is presented in manageable units that can be easily grasped if being used as a format for weekly lessons.

An answer book is provided which could be of help to the teacher suggesting a possible answer to each exercise, but this could also be a negative feature if the student was using this rather than preparing original work.

The Basic Level lacks exercises that employ accumulative knowledge. It is mostly concept based work with little intergrading of previous concepts. The teacher would want to prepare extra material that gives culminating practice opportunities. The Intermediate Level provides more of this type of exercises combined while still maintaining the concept based work.

The new requirements of the RCM 2009 Theory Syllabus are covered in a user friendly way with good explanations and examples combined with useful exercises.

Susan Hannigan
Ontario

Flute

OVERTONES

A Comprehensive Flute Series
The Frederick Harris Music Co.

In June 2010, the Royal Conservatory of Music and the Frederick Harris Music Company Limited introduced a new flute music series of books entitled "Overtones", similar to the "Celebration Series Perspectives" piano books. This new series goes hand-in-hand with the new 2010 edition of the Flute Syllabus, which is reviewed separately in this issue. This series is also compatible with the National Music Certificate Program in the United States.

The Overtones series consists of repertoire books with compact discs from the new Preparatory Level to Grade 8. The CD that accompanies each book contains the repertoire in the book performed with flute and piano, and a separate piano-only version so the student can play along. Other books in the series include two volumes of studies for Preparatory Level to Grade 4 and Grades 5 to 8, a technique book from Preparatory Level to Grade 10 and an orchestral excerpts book from Grade 2 to ARCT excerpts for flute and piccolo.

First of all, let me say that when I received my flyer in the mail advertising this new series, I was so shocked I had to sit down. Never did I think that the RCM and Frederick Harris would publish a self-contained exam package such as this. My next thought was, "Gee, the flute is being treated like a 'real' instrument!" Now we have a series of exam repertoire, studies, technique and orchestral excerpts just like strings, piano, voice and guitar – well, except for the orchestral excerpts.

I studied each book carefully and listened to each CD. I found that the repertoire chosen for each book is absolutely outstanding. Each piece has been very thoughtfully chosen for

its musical quality and pedagogical value. There wasn't one piece in the whole series I that I would have left out or not recommend for any of my own students. In a future reprint of the Preparatory Level book, the missing time signatures on three of the pieces could be added as well the one omitted in the Level 1 book.

The repertoire for each level has a good representation of Canadian content and some of the pieces feature graphic notation, the creation of pitches using just the flute's head joint, and the use of extended techniques at varying grade levels. I think it's important to introduce students to these new concepts at an early stage and the repertoire provided in this series does just that.

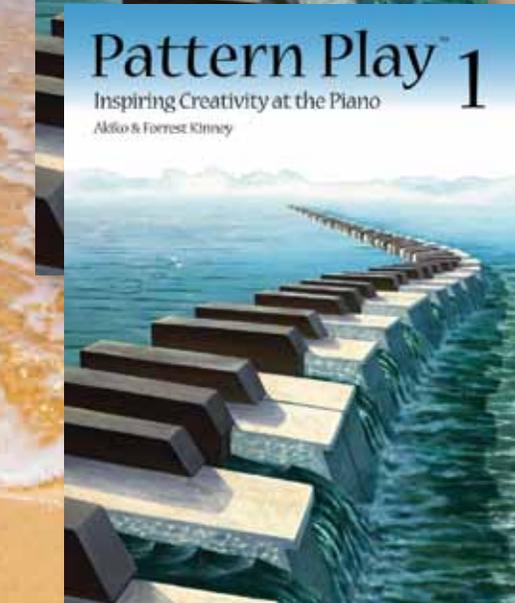
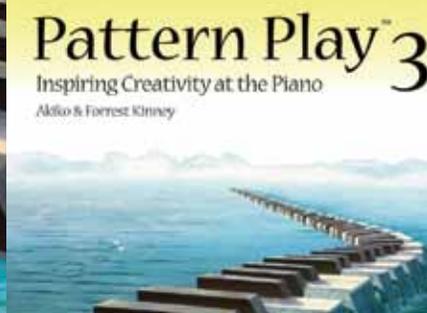
One of my favourite solos is the Grade 4 piece, *Agra* by Paul Horn, who originally recorded this piece in the Taj Mahal, India, where there is a 17-second echo to the sound. To capture this echo effect in an exam room without an echo, the student must make sudden pianissimo dynamics and decrescendos.

Some of the modern repertoire features *Musefully Listening, Nursing a Thought* by Jack Behrens, *Tico Tico* by Zequinha Abreu, *Sunstreams* by Ian Clarke and *Red Bossa* by Gary Schocker. Study repertoire also features some interesting modern works.

Most of the flutist's favourite baroque and romantic pieces are included in Overtones and the 2010 edition Flute Syllabus includes many more. One of my favourite romantic pieces in this series is *Ständchen* (no. 4) from *Schwanengesang*, D 957 by Franz Schubert taken from the vocal repertoire.

The compact discs that accompany each repertoire and study book are excellent recordings made by well-known Canadian flutists Dianne Aitken, ▶

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REVIEW OF PUBLICATIONS

Susan Hoepfner, Nora Shulman, Doug Stewart and Jamie Thompson. The piano artistic collaborators are Robert Kortgaard and Peter Longworth. Each performance is carefully prepared and musically presented with attention to detail. The addition of the piano-only version of each piece in the repertoire books allows the student to play along with the CD. My only suggestion for the CD's would be a tuning note at the start of the piano-only version so the student could tune before playing.

Parents and students will also appreciate the cost savings in purchasing only one repertoire book which will last the student for the whole year instead

of purchasing two or three separate books that can cost a lot of money. The technique book covers the Preparatory Level through Grade 10 and is a one-time purchase as is the orchestral excerpts book. The student will only need to purchase two studies books Preparatory Level to Grade 4, and Grades 5 to 8. Of course, there are still plenty of choices of repertoire and studies in the new Flute Syllabus that are not contained in the Overtones series, but it is possible to use just the Overtones books to get the student through the teaching year and their RCM exam without spending a lot of money.

Overall, this series is of high musical quality and sound pedagogical values. Dianne Aitken and Jamie Thompson, who compiled the series and spearheaded its creation, are to be heartily congratulated for their huge efforts in bringing it to fruition. Thanks also go to RCM Examinations and Frederick Harris Music for their support and vision in making this project a reality.

Audrey Jean Wells
Ontario



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President - Darlene Brigidear

13407 14A Avenue Surrey, BC V4A 7P9
604.531.8840 or 520.509.6548
Fax 604.531.8747
dbrigs@telus.net

Vice President - Lorna Wanzel

6158 Lawrence Street Halifax, NS B3L 1J6
902.423.5231
lwanzel@eastlink.ca

Past President - Peggy L'Hoir

Box 727 Biggar, SK S0K 0M0
306.948.5231
Fax 306.948.3967
rplhoir@sasktel.net

Secretary Treasurer - Bernadette Bullock

302-550 Berkshire Drive London, ON N6J 3S2
519.471.6051
Fax 519.471.9126
admin@cfmta.org

CHAIRPERSON - YOUNG ARTIST

Young Artist National Co-ordinator - Peggy L'Hoir

Box 727 Biggar, SK S0K 0M0
306.948.5231
Fax 306.948.3967
rplhoir@sasktel.net

Young Artist Atlantic Tour - Lynn Johnson

Box 25164 Moncton, NB E1C 9M9
506.756.2140
ljlw@nbnet.nb.ca

Young Artist Ontario Tour - Ann Babin

1153 St Dunstons Place Orleans, ON K1C 1Z3
613.830.8826
ann_babin@rogers.com

Young Artist Western Tour - Cathy Donahue

Box 7 Perdue, SK S0K3C0
306.237.4790
bcdonahue@xplornet.ca

Young Artist British Columbia Tour - Susan Schleppe

5938 Cody Place Nanaimo, BC V9V 1J7
250.756.0664
kschleppe@telus.net

Young Artist Alberta - Rita Kennedy

23 Altena Close Red Deer, AB T4R 3A8
403.352.2257
pianotea@telus.net

Young Artist Nova Scotia Tour - Lorna Wanzel

6158 Lawrence Street Halifax, NS B3L 1J6
902.423.5231
lwanzel@eastlink.ca

CHAIRPERSONS

Archives - Prisilla King

25 Edgevalley, West NW Calgary, AB T3A 4X6
403.239.8393
Fax 403.239.2558
kingtientak@gmail.com

By-Laws & Standing Rules - Marilyn Harrison

PO BOX 118 Margaree Centre, NS B0E 1Z0
902.248.2226
griffanmh@yahoo.ca

Canada Music Week[®] Co-ordinator - Po Yeh

18 Strathlea Cres. SW Calgary, AB T3H 5A8
403.246.3269
yehp@shaw.ca

The Canadian Music Teacher Editor

Advertising Manager - Dina Pollock

32908 Bevan Ave Abbotsford, BC V2S 1T3
604.859.6333
Fax 604.859.9855
editor@cfmta.org

Finance Chair - Lorna Wanzel

6158 Lawrence Street Halifax, NS B3L 1J6
902.423.5231
lwanzel@eastlink.ca

Nominations & Elections - Peggy L'Hoir

Box 727 Biggar, SK S0K 0M0
306.948.5231
Fax 306.948.3967
rplhoir@sasktel.net

Special Projects Co-ordinator - Heather Blakley

611 Addie Cres Saskatoon, SK S7N 3K6
306.249.3717
hblakley@sasktel.net

Webmaster - Bernadette Bullock

302-550 Berkshire Drive London, ON N6J 3S2
519.471.6051
Fax 519.471.9126
admin@cfmta.org

Public Relations & Marketing - Pat Frehlich

72 Manor Drive Sherwood Park, AB T8A 0S4
780.467.0779
Fax 780.417.3149
frehlich@shaw.ca

Research & Professional Development - Lorna Wanzel

6158 Lawrence Street Halifax, NS B3L 1J6
902.423.5231
lwanzel@eastlink.ca

PROVINCIAL DELEGATES & OFFICERS

British Columbia

1st Delegate & President

Carol Schlosar
509 Elliott Cres.
Sicamous, BC
V0E 2V1
250.836.4934
FAX 250.836.3992
carol@bcrmta.bc.ca

2nd Delegate

Cynthia Taylor
18 Anton Rd.
Campbell River, BC
V9H 1A1
250.923.3731
dctaylor@oberon.ark.com

Registrar

Susan Olsen
PO BOX 45537
Sunnyside RPO
Surrey, BC
V4A 9N3
604.531.9688
FAX 604.531.0999
registrar@bcrmta.bc.ca

Secretary

Kevin Thompson
15042 Royal Ave
White Rock, BC
V4B 1L9
604.538.2919
FAX 604.538.2968
secretary@bcrmta.bc.ca

Treasurer

Lois Kerr
7 - 6179 No. 1 Road
Richmond, BC
V7C 1T4
604.274.1980
loiskerr@shaw.ca

Magazine Editor

Progressions
Dina Pollock
32908 Bevan Ave
Abbotsford, BC
V2S 1T3
604.859.6333
FAX 604.859.9855
dinapollock@shaw.ca

Alberta

1st Delegate

Dorothea Johanson
8231 10th Street SW
Calgary, AB
T2V 1M7
403.255.7906
FAX 403.259.0011
dgjohanson@nucleus.com

2nd Delegate

Susan Wilson
519 Estate Drive
Sherwood Park, AB
T8B 1M2
780.449.4508
susan.wilson@shaw.ca

President

Judith Ammann
13 Circlewood Drive
Sherwood Park, AB
T8A 0K5
780.467.9529
pjammann@shaw.ca

Registrar, Secretary Treasurer

Bev Moore
PO BOX 247, Main
Edmonton, AB
T5J 2J1
780.554.7682
FAX 780.457.4633
armtaadmin@shaw.ca

Magazine Editor

Tempo
Alicia Romero
130 Arbour Ridge Park NW
Calgary, AB
T3G 4C5
403.208.1739
aliciaromero@shaw.ca

Saskatchewan

1st Delegate & President

Sandra Kerr
45 Martin Street
Regina, SK
S4S 3W4
306.584.9547
sandrah.kerr@gmail.com

2nd Delegate

Audrey Watson
BOX 948
Rosthern, SK
S0K 3R0
306.232.4933
gawatson@sasktel.net

Registrar, Treasurer

Sheri Andrews
BOX 754
Rosthern, SK
S0K 3R0
306.232.4662
srmta@sasktel.net

Secretary

Audrey Bayduza
405 113th St.
Saskatoon, SK
S7N 1W2
306.373.8905
bayduza@sasktel.net

Magazine Editor

Opus
Greg Chase
2200 Halifax St
Regina, SK
S4P 1V2
306.761.0277
g.kchase@sasktel.net

Manitoba

1st Delegate & President

Kerrine Wilson
568 Scurfield Blvd.
Winnipeg, MB
R3Y 1R9
204.489.5324
kerrinewilson@yahoo.com

2nd Delegate

Dorothy Lothar
951 Centennial St.
Winnipeg, MB
R3N 1R6
204.489.8862
dlothar@mts.net

Registrar

Cathy Dueck
18 De Jong Cr
Winnipeg, MB
R2K 3M1
204.339.6768
FAX 204.339.6768
mrmta@shaw.ca

Secretary

Tiffany Wilson
392 Campbell St
Winnipeg, MB
R3N 1B7
204.488.3325
tiffanyawilson@hotmail.com

Treasurer

Lisa K. Doerksen
178 Thurlby Rd
Winnipeg, MB
R2G 2V4
204.654.1044

Magazine Editor

Take Note
Maryanne Rumancik
BOX 334
Lorette, MB
ROA 0Y0
204.878.3901
FAX 204.878.2332
mnrumancik@mts.net

Ontario

1st Delegate & President

Charline Farrell
4 Home Pl.
Chatham, ON
N7L 5P4
519.354.4380
dfarrell2@cogeco.ca

2nd Delegate

Sue Jones
259 Crocus Ave
Ottawa, ON
K1H 6E7
613.523.5317
L.Susan.Jones@gmail.com

Secretary

Ron Spadafore
BOX 635
Timmins, ON
P4N 7G2
705.267.1224
FAX 705.264.0978
ormta@ntl.sympatico.ca

Treasurer

Nancy Dale
PO BOX 1639
58 Shakespeare Ave
Niagara-on-the-Lake, ON
L0S 1J0
905.468.5639
nanjd@hotmail.com

Magazine Editor

Notes
Audrey Jean Wells
661 Eyre Blvd
Timmins, ON
P4N 4Z3
705.264.0066
ormtanoteseditor@hotmail.com

Quebec

1st Delegate
Lynne Gagné
16 rue du Fort
Coteau-du-Lac, QC
J0P 1B0
450.763.0262
lynne_gagne@videotron.ca

2nd Delegate
Hélène Lord
63 Bachand Sud
Boucherville, QC
J4B 2N8
450.449.7580
FAX 450.641.9839
hlord@sympatico.ca

President
Yolande Gaudreau
5605 rue Wellington
Verdun, QC
H7H 1N7
info@emv.qc.ca

Registrar
Magazine Editor
Musifax
Danielle Langevin
2 - 336 St. Francis
Chateauguay, QC
J6J 1Z3
450.691.7800
FAX 514.342.5106
ad.lib@videotron.ca

Secretary
Melissa Faustin
24 avenue Wicksteed
Mont-Royal, QC
H3P 1P7
514.993.2460
melfaust92@hotmail.com

Treasurer
Thérèse Marcy
708 Marco Polo
Boucherville, QC
J4B 6K7
450.655.8552
th.marcy@sympatico.ca

New Brunswick

1st Delegate
Lynn Johnson
PO BOX 25164
Moncton, NB
E1C 9M9
506.756.2140
pianos@xplornet.ca

2nd Delegate
Barbara Long
11119 Route 130
Somerville, NB
E7P 2S4
506.375.6752
waybar@xplornet.com

President
Kilby Hume
4 Wendy Court
Rothesay, NB
E2E 3J3
506.847.3277
kilbyhume@bellaliant.net

Registrar
Mabel Doak
672 Scully St
Fredericton, NB
E3B 1V2
506.454.2056
adoak@nbnet.nb.ca

Secretary
Doris Sabeau
34 Llangollen Rd
Moncton, NB
E1C 3W5
506.852.4980
dsabeau@nb.aibn.com

Treasurer
Jane Bowden
63 Shore St
Fredericton, NB
E3B 1R3
506.454.1188
FAX 506.450.9615
bowden@nb.sympatico.ca

Magazine Editor
The Quarter Note
Barbara Long
11119 Route 130
Somerville, NB
E7P 2S4
506.375.6752
waybar@xplornet.com

Nova Scotia

1st Delegate & President
Lorna Wanzel
6158 Lawrence St
Halifax, NS
B3L 1J6
902.423.8908
lwanzel@eastlink.ca

2nd Delegate
Marilyn Harrison
PO BOX 118
Margaree Centre,
N S , B0E 1Z0
902.248.2226
griffanmh@yahoo.ca

Registrar
Kathryn Andrew
14 Tamerlane Cr
Dartmouth, NS
B2W 4V3
902.435.5751
kathyanrew@
ns.sympatico.ca

Secretary
Magazine Editor
Arabesque
Rémi Lefebvre
1 - 3179 Joseph Howe Dr
Halifax, NS
B3L 4G1
902.233.6422
le5.remi@gmail.com

Treasurer
Nancy Morgan
31 Grenadier Dr
Dartmouth, NS
B2V 1L1
902.406.5150
morgansmart@eastlink.ca

Newfoundland

Delegate
Joan Woodrow
1 Marigold Pl
St. John's, NL
A1A 3T1
709.722.9376
jwoodrow@nl.rogers.com

President
Andrea Lane
6 Burin St.
St. John's, NL
A1E 3S3
709.745.7145
piano.andrea@gmail.com

Registrar, Treasurer
Secretary
Catherine Cornick
640 Indian Meal Line
Portugal Cove - St. Philips,
NL
A1M 3E7
709.895.8141
ccornick@nl.rogers.com

Prince Edward Island

1st Delegate
Suzanne Campbell
100 Hillsborough St.
Charlottetown, PEI
C1A 4W4
902.367.6740
singing@eastlink.ca

2nd Delegate President,
Secretary
Katherine Murley
9 - 23 Ashburn Cres
Charlottetown, PEI
C1A 2Y8
902.892.9673
k.a.murley@gmail.com

President
Jane Naylor
RR#2
Hampshire, PEI
COA 1Y0
902.675.3325
FAX 902.675.3325
naylor@upepei.ca

Registrar
Dr. Frances Gray
c/o UPEI Music
Department
University of PEI
550 University Ave
Charlottetown, PEI
C1A 4P3
902.566.0680
fgray@upepei.ca

Treasurer
D. Melanie Walsh-Fraser
263 Keppoch Rd
Stratford, PEI
C1B 2J5
902.569.1604
dmwalshfraser@hotmail.com

Magazine Editor
Arabesque
Rémi Lefebvre
1 - 3179 Joseph Howe Dr
Halifax, NS
B3L 4G1
902.233.6422
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July 6, 2011

The **Gryphon Trio** continues to delight audiences around the globe with their highly refined and dynamic performances.

As the featured artists of the 2011 CFMTA/FCAPM Convention, the Gryphon Trio (left – Roman Borys, Annalee Patipatanakoon, and Jamie Parker) will be performing a concert and giving master classes, clinics, and workshops.



July 7, 2011

The *Canadian Composers' Day* recital will feature a variety of artists, including composers/pianists **Heather Schmidt** and **David L. McIntyre**. They will be sharing their talents during the convention giving workshops and working with student composers.



July 8, 2011

Stephen Runge and **Thomas Yu**, former CFMTA/FCAPM National Piano Competition prize winners will be giving a joint recital. They will also be sharing their knowledge and passion for music in workshops.

July 9, 2011 CFMTA/FCAPM National Piano Competition Finals featuring finalists performing David L. McIntyre's *Piano Trio* with The Gryphon Trio. Adjudicators – Jamie Parker, Christine Vanderkooy, and Kathleen Lohrenz Gable.

See inside for details or visit www.cfmta.org for more info