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LE PROFESSEUR DE MUSIQUE CANADIEN

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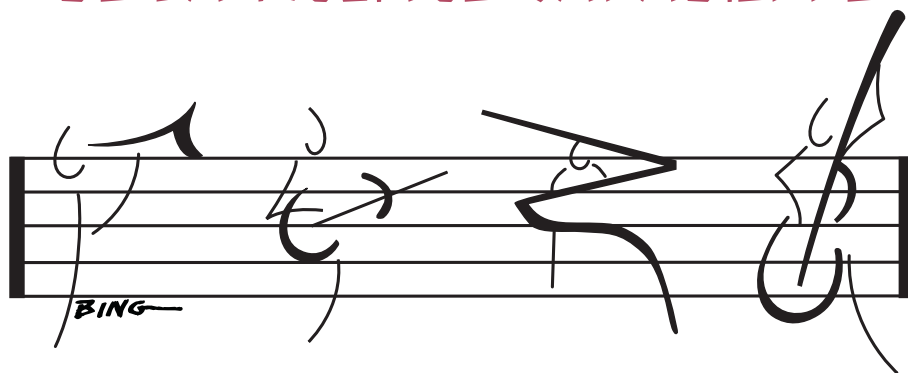
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GREETINGS FROM CFMTA

How fitting it was to travel the breadth of Canada on July 1, beginning the day in Canada's most easterly city and ending it with fireworks in Kelowna! The reason for the trip was to attend the CFMTA Council Meetings and Convention.

We are privileged to have Council Members and Convenors who demonstrate a dedication to CFMTA throughout their term. We offer sincere thanks with our farewells to Hugheen Ferguson, Past-President and Young Artist Convenor; Susan Wilson, Editor of "The Canadian Music Teacher"; and delegates Heather Blakley and Rosalyn Martin. Congratulations are extended to Victoria Warwick of Ontario as she becomes First Vice-President and to Rosalyn Martin, re-elected Special Projects Convenor. We are grateful to Lore Ruschinsky who has agreed to fill the position of Editor of our 3 publications, and to Ron Spadafore who has taken on the job of Canada Music Week™ Convenor for this year.

Teachers from the ten provinces and competitors from nine provinces attending the CFMTA Convention were provided with many opportunities to experience and share a wealth of ideas. A particular feature of this year's Piano Competition was the performance by all competitors of The Flight of Lady Cheng-Er, a commissioned work composed



by Steven Ho. The Dorothy Buckley Award was presented to Stephen Runge of British Columbia for his outstanding performance of this work.

A special aspect of CFMTA is its enormous support of Canadian music and musicians, and the composition of new works through its Music Writing Competition. This interest is evident with the inclusion of a commissioned work in this year's Piano Competition, and by the variety of ways Canada Music Week™ is celebrated with such enthusiasm and imagination each November throughout the country. From the initial idea as a National Week for Music in 1960, its success has led to the annual event that CFMTA has proudly trade marked.

It was in British Columbia that CFMTA was founded, and the following year, 1936, the First Annual Convention was held in Vancouver. Now, 65 years later, you have elected a president from Canada's most easterly province at your Convention in British Columbia. This is a great honour, and one that carries many responsibilities. I hope to meet these and serve the membership well.

Sincerely,

Barbara Clarke, President - CFMTA

LETTER FROM THE EDITOR

It is now official! With this Canada Music Edition, we now have three editions of The Canadian Music Teacher and one editor. As you can see, this edition includes all of the information that was previously included in this important Canada Music Week™ edition but it now is also a regular edition of our national journal.

After many years of putting this publication together Susan Wilson has stepped down. We owe her many thanks for all the hours of dedicated time spent providing us all with the information we need to keep this

organization vibrant from coast to coast. We wish her all the best as she is released from many hours at the computer and on the phone!

And, of course, best of luck to Ron Spadafore, our new Canada Music Week™ coordinator.

It was exciting to have a chance to meet or reacquaint myself with so many of you at the national convention in Kelowna. What a grand time we had as we shared our time in long meetings, discussing how things worked across the country, being stimulated by exciting clinicians and just having fun!

I was able to gather a wealth of information to share with our members across the country. It is my goal to have the country well represented in articles, reviews, opinions, beefs and bouquets in this, your publication. Please feel free to submit material that you feel would be of interest to other members. Remember if you find it interesting it is very likely that others will, too.

Lore Ruschinsky

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Canada Music Week™ Pencils are available for inclusion in your convention packets as well as brochures highlighting CFMTA Products such as Canada Music Week™ Supplies and the Diamond Jubilee Collection.

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AN INTERVIEW WITH JOHN BURGE

BY HUGHEEN
FERGUSON

Dr. John Burge is a member of the faculty at the Queen's University School of Music, where he teaches primarily Composition and Theory. He served

as one of our adjudicators for the CFMTA Diamond Jubilee Collection, published in 1997. The following is a summary of a conversation with him in April 2001.

H.F. *Let's start at the beginning - where did you grow up and where did you have your early training?*

J.B. I grew up in Calgary and began piano lessons with my father who actually was a lawyer there but also taught his children to play the piano. I took most of my serious training with a teacher by the name of Dorothy Hare who was wonderful. She taught me some superb mechanics and I remember spending a great deal of time talking about arm weight and using your ears to listen.

Her husband, Clayton Hare, was a very good violinist, conductor and teacher. Clayton taught both Andrew Dawes and Kenneth Perkins, who went on to become the two violinists in the Orford String Quartet. When the quartet came to Calgary, it was very much assumed that all students of the Hares would go to hear them. I must admit that I found the idea of an international performing career to be inspirational. Years later, when I went to the University of Toronto, the Orford was the Quartet in Residence there and I got to hear concerts just like the ones I had heard in Calgary. Many years later, Ken Perkins retired to Kingston and taught violin at Queen's (where I am on the faculty) and he was a great colleague. His death last summer created a huge void in the Kingston string community.

Q *Now you studied with your father and you started teaching your son. How do you feel about the problems of parents teaching their own children?*

J.B. Well, if you teach an instrument to your child it means that you don't have a weekly lesson as much as a daily lesson. That can be a great opportunity for

progress, but it can be a difficult situation as you are constantly working with the same individual. I know many musicians who have tried to teach their children and have given up. They're amazed that I've actually taught my son to play the piano from age 3 until 10. While I was teaching him, though, I arranged for him to have what became a regular lesson every 6 weeks or so with some of the very good teachers in the Kingston area. These lessons provided him, and me, with another approach to teaching - such a valuable experience because, as you know, there are many different approaches to the keyboard. In fact, I know that I have become a better music festival adjudicator because of the experience I've had working with my son and watching other teachers instruct him. I'd also let these piano teachers select a flashy piano solo that invariably became his favourite piece because it was the piece that DAD hadn't picked. This year, Ian is taking a weekly lesson with another teacher and he is practising much more on his own, but we still try to get together daily to work on interpretation.

I think an important aspect is that because I'm not a performing pianist the expectation and tension is different. I'm first and foremost a composer, so when I sit down to play the piano, I do it because I love to play the instrument. I personally feel I have to practise an hour a day to keep mind and soul together. It would be different if I were a concert pianist - I would be practising far more and it would be much more a work situation and a job that has to be done, whereas I would like to think that it is my love of the instrument that is important.

H.F. *When you were starting out you began with piano lessons. Did you at that stage compete and perform?*

J.B. I played in the local Calgary Festival every year from about age 8 on. I think the reason I'm a composer is that I am genuinely interested in analyzing music and understanding it. I know that in my final High School year in Calgary I played in 13 classes including two different concertos simply because I gobbled up music. I would memorize as fast as I could and learn as fast as I could. In retrospect, it would have been better to have learned less

music, but I got to learn piles of notes and that was a wonderful feeling. Even today I still try to perform a few works every year, sometimes even giving full recitals with other performers.

H.F. *At what point did you become interested in composing?*

J.B. I started writing music at about the age of 7 or 8 - I'm sure I just felt that someone had to compose the music I was learning at some point, so I could do it as well. The local Calgary Festival had some composition classes which I entered regularly. I certainly could have taken some composition lessons, but I was primarily focussed on trying to be as good a pianist as I could and composition was something I did on the side. Certainly in High School I wrote compositions for the High School Band and Orchestra that I was involved in, and applied to the University of Toronto in composition. I made the choice I think probably in High School, but I know that I always found the idea of a composer to be a very Romantic concept from a much earlier age.

H.F. *Do you think that your performing experience helped you in composition?*

J.B. I think the reason I still continue to play is that you have more empathy with the performer if you still have a hand in performing music. You know what the performers go through. I certainly tell all my composition students at university that any expertise they have on any instrument will help them as a composers. They will know how to write as difficult music as they can (for an instrument) and still make it satisfying.

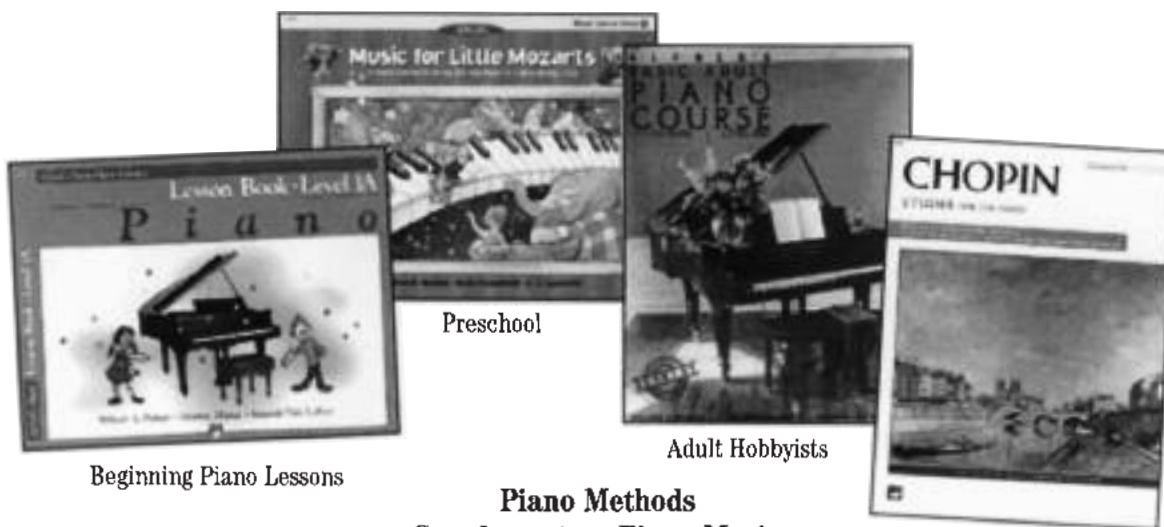
H.F. *What could private teachers do to try to integrate composition into their lessons?*

J.B. I think the best way of doing that is through experimentation. If you can just have an early piano student hold down the damper pedal and then pick random pitches, this allows them to create a canvas of sound that they can improvise with. If you have the teacher play around with a few chords, the student can then improvise a melody. I know that with solo instruments if you take fragments of music and let the students play around with them it is sometimes amazing what they will come up with. At a younger age it is probably more important to develop the ear and then what you're hearing mentally into more focussed improvisations.



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H.F. This could be part of the technique . . . and of the theory.

J.B. There is nothing better than finishing a theory unit and then making up a piece using the concepts studied. It immediately puts theory into practice and leads more naturally to a real understanding of harmony. Of course, this is easier for pianists because they can play more than one note at a time. The important thing is to make sure that students can work both on paper and at a keyboard. Just working on paper won't get inside the music.

H.F. I guess you'd say students need to learn to see what it sounds like.

J.B. Exactly. Again, it all comes back to developing a good ear. Learning to use your ears really helps to develop an expressive musician. Some students will naturally gravitate towards being expressive whereas others, unless it's on the page, feel very much at a loss - they feel completely stranded. It is actually those students who can benefit from knowing that you're simply making it up and that anything is possible.

H.F. And it doesn't matter what it sounds like at the beginning. I know you've done some work with the Cantabile Choir in Kingston.

J.B. I've done work with many choirs in the States and Canada and Europe and usually have one or two choral commissions per year. When I was at University I was writing instrumental music fairly frequently, but I had a wonderful composition teacher, Walter Buczynski, and he said, "You know you really are a lyrical composer, you should write something for voice." I had been playing for choirs and vocalists all through High School so my sight reading was good and I knew the repertoire. I had never sat down and thought seriously about writing vocal music. So at that point I sat down and started setting texts to music and have never turned back. I am always on the look-out for poems that I feel would lend themselves well to a musical setting.

The wonderful thing about writing for choir is that there are such extraordinary children's choirs around the world. It really is more than an education tool as these organizations are wonderful experiences. They develop a great sense of ensemble and a personal satisfaction at the same time. In terms of the Cantabile Choirs of Kingston, their Artistic Director, Mark Sirett, is the kind of leader that choirs would follow to the ends of the earth. Their concerts are frequently sold out, because there are people who want to come out and appreciate the

genuine love of music making that goes on in his concerts. When you see these young singers singing from memory with smiles on their faces, sure, the music's beautiful, but there is a real love of what they are doing and the audience relates to that.

H.F. What do you like writing for other than choirs?

J.B. I love writing for the piano. Not that I always write piano solos, but if I'm writing an accompanied choral work, choir I always make sure that the piano accompaniment gives the accompanists something they will really love to play . . . I think if there were any ensemble I would particularly like writing for it would be the orchestra. There is this huge sweep of colour and expression and any composer will tell you that when you sit in the audience and realize that there are sixty to a hundred musicians playing your music it's a pretty big ego trip. Those are your notes and they're all working to bring them to life . . . I've just finished a piece for a Youth Orchestra Festival taking place here in Kingston in May, and there will be three hundred and fifty musicians from across Ontario and they're going to be working for 4 days with Kazuyoshi Akiyama, who is the former conductor of the Vancouver Symphony and works regularly with the National Youth Orchestra of Canada. He is going to be taking the students through the process of premiering a new work of mine. I think it's going to be a valuable experience. They've actually been working on their own for the past few months and when they come together it's going to be an enormous orchestral sound. The challenge with that kind of situation is that I wanted the piece to have some meaning for the players so I composed a scenic tone poem entitled The Canadian Shield. Because there are so many players present I actually wrote optional parts (six percussion parts to pound out some of the climaxes, for example), but the piece can still be played by a standard-sized orchestra. Because I'm on sabbatical this year, there is more time than usual available to study scores, and I spent some time looking at the works of Vaughan Williams. His last couple of works had optional wind, brass and percussion parts that were optional in the sense that a small British orchestra could actually play these works without the optional instruments being available. Of course the recordings use the optional parts and I followed the same process with The Canadian Shield.

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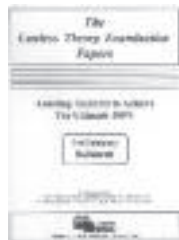
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H.F. *You've had some other premieres this year I think.*

J.B. As I said, I've been on sabbatical leave from Queen's this year and so I've been putting a lot of notes on paper. The result is that I now have a wonderful stretch of three weeks where I will have five premieres. These premiers include the premiers of a piece for the Music for Young Musicians project sponsored by the Canadian Music Centre - a piece for 2 violins and piano (gr. 5) - that my son, Eric and a very good friend of his played in the local music festival. This piece is being played by two other young musicians at the Royal Conservatory of Music in Toronto. Another new work is a song that I wrote for Diana and Shelley Katz, for the Artists in Residence at the Queen's Castle in England. I've also added three movements to a piece I wrote for the Thirteen Strings in Ottawa two years ago with the complete work being premiered this year on their 15th anniversary season. The original work was entitled French Overture. 13 Strings has a Junior orchestra and every September they have the 13 young players play a concert with the professional group. This happens with many professional orchestras. They put the young string players on the outside desks so that all the students are sitting right next to the professional players who really take care of them. I wrote French Overture such that everyone plays the opening section and the fast fugue in the middle, but at the end the fugue works together with the opening's double dotted section, so I divide the orchestra - half of them go back and play the opening and the other half play the fugue again. They liked that so much that they asked if I could add other movements to create a Suite. I added a Minuet, Aria and a Gigue, with the resultant work called Sinfonia Antiqua. I'm also flying down to Boston to hear a Pennsylvania choir premiere a setting of Psalm 23, and then, of course, in May there will be the Youth Orchestra Festival Premiere.

H.F. *The question students always ask is "How does a composer work?" Do you start with melody or words or an idea or how?*

J.B. For me personally, I like to have a title, especially if it's an abstract work. In this day and age with music being performed from such broad historical periods, I find that if you can use a title that might help convey an image to the audience. Also I spend a lot of time reading poetry and searching for the right titles.

Every composer has a different modus operandi when it comes to getting notes down on paper. For me I love to do a little improvisation and preliminary sketching. I tend to think harmonically. At some point, when I feel the piece starting to take shape, I usually write an ending and then I focus my attention on trying to get my ideas to move successfully toward this ending. Pacing is very important. Is the music going somewhere, moving away from a point of climax, or simply remaining stationary for the moment. Sometimes the last thing I write is the opening of the piece. It invariably happens that I throw my original ending out and write a better conclusion. I now realize that after a certain time I simply have to go through that stage of writing a better ending. Composition, like anything creative, rarely follows a straight path - just because you work at it a long time doesn't mean you're going to get a lot of good material, whereas some days you can work at it for a very short time and get really inspired notes on the page. I've come to the realization that mental space is probably the most important thing. A clear head and a good mind and you really can get down to the task at hand a lot faster. I think it's one of the reasons I'm constantly learning new music and figuring out how other composers are working. It's a sort of sideways approach to the direction I want to take. I'm also fortunate to have a cottage just an hour north of Kingston (on a lake with no telephone) that has a separate composing hut off in the trees - the notes always seem to flow.

... For me I love the music of Chopin. It just feels so right when you play it on the piano. I've been playing that music all my life, and I'm lucky enough to teach a course on Chopin's solo piano music every two years at Queen's. In general, though, it is inspirational just sifting through the works of other composers just so you can see how the language develops and what ideas they're using repeatedly. They aren't constantly inventing new language, but they're working the same material to a point of perfection. That is clearly the case with Chopin.

H.F. *Do you have any comments you would like to add for aspiring young composers?*

J.B. One last thing in terms of advice, and that is - especially in the teenage years - the time you spend with your instrument reaps incredible dividends later on. This

sounds like one of those bits of obvious truth that mature adults love giving to the young, but it's true. I was fortunate in that I worked hard enough to get my Associate when I was 18 and when I went to the University of Toronto, I had my mechanics all together and I could actually just work on repertoire. Now 20 years later when I go back and look at the pieces that I learned, they're back in my fingers in no time. These pieces are such wonderful old friends. I actually wish I had learned even more repertoire when I was younger so that I would have even more friends to call on.

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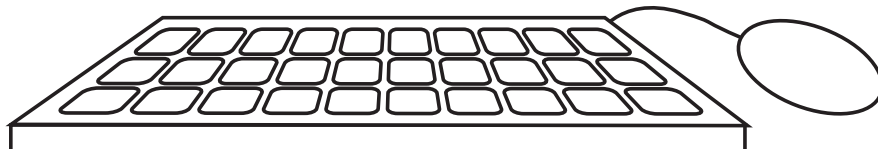
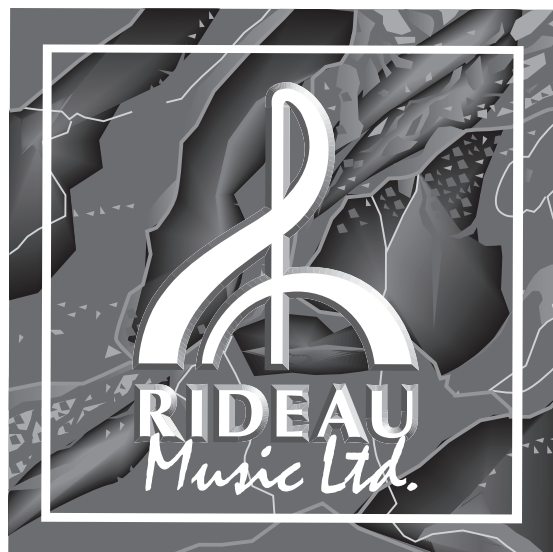
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THE FOLLOWING IS THE CONCLUSION OF A PRESENTATION ENTITLED 'THE GREAT COMPOSERS AS TEACHERS' GIVEN BY DR. J.A. DAWSON, AT THE NATIONAL CFMTA CONVENTION IN KELOWNA, JULY 5TH, 2001

The 20th century can boast of some great teachers. Foremost among them was Nadia Boulanger, who was adored by her pupils, and who left her mark on two or three generations of French, American, Canadian, English and other European composers. She was not so well-known as a composer, but she must have been a pretty good player, since she was able to give the first performance of Aaron Copland's Organ Concerto with the Boston Symphony Orchestra.

Then there was Arnold Schoenberg, whose pupils revered him as some kind of god - a great composer and an equally great teacher. He wrote text books on harmony and counterpoint which are still of use today, and he left his mark on his two most famous pupils, Alban Berg and Anton Webern, both of whom became apostles of and propagandists for the Schoenbergian system.

And we must not forget Hindemith - a great composer, a great performer, and also a great teacher whose textbooks on harmony and counterpoint are still in print and still in use. Howard Boatwright, one of his American pupils, has left us a vivid account of Hindemith's teaching at Yale in the 1940's (*Music Quarterly*, July 1964). Hindemith once told the class that Aaron Copland had once complained to him about the low morale of his (Hindemith's) composition students. Copland said that Boulanger always made a student feel that his piece of the moment was the most important composition in the world, and set him on fire to finish it, whereas Hindemith's teaching seemed to produce nothing but long faces.

And this raises the question of what the proper function of a teacher is.

Should a teacher create his pupils in his own image, as these three undoubtedly did? You can recognize Boulanger's pupils Aaron Copland, Virgil Thomson, Walter Piston. They all show the powerful imprint of her influence. Hindemith's pupils all seem to show signs of the Hindemithian style. You can hear echoes of Hindemith even in a popular hit like 'Man of La Mancha', whose composer was a pupil of Hindemith. And all of Schoenberg's pupils, as far as I know, wrote in their master's 12-note serial style.

Is this what a teacher should be doing?

Style was no problem in Bach's day. There was only one style. In those days, all composers shared a common language. All that a teacher had to do was to help his pupils to use that language correctly and fluently. But in the 21st century no such common language exists, and a teacher bears a heavy responsibility as he guides his pupils through the bewildering choice of styles available to a composer.

Should a teacher encourage his or her pupils, as Nadia Boulanger did? Or should he discourage them, as Hindemith did?

Should we 'inspire' our pupils, or should we limit instruction to technical matters of orchestration, balance, fugal techniques, and so on?

Well, of course we should be inspiring them. But how, exactly, does one 'inspire' another person? Should we be speaking to them of lofty ideals, the eternal verities, the spiritual meaning of art? I suppose we should, but somehow I am a little dubious myself. Long-winded monologues on lofty ideals, the eternal verities and the spiritual meaning of art are great fun for the person who delivers them, but they

are inclined to be boring for the person on the receiving end. I think that lofty ideals are best absorbed unconsciously from the personality of the teacher rather than being put into words.

Did you know that all of you, whether you realize it or not, are role models? Had you ever considered that?

I hadn't, until, right at the end of my career, in the year that I retired, Allyson's mother said to me, "You know, Dr. Dawson, you have become a role model for Allyson." I was a little taken aback at this. A role model for a teen-aged girl? That was certainly the last thing in the world that I had ever thought of.

To you, the teacher, each pupil is just one of dozens who scurry in and out of your studio every week. But to the pupil, that lesson is a big event - perhaps one of the big events of the week. Everything you say or do is significant. Everything - your facial expression, gestures, opinions, even the most trivial comments - will be stored up in that pupil's mind. And years later, a pupil will surprise you by saying "I've never forgotten what you said about..." and you will have a hard time remembering exactly what you did say on that occasion.

As I said earlier on, we soon forget most of the things our teacher has tried to teach us, but we remember for the rest of our lives all sorts of things which he or she did not try to teach us.


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CREATIVE KEYBOARD SKILLS – HOW CAN IT BE TAUGHT?

BY GAYLE MACAULAY DUNSMOOR
AUTHOR OF THE KEYBOARD
ACCOMPANIMENT COURSE

In order to teach any subject effectively, a teacher needs to recognize that a skill is needed and be motivated to teach it. Although many teachers are aware that the subject of Creative Keyboard Skills is needed and should be taught on an equal basis with sight-reading, technique, interpretation, etc., many have questions on how to approach the subject.

For the majority of students, the best approach is to offer them a firm foundation – ideally during the formative and best hearing years. To do this, one needs to appreciate that it is melodies that provide the vehicle for teaching Creative Keyboard Skills. This means it is essential to acquire a good collection of bare melodies, from varied sources. (Libraries, recordings, publications internet, students, teachers, etc.) By categorizing these melodies into their musical styles, number of chords and their keys, they can be readily available to review and assign to students – maybe 2 or 3 melodies/songs per lesson. This does not need to take more than 4 to 6 minutes of lesson time.

Although the main elements for Creative Keyboard Skills are recognizing harmonic changes and quickly providing an appropriate chord, there are other skills required. In order to provide an accompaniment in a style/rhythm that suits the melody, students need to be comfortable with a wide variety of accompaniment patterns, rhythmic/musical styles, fills, embellishments, endings, etc. - in all keys and without written music! These are the components of a foundation for Creative Keyboard Skills. How creatively these 'tools at hand' are used, will depend on the student.

Drum Roll!!

In the beginning, the accompaniment for R.H. melodies can be one note. This note is generally the root, 3rd or 5th of the chord played with the L.H. However, later when full chords are introduced, it is strongly recommended

that students begin with RH chords under a RH melody. As well as allowing for greater versatility later, it is easier to visualize the chord – especially when the root of the chord is played with the L.H. Some exceptions to introducing RH chords first, could be children with very small hands, or adults with limited technical skills.

It might be advisable at an elementary level, to allow the students to explore some of the basic styles and patterns with easier keys and with simply chords I and V(7). This can give confidence. (If one chord does not sound right, there is a 100% chance the other one will work!) Some of the basic patterns could be chords in the solid, separated or broken forms, or accompaniments alternating the root and 5th of the chord. The broken form lends itself to a waltz style, while the alternating root and 5th is ideal for marches. Because of its challenging rhythm, the Latin American style might be best introduced while working with only 2 chords. Even though rhythm can be imitated, it can sometimes take continual exposure to music from other countries before students can sense the music's rhythmic subtleties. Other examples of this could include the Flamenco music of Spain, Calypso rhythms of the Caribbean or the 'ambling-along' cowboy songs of the western United States and Canada.

Since it is impossible to expect that all styles are going to appeal to everyone, students could be encouraged to collect melodies that lend themselves to styles and accompaniments that they especially like. Students might find added enjoyment with these melodies in a binder. It could be named 'My Own Arrangements'! Another suggestion is to have students find melodies that are part of their heritage – or simply songs learned as a child. Just writing out these melodies can give ear training and a solid preparation for theory. Working out these accompaniments can be another exercise in keyboard skill training.

As the student progresses, more chords, embellishments and accompaniment patterns that are progressively more challenging, can be

introduced. Chords could be in an arpeggio form and some of the embellishments could include sus 4ths, chromatic drops, augmented 5th (V+5), rippled chords and passing notes. To measure progress, review melodies switched to keys other than the one in which they were originally played, could be assigned. This can facilitate the understanding of the relationship between the keys (especially if the notation is the Roman numeral system.) Changing keys can be a powerful tool, as not only does it add interest, but it reinforces the understanding of chords and the progressions - as opposed to memorizing the accompaniment. Another possibility is to have students add verses to songs. In this way, each verse could be performed, either in another key, or with a different accompaniment pattern that they have learned or created. Group lessons can be an excellent opportunity for performing these melodies and accompaniments – and for hearing others.

There are many ways to teach Creative Keyboard Skills. These have been ideas that I have found effective. Hopefully, these ideas will be helpful for you and Creative Keyboard Skills will become a recognized, integral part of our formative piano training system. Ultimately, it is you the teachers, who will decide if this is to happen.

Resources: Good melodies from any source
Internet – several websites
Introduction to Keyboard
Harmony & Transposition –
Stephen Fielder
The Keyboard
Accompaniment Course –
Gayle MacAulay Dunsmoor
Keyboard Accompaniment
Dial – Ron Green

Gayle Dunsmoor, A.R.C.T., is a Registered Music Teacher living in Surrey, B.C. She is a member of the British Columbia Registered Music Teachers' Association.
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MURRAY ADASKIN: CONVOCATION ADDRESS, BROCK UNIVERSITY, OCT.21,2000

“President and Acting Chancellor Atkinson, Faculty, Graduands, Parents and Friends of Brock University.

It is a great and unexpected honour for me to be here at Brock University today and to receive this degree. I thank you with a feeling of tremendous gratitude.

Some of you will remember Mae West and her quick-witted ways. She once said, “too much of a good thing is wonderful”. That is exactly how I feel today receiving my sixth honorary degree. It is too much but wonderful. It is also a happy moment for me because it gives me another opportunity to do what I have loved for so many years as a teacher, another chance to speak to talented young people. I say speak to, not lecture because I would merely like to pass on a few things said to me that have influenced and have perhaps guided me my entire lifetime. You may already have experienced that a single thought or idea can have a great effect on the direction you take.

In the late 1940s I studied in California with the French composer, Darius Milhaud. We had the daily assignment of composing at least a few bars of music. As you know, we don't always get assignments done. One day a young woman was asked to present her work, but she was unprepared. Perhaps a bit chagrined she reached in the back pocket of her jeans and pulled out a piece of paper and meekly said to Milhaud, “it is just an idea”. With that Milhaud turned to the class saying, “Did she say just an idea? I wish I had an idea.” This comment set the stage for

several lectures. I feel certain that young woman survived but I would like to pass on to you that it is best to do your homework, hone your knowledge and never let an idea escape you. It is through this that you will find your genius.

After my final class with Milhaud he told me that from this time on I must learn by writing and not through further study. This was my commencement and possibly like you, I was nervous about setting out on my own. It was difficult at times. For instance, I would be in the middle of a composition and could find no way to proceed. I disciplined myself not to continue until the problem at hand was resolved. I would look at, what you might call the playing field where I was stuck and say to myself, “I have to kick the ball from where it lies.” However, the trick was to locate that ball so that I could move on. I had yet another way of helping myself out of a predicament. I would say to myself, if it were possible to ask Milhaud, Beethoven, Mozart or Copland they would each have several solutions and all I needed was one! This process always encouraged me to come up with my own idea knowing there are so many possibilities available.

Simply put; trust yourself and what you have learned. You can find solutions based on your knowledge and your own inner direction.

Yes, I say this with great confidence. I know full well there are times my work has been questioned. While studying with Milhaud I received a devastating telegram from Winnipeg signed by an unknown man named Graham. It read, “First

performance of your work (Suite for Orchestra) received with revulsion. Have you seen a psychiatrist?” Milhaud sensed I was troubled and when he read the telegram he put his hand on my shoulder saying, “Congratulations”. I looked surprised and asked, “What ever for?” He replied, “This shows Canadians are reacting to your music”.

In closing, I would like to add one more thought. I, like you or your parents, are in Canada because our parents or grandparents were immigrants. My parents left Russia during difficult times. Life in Canada was not always easy for them but their appreciation of their freedom and opportunity was overwhelming.

They marveled that in Canada their children were not excluded from an education. As we four brothers grew up, our parents reminded us that we must do something for Canada, that we must give something in return for the advantages that had been given us. It is my hope that I have done my best to do this.

I pass this idea on to you. Whatever direction your lives take, honor your parents, your university and our beloved Canada. Things may not always be easy but you have had the advantage of preparation for your days ahead. I have no doubt you will find solutions and direction. What an advantage you have had and how privileged you are.

May your lives become full of magic, exciting and fulfilling. I wish the best of luck to each and every one of you.”

The winner of the Mystery Music contest for 2000 was

Williette Neijmeijer of Saskatoon, SK.

She received a prize of intermediate teaching material provided by The Frederick Harris Music Co. Ltd.

CFMTA NATIONAL PIANO COMPETITION RESULTS

The competition was held from July 4-6 as part of the National CFMTA convention held in Kelowna.

Awards provided by the Canadian Federation of Music Teachers' Associations

First Place: Jacynthe Riverin (Quebec) \$3,000.00

JACYNTHE RIVERIN began to study the piano at the age of six in Rouyn - Noranda, Quebec. She took part in the Canadian Music competition from an early age, regularly reaching the national finals. She has also won prizes at the Festival de Musique Classique de Montreal, the Journées de la Musique Française and the competition held by the Orchestre Symphonique de Trois-Rivieres. Jacynthe earned a higher education diploma at the Conservatoire de Musique du Quebec a Montreal as a student of Raoul Sosa, and was recognized as an outstanding student particularly at her final recital, where she was the candidate who obtained the highest mark. She recently obtained her masters degree from Université Laval, Quebec, as a student of Francis Dube.

Second Place: Stephen Runge (British Columbia) \$2,000.00

STEPHEN RUNGE has recently completed a Bachelor of Music degree with a major in Piano Performance at the University of Victoria where he is a student of Dr. Robin Wood. Stephen has been a consistent prize-winner in local and

provincial competitions since an early age and has been awarded first prizes in the Lyell Gustin Memorial Piano Competition and the Florence Bowes Piano Competition as well as the City of Victoria Silver Medallion for the most outstanding pianist of the Greater Victoria Performing Arts Festival. In January, 2000 he appeared with the Regina Symphony Orchestra performing the Canadian premiere of Lowell Liebermann's Piano Concerto No.2. In addition to his performances with orchestra and solo recital, Stephen is frequently heard as a chamber musician and art song collaborator. In the fall Stephen plans to begin working toward a Master of Music degree at l'Université de Montreal studying with Marc Durand.

Third Place: Kati Gleiser (Ontario) \$1,000.00 - provided by the Canadian Association of Piano Technicians

KATI GLEISER started playing the piano at age four, and began lessons shortly after. She was composing at eight and winning scholarships at ten. In 1997 she was awarded ORMTA's "student with the most potential." She participated at CMC's national finals in Toronto, Ontario and has appeared as soloist with the London Community Orchestra, the Clarion Symphony and the Georgian Bay Symphony. She will be performing Beethoven's 4th Piano Concerto with the London Community Orchestra. Kati is presently a full-time piano performance major at the University of Western Ontario under the tutelage of Gwen Beamish. This summer she studied with Cecille Ousset in France. When not at the piano, Kati pursues an active interest in visual arts, exploring painting, leather work, stone carving and sewing.

Fourth Place: Michelle Marie Santiago (Alberta) \$1,000.00 provided by CFMTA.

MICHELLE MARIE SANTIAGO has an ARCT Diploma (Performer) and is in the 2nd year of a Bachelor of Music program at the University of Alberta. She participated in the Eastman School of Music Piano Festival and Aspen Music School in the Esther Honens International Competition, Master Class, and Promenade Concert AMC Honour Concert with the University Symphonic Wind Orchestra and the U. of Alberta Concert Choir. In 2000-2001 she received numerous awards: University of Alberta Universiade '83 Excellence in fine Arts Scholarship, Faculty of Arts Achievement Award, Faculty of Arts Dean's Honour List, Jason Lang Scholarship, Beryl Barns Memorial Undergraduate Award, Bessie Brooks Winspear Scholarship and Peace River Pioneer Memorial Scholarship. She has an interest in dance, theatre, film acting, speech and debate and has received awards in Community Service and Youth Leadership.

Dorothy Buckley Award- \$ 500.00 - to Stephen Runge, British Columbia for the best performance of the Commissioned Canadian work

Marek Jablonski Award -\$500.00- to Jacynthe Riverin- Quebec- for the best performance of a Chopin Composition presented by Patricia Frehlich

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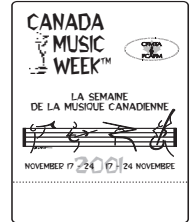
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Jean Ethridge of British Columbia was the winner of the Music Quiz contest. She received a Contemporary Canadian Piano Music CD provided by Studea Musica, on which was recorded one of her compositions.

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All her life Sarah has had an enormous passion and talent for art. She grew up in a house full of her great uncle Sam Borenstein's paintings and was greatly influenced by this. She was self-taught most of her life until 1994 when she began taking formal art lessons. Sarah is currently studying painting at the University of Calgary and will graduate in 2002 with a Bachelor of Fine Arts. She is interested in exploring abstract realism, a style of art she feels was overlooked.

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FROM THE PROVINCES

BRITISH COLUMBIA

CINDY TAYLOR

Beautiful British Columbia is alive with the sounds of Canadian Music. All over the Province RMT Branches were celebrating with Concerts, Music Writing Competitions, Masterclasses, and Workshops. The East Kootenay Region had three different concerts in three separate communities. In the beautiful Okanagan the Penticton Branch presented a workshop and Recital performed by four of their own composers – Jean Ethridge, Ernst Schneider, Anita Perry, and Dale Reubarts. These composers even brought along their own students to share in the performance of their works.

The Lower Mainland area, Abbotsford, had a concert of Canadian works with short biographies of the composers presented to the audience and Richmond branch presented three different recitals of Canadian works. The Sunshine Coast celebrated with a lecture and performance of Canadian works presented by Anne Schau. Anne shared of her personal acquaintance with composers Murray Schafer, Robert Fleming, and Nicholas Murphy. Vancouver Island is alive with the sound of Canadian Music also from the north island to the south. The North Island had a masterclass and concert with a special performance of Jean Coulthard's "Image Astrale" performed by clinician/ pianist John Trotter.

The Mid - Island branch celebrated with a Piano Recital and the Joan Gosselin Music Writing Competition while the Victoria branch was busy at a breakfast meeting with guest speaker Christopher Butterfield followed by a music writing competition and recital. The B.C.R.M.T.A. is eager and actively continuing to promote Canadian music in the communities of our Province.

Our composition entrants received wonderful critiques from this year's MWC Adjudicator. Allan Gordon Bell of Calgary studied each piece carefully, pointed out its strong features, and gave advice for the composer's consideration.

Some edited excerpts from Mr. Bell's comments follow:

"You have chosen to reorchestrate your main theme, using doublings and octave displacements, with each return so that it has a slightly different character each time.

"You have given the piece a strong overall design with your introductory phrase, a first statement of the sequence, a second statement, and a conclusion.

". . . find a balance between unity and variety. Lead the listener in certain directions but introduce a few surprises in order to maintain interest.

"When musical material works well in one key, it will work well in other available keys. Imagine the effect if you changed keys for another statement. Your form would become more energetic because the ear would actually yearn for the return of the first key.

". . . analyze some sonatas by the great masters to understand how to use tonal relationships to build a larger form.

"Setting words to music is no easy task. You need to make sure that you give the singer good vowels to sing out on. English is full of ungrateful vowel sounds (e.g. when, its) . . .

". . . make sure that you place the accent in the right place so the meaning of the words is not obscured and the musical weight falls on the important ideas.

"Although all composers gain technique by following the models of those who have come before, they must learn to speak with a distinctive voice. For your next composition, ask yourself questions like, 'What is so

beautiful (terrifying, mysterious, infuriating) that I have to respond to it in a musical way?' Then begin."

ALBERTA

JACQUELINE TOUCHIE

Alberta's young composers from the seven branches have been busy once again. We had vibrant competition with 10 compositions from 9 composers submitted for 2001!

One FIRST place winner from each category was sent to the CFMTA National Level.

In **Edmonton**, Canada Music Week festivities began with "A Prelude to Canada Music Week" on Saturday, November 18th at Oliver Music. Thirteen students representing six teachers performed. Canada Music Week saw nine ARMTA members and their students visit eleven schools in the Edmonton area. In our **School Outreach Program**, teachers and their recitals were warmly received and greatly appreciated in the community schools. Forty-two pairs of tickets to the children's dress rehearsal of *Così fan Tutte* were donated by the Edmonton Opera to our First Prize Essay Winners. Edmonton Opera has agreed to be one of our sponsors for next year's Canada Music Week Essay Competition.

Edmonton Contemporary Showcase was very successful with clinicians Lorna Paterson, Michele Milenkovic and Diane New. Both students and teachers were delighted with featured composer, Lorna Paterson and her music. The Gala Concert this year was certainly one of the best ever. Next year's featured composer (2001) will be Ruth Watson-Henderson.

Our **Calgary** branch celebrated Contemporary Showcase Nov. 10/11, 2000. There were 156 entries in total representing 41 different studios.

Entries were for strings, piano, voice, guitar, and one composition. The Gala Awards Concert was on Nov. 17th. Approximately \$2,200 in scholarships and awards were presented to 52 participants. The Vivace Quartet gave a benefit recital for Contemporary Showcase for scholarship funds - featuring all contemporary music. Calgary branch again participated in "Music in Schools", with students performing in three schools this year.

In Fort McMurray, fifteen teachers' students participated in the **Fort McMurray Creative Music Writing Competition**. There were 45 entries in categories ranging from '8 & under' to 'adults' with cash prizes totaling \$1,000! A concert was held at Keyano College at the end of the week in conjunction with an awards ceremonies for high achieving exam students. This is the twelfth year of operation for this combined competition/concert/ceremonies whose performances continue to display a mix of repertoire from Classical to Contemporary. Lethbridge ARMTA Branch also held a combined recital/awards ceremony. This Canada Music Week recital was well attended and featured at the end of November. A first-ever Practice-a-Thon the week before raised money

(over \$1,300!) for some of the prizes awarded to the students who obtained top exam marks. The idea for a Practice-a-Thon came from our **Lloydminster** branch which continues to run a similar Canada Music Week Recital in conjunction with an awards presentation. **Red Deer ARMTA** also celebrated Canada Music Week with a combined scholarship/Canadian composer recital. Funds were raised, through private donations, for students obtaining the highest mark in exams that year for piano, theory, and voice. Thirty students performed at this recital which was followed by a lovely reception. **Medicine Hat** also celebrates Canada Music Week similarly to Red Deer, Lethbridge, and Lloydminster.

THANK YOU to all CREATIVE MUSIC WRITING COMPETITION participating TEACHERS; **Doreen Laing** and **Christine Rogers** of Lethbridge; **Linda Kundert-Stoll** and **Lynda Nugent** of Calgary; **Theresa Hryciw** of Edmonton; **Nathene Arthur** and **Anna Domanska** of Fort McMurray; **Annette Bradley** of Blackfalds; and **Shawn Sunderland** of Lloydminster.

Class '1-A' 11 and under
HAYLEY LITT - FIRST PLACE
Title: "Whimsical Journey"

TEACHER: Lynda Nugent from Calgary
CAMILLE ROGERS - HONORABLE MENTION Title: "Noah's Ark Suite"

TEACHER: Christine Rogers from Lethbridge.

Class '1-B' 15 years and under
HEATHER STEACY - FIRST PLACE Title: "Song for Spencer"

TEACHER: Doreen Laing from Lethbridge

Class '1-C' 19 years and under
BONNIE ARTHUR - FIRST PLACE Title: "To Truly Live"

TEACHER: Nathene Arthur from Ft. McMurray

Class '1-D' OPEN
AARON HRYCIW - FIRST PLACE Title: "The City in the Sea"

TEACHER: Theresa Hryciw from Edmonton

GLEN KNORR - HONOURABLE MENTION for "Nocturne"

TEACHER: Anna Domanska from Ft. McMurray

Our adjudicator was once again Helve Sastok, who wrote encouraging, upbeat, lengthy and helpful comments for each composition. We are blessed here in Alberta to have composers nurturing each other at all levels. Be

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SASKATCHEWAN

HEATHER BLAKLEY

The seven branches of the SRMTA enthusiastically support Canada Music Week in several ways each year.

The new East Central Branch hosted a student recital of Canadian music at St. Peters Abbey in Muenster with 46 students performing and representing 6 different communities. We commend the efforts of this fledgling branch and the obvious support they have rallied in their communities.

The Lloydminster Branch hosted a creative music writing workshop with Marilyn King. The 20 participants had a 3 hour "hands on" composing session using a variety of techniques and tools as presented. A student recital in the evening had 18 participants.

The Swift Current Branch once again combined a recital of Christmas and Canadian music working in collaboration with the local "Festival of Trees." Two half hour sessions of Canadian music and Christmas carols ended with a carol sing along. All funds raised went towards the local women's shelter.

Singers, pianists, a violinist and teachers in duet played a varied program. The setting and mood were delightful. West Central Branch hosted an all Canadian recital in Plenty, Sask. with 22 performers and an audience of 70. The recital featured piano, vocal, violin and piano duets by Canadian composers.

Prince Albert Branch hosted a recital at Calvary United Church of pianists and vocalists with 25 participants and an audience of about 60. Regina Branch held their first annual Contemporary Showcase with 56 participants in voice and piano. This is a nationally based festival for Canadian Music and was very successful. The voice adjudicator was Robert Ursan of Regina and Heather Blakley of Saskatoon was the piano adjudicator. It is a non-competitive festival and the support materials and syllabi are a great source for Canadian Music.

Saskatoon Branch held their annual Canadian student recital in Mayfair United Church. There were 22 performers and an audience of 60. The recital was mostly piano solos with one vocalist. O Canada was sung at the beginning of the program and Canadian compositions were well-marked in the program.

Battlefords Branch hosted a public recital of piano and vocal music with guest artists the Battlefords Junior Strings Ensemble. There were 31 participants and an audience of 90-100!

Yorkton Branch sponsored a music writing competition within their own branch to encourage their youngsters to compose. A student recital was held in conjunction with the local

Festival of Trees.

Weyburn teachers organized a group CMW recital with 29 performers and a very enthusiastic audience of about 100. They hope to run this event again next year.

In the melody writing competition there were a total of 11 entries. Five in the 11 and under, four in the 15 and under, one in the 19 and under and one in the open categories. Dr. David Kaplan of Saskatoon was the adjudicator.

Winners were:

11 and under: **Brittany Mooney:** Afternoon at a Peasants Market (teacher- Sarah Konecsni)

Honorable Mention: **Victoria Nguyen:** Journey to the Stars (teacher- Verna Olfert)

Anthony Stoffel: the Great War (teacher- Sarah Konecsni)

15 and Under: **Nicole Exner:** the Matador (teacher- Thelma Gillis)

Honorable Mention: **Kristina Barclay:** Summer Stonn (teacher - Peggy L 'Hoir)

19 and Under: **Nicole Stenerson:** Winter Spell (teacher - Bill Moore)

Open: Honorable Mention: **Heather Haaland:** A Baby's Blessing (teacher - Donna Thomson)

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being brought to the community at large. Keep up the good work and promotion of our national heritage as evidenced in our musical culture!

MANITOBA

ALISON KING
CMW CO-ORDINATOR MRMTA

The Honourable Diane McGifford, Minister of Culture proclaimed November 19-26, 2000 Canada Music Week. Media outlets throughout the province were contacted to promote CMW. Both the Winnipeg and Brandon branches held recitals celebrating Canadian music. Winnipeg branch held its Canada Music Week recital on Sunday, November 19, 2000 at 2:30 p.m. in St. Georges Crescentwood Church while Brandon branch celebrated a week later on November 26, 2000 at 3:00 p.m. in St Matthews Anglican Cathedral.

There were five entries in this year's Music Writing Competition. Holly Harris adjudicated this year's entries and selected three winners: Keelan Cumming for "Perplexing Labyrinth"(Class B), Heidi Ugrin for "Space" (Class C), and Joanne Smith for "Gentle Rain" (Class D).

Dr. Kenneth Nichols has graciously consented to adjudicate next year's

Music Writing Competition. Congratulations to all who participated in the competition and organized the recitals, making this year's celebration truly a successful one!

ONTARIO

HEATHER LALIBERTE

Canada Music Week, November 19-26, 2000, a special week for Canadian Teachers and Canadian Students, featuring music of Canadian Composers was celebrated throughout the branches of ORMTA in various ways.

HANOVER/WALKERTON BRANCH hosted the 16th annual one-day North Wellington Camerata Music Festival at Palmerston United Church. Guest Canadian Composer, Sharon Johnston, from Goderich gave a presentation in which she spoke about what components make a good composition, using examples from the student compositions she had evaluated for the festival to illustrate her point. She, along with fellow ORMTA members Debra Wanless, Sharon Johnston, Sharon Whaling, Caroline Renaud and Gert Weber adjudicated the classes that featured the music of Sharon Johnston and David Duke. The students were able to watch the video sent by David

Duke discussing his compositions and educational background and then sent their comments to him. Certificates and awards were presented to students who achieved high marks on their exams during the past year. A new and inspiring element of the festival was a poster contest, each one featured a Canadian Composer and included a unique biography of the chosen composer.

KINGSTON BRANCH held its 18th annual Canada Music Week Recital featuring students of member teachers performing Canadian works. The recital was televised by the local community television station and is to be shown several times during the year. Brief biographies of the composers were given between performances. A special feature this year was the premiere performances of two works by Kingston composers: *Clowning Around* by Beverly Porter and *Where Leaps the Sainte Marie*, a song by Martha Duncan. Teachers participating this year were Martha Duncan, Hugheen Ferguson, Susan Gibbon, Nadia Izbitskaya, Mary James, Penny Kingsbury, Audrey Marshall, Janet McDonald, Beverly Porter, Lu-Lien Quirk and Evelyn Wong.

KITCHENER-WATERLOO presented a very exciting Millennium Concert to celebrate Canada Music

INTERNATIONAL WORKSHOPS		
<p>WORLD CLASS FACULTY</p> <p>Jean Barr Tony Caramia Ronda Cole Robert Culver Rodney Eichenberger Gerald Fischbach Karin Greenhead Fernando Laires Donald McInnes Eduard Melkus François Rabbath Marvin Rabin Sandra Stauffer Nelita True Phyllis Young</p> 	<p>Brisbane <i>Australia!</i> Capital of Queensland</p>  <p>2 - 15 July, 2001</p> <p>Dept. CMT, 187 Aqua View Drive, Cedarburg, WI 53012 USA Tel: 262-377-7062; fax: 262-377-7096; e-mail: thintz@execpc.com Check our Website: www.internationalworkshops.org!</p>	<p>WORKSHOPS IN</p> <p>General Music Piano Pedagogy Choral Conducting Orchestral Conducting Strings</p> <p>ALSO</p> <p>Suzuki Violin Training Academic Credit Available International Festival of Concerts Sunshine Coast, Vineyards, Rainforest, Koalas!</p> 

Week, 2000. “6 Pianos, 24 Hands”, held at First Baptist Church, Waterloo, was a series of three concerts featuring 180 piano students from across Waterloo Region. The program was comprised of duets played simultaneously on six pianos. Local composers Boyd McDonald and Joanne Bender were commissioned to create works especially for this event. The biggest concert that the Kitchen-Waterloo ORMTA branch has ever organized, it featured students of 27 of their 35 teachers, with radio, television and newspaper coverage. For the first time, Canada Council funded one of their composers in creating and publishing his duet entitled *Bachilennium*.

NIAGARA FALLS branch members organized and successfully ran Niagara Region Contemporary Showcase 2000, held at Knox Presbyterian Church in St. Catharines. The 105 participants of this non-competitive festival represented 14 studios with 63 piano solos, 4 piano duet teams and 34 vocal solos. Adjudicators were Marc Widner for piano and Gwelynn Little for voice. The well attended Gala Awards Concert featured performances by the 37 scholarship recipients. Pianist, Jessica Prickett, student of Linda Bruch was recommended for the ACNMP Scholarship and was invited to perform at the Toronto Gala Concert.

NORTH BAY BRANCH celebrated with an Honour Recital on Saturday, November 18th at the North Bay Public Library. Nineteen awards were given to students receiving high marks in theoretical and practical exams. On Friday, November 24, Contemporary Showcase 2000 was held at the Brava Music Studios, with Canadian Composer, Mary Gardiner as adjudicator. Teachers submitting students were Beth Chartrand, June de Sousa, Lee Houghton, Nancy Hughes, Lynda Kennedy, Sharon Lanouette, Marlene Little, Ginny McNally and Susan Nicholson. Eight classes were held, featuring Canadian music. Mary Gardiner was most

encouraging when speaking to the students, putting emphasis on the use of their imagination. They especially enjoyed their conversations with her at snack time.

OTTAWA BRANCH held a student recital on Sunday, November 19th at Orleans United Church. Twenty-nine students, ranging in age from eight to eighteen presented an interesting and varied program that celebrated the works of twenty-one Canadian Composers. Specially featured were compositions by Anita Schlarb, a member of Ottawa Branch, and by Violet Archer who was a member of Ottawa branch for several years. The recital concluded with student Ryan Day performing his own composition, *Starlight-Theme and Variations*. Family members, students and friends enjoyed a reception at the conclusion of the program. Branch members contributing to the success of the recital were Suzanne Lowther-Bowman, Shirley Efford, Irene Janzen, Elaine Kruse, Carole Marsal, Marcia Phillips, Joan Vincent and Helen Sinclair.

PETERBOROUGH BRANCH held two events in celebration of Canada Music Week. One hundred students participated in the “Music in the Mall” fund-raiser, an event to promote music and ORMTA in the community. Held in Portage Place Mall, shoppers, parents and passers-by were entertained by young musicians performing on piano, flute, piccolo, recorder and voice. All funds raised through sponsors collected by the students and donations from the audience are to be used for music scholarships. The annual ORMTA Awards Recital was held Sunday, November 26 at Mark Street United Church with twenty-nine students performing. Awards, given to students who obtained the highest mark in their examinations, were won by Alexa Ferguson – Gr.1 piano, Stephanie Kelly – Gr.2 piano, Anna Bleszinski (silver medallist) – Gr.2 recorder, Sarah St. Pierre – Gr.3 piano, Caitlin Caughlin – Gr.4 piano, Emily St. Pierre – Gr.5 piano, Emily

Prebble – Gr.6 piano, Nathan Jackson – Gr.7 piano, and tied for Gr.8 piano, Katherine Ryan, Jake Paleczny and Natasha Stann. A special award was given to Ryssa Moffat for her achievement in the CFMTA Canada Music Week Composition Contest.

STRATFORD BRANCH hosted a recital of their members’ students that featured a predominance of Canadian compositions on Nov. 19th at St. Andrew’s Church. Participating teachers included Marj Bowyer, Bonnie Heath, Beverly Neeb, and Brenda Trowsdale-Barr. In their Tuesday Nov. 28th edition, the Beacon Herald wrote up the recital which featured the music of Canadian composers: Boris Berlin, Stephen Chatman, Renée Christopher, Jean Coulthard, Anne Crosby, Larysa Kuzmenko, Anita Leblanc-Domachevsky, Margaret Parsons, and George Thurgood.

THUNDER BAY BRANCH celebrated Canada Music Week by gathering in the common room of Dolores Dickey’s apartment on Nov. 12th to enjoy lunch while looking at Canada Music Week posters and to judge the original compositions and book cover entries. The winning book cover was used as the cover of the Young Composers of Thunder Bay booklet. The compositions were compiled into a booklet that included the list of poster participants, book cover entries and a letter of greeting from the local President Susan Kelly. On Nov. 13th, the posters were taken to the Thunder Bay Art Gallery where they were displayed and the winners chosen according to age, musical and artistic abilities and Canadian content. Each poster was mounted by the Gallery and displayed through Canada Music Week.

Special thanks are given to Beth Cruickshank/Laura Gray, Hugheen Ferguson, Lorrie Tennant/Arlene Larsen, Fran Saxby, Beth Chartrand, Helen Sinclair, Suzanne Paleczny, Beverly Neeb, and Norma Mighton for their reports, pictures and newspaper articles. Ted Ellis, President of Welland Branch, ably compiled these articles for display at

the 2000 ORMTA Annual Meeting and the Awards Luncheon. My heartfelt thanks are given to Ted for helping me in this way.

RAPPORT DE LA SEMAINE DE LA MUSIQUE CANADIENNE 2000

CHRISTIANE CLAUDE

Encore cette année nous avons célébré la Semaine de la musique canadienne en organisant une série de 6 récitals. Le compositeur André Lamarche a choisi les meilleures interprétations pour un concert gala qui s'est tenu au collège Régina Assumpta, 1750, rue Sauriol, le samedi 25 novembre 2000 à 19h00.

Le compositeur Clermont Pépiin, dont plusieurs oeuvres ont été interprétées, est venu encourager nos jeunes. La compositrice Nicole Rodrigue a remis des récompenses aux participants, grâce à la générosité du Centre de musique canadienne.

Chaque année, un montant recueilli pour la "Bourse Rose Goldblatt", créée en mémoire de cette dernière, est octroyé en prix aux élèves choisis pour le récital gala de la Semaine de la musique canadienne. La pianiste, pédagogue et conférencière Laure Fink, amie de longue date de la regrettée Rose Goldblatt a distribué les bourses. Le concert gala fut un grand succès. Les musiciens et compositeurs présents ainsi que le public ont été très impressionnés par la qualité de ce récital. Une réception organisée par le Conseil provincial de l'APMQ (Monik Grenier, présidente), a suivi.

Nous en avons profité pour présenter notre disque compact. Il s'agit d'un disque double qui a été enregistré à la Chapelle historique du bon pasteur, par l'APMQ en collaboration avec le Centre de musique canadienne. Vingt-cinq (25) jeunes pianistes âgés de 6 à 18 ans (élèves des professeurs de l'APMQ) y interprètent des oeuvres de

compositeurs canadiens (Archer, Bartley, Brott, Coulombe Saint-Marcoux, Dela, E. Gramatté, Gagnon, Gellman, Gougeon, Héту, Lafrenière, Lû Nik, Marsden, Poole, Morawetz, Pépin, Southam, Wuensch). Ce disque double est un outil indispensable pour tous les professeurs de musique et leurs élèves. On peut se le procurer au CMC, à la Coop Vincent d'Indy ou en communiquant avec un des membres du conseil.

QUEBEC

Once again this year, we celebrated Canada Music Week with a series of 6 recitals. The composer André Lamarche chose the best performances for a gala concert which was held at the Collège Régina Assumpta, 1750 Sauriol St., on Saturday, November 25, 2000, at 7:30 p.m.

The composer Clermont Pépin, of whom many works were performed, came to encourage our young musicians. The composer Nicole Rodrigue distributed rewards to the participants thanks to the generosity of the Canadian Music Centre.

Each year, an amount collected for the "Rose Goldblatt Bursaries," created in memory of our longtime member, is distributed to the students chosen to perform at the gala concert. Laure Fink, pianist, pedagogue and close friend of Mrs. Goldblatt distributed these prizes. The gala concert was a great success; musicians and composers who attended were impressed by the quality of the performances. The evening concluded with a reception organized by the Provincial Council (Monik Grenier, President).

We took advantage of the event to promote the QMTA's compact disc. It is a double album recorded at the Chapelle du Bon Pasteur, produced in collaboration with the Canadian Music Centre. Twenty-five (25) young pianists aged 6 to 18 years perform works by Canadian composers (Archer, Bartley, Brott, Coulombe Saint-Marcoux, Dela, E. Gramatté, Gagnon, Gellman, Gougeon, Héту, Lafrenière, Lû Nik, Marsden, Poole, Morawetz, Pépin,

Southam, Wuensch). This double album is an indispensable tool for all music teachers and their students. It is available at the CMC, the Coopérative Vincent d'Indy, or through the QMTA.

NEW BRUNSWICK

ANNE MARIE MURPHY

All branches of the NBRMTA celebrated Canada Music Week 2000. Our Music Writing Competition was a success. In 19 yrs and under, Hauke Hempel received 1st place. Hauke is from Sackville and studies with Margaret Ann Craig. In 15 yrs and under, Graham Spray received 1st place. Graham, a student of Gerald Hanson, is from Fredericton. And, in 11 yrs and under, Elise Sanderson received 1st place. Elise, a student of Tasha van der Linde, is from Saint John. We congratulate all participants in our competition.

Fredericton reported that the CMW recitals were well-attended. Concerts held at Tony's Music Box were a success again this year. In Saint John, the CMW Recital was a huge success featuring over 30 students from across the city. Performances were arranged from coast to coast. The recital began with a Canadian composer from BC and ended with a performance by Tiffany O'Donnell, a student of Rita Raymond, performing her own composition. Sackville and Moncton branches held successful student recitals during Canada Music Week as well.

NOVA SCOTIA

LORNA WANZEL

As I write this report, we are finally seeing Spring return to our Province. With spring comes many of our annual activities. We are presently planning our Annual convention which in our Province is held in June. This year it will be held on Saturday, June 23rd. Our main speaker will be Dr. Dennis Farrell, Professor at the Department of Music, Dalhousie University and composer. He will be presenting a workshop on different

ear training aspects. There will be a group discussion chaired by Professor Zonnevelt on the topic of "A Safe Technique". There will also be a student recital of award winners, including Jeremy Chaulk (piano) the Rose Bowl winner at our recent Halifax Kiwanis Music Festival, and also our provincial competitor at the CFMTA competition, and Denise Ro (cello) winner of the Strings Rose Bowl.

Our different chapters were very active this year. Marilyn Manzer, President of the Valley Chapter reported that they held three recitals, on February 18 at Denton Hall, Acadia University, April 8th at Wolfville Baptist Church, and April 21 at Denton Hall. Altogether about 130 of their students performed. They gave copies of the composition booklet that they had of their students' compositions to those students who submitted entries.

Once again they contributed a bursary for the top pianist at the Annapolis Valley Music Festival. At their meetings Barbara Hansen gave two interesting workshops on teaching technique to students. Maureen McLean gave them an

introduction to the "Keyboard Accompaniment Course". Rebekah Maxner introduced them to her "Taleteach Adventures" series that she has written for piano teachers. There is a teacher guidebook, children's storybook and workbooks. For more information check her web site: <http://www.glinx.com/~notekids/> They were busy at the time of writing this, preparing students and participating in the Annapolis Valley Music Festival which was held from April 23 to May 6.

Clair Rogers, President of the Cape Breton Chapter, organized a Canada Music Week Student Recital which was held at the Sydney River United Protestant Church on November 26. Each year they present a \$50 prize for the highest mark on the Royal Conservatory Exam (grade 6 or higher). This year's recipient was Nora Lorway who did a Grade 7 exam.

In celebration of Canada Music Week, Peter Fraser arranged for a display at the McConnell Memorial Library. A spring student recital was presented on April 8th at St. Andrew's United Church, Sydney. Many of their students participated in

the local Kiwanis Music Festival held from April 23rd-27th. The adjudicators were Penelope Mark and Owen Stephens. Chapter awards of two \$75 prizes go annually to deserving students. One of these prizes is in memory of A.F. MacKinnon, a well known organist and music teacher in the Sydney area. They will close their teaching year with students' recitals in June.

From the Dartmouth Chapter Michal King reports that with the purchase of a new Yamaha piano their chapter is hopeful that they can have many more recitals, as they are able to spread their student recitals over a three day period (usually weekends) and can plan more interesting programmes. They also own a second smaller piano and hope now they can concentrate on duos and broadening their music capacity. The teachers are enthusiastic!

They have changed their meeting locale. They now meet the last Friday morning of every month in the Superstore Hospitality Room, which is free of charge, has no parking fees, and a grand piano close by for public use. They yearly support the Community Concert Series held in

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their city and now will establish a Dartmouth Piano 2000 Award to be given out in February at their local Kiwanis Music Festival.

In April they had a discussion on "Problems in Teaching" which was followed by a meeting in May with members bringing their favorite books that they found successful with older students 12 -15 years, the some times difficult years.

The Halifax Chapter is hosting the Convention this year and Heather Regan and her Executive have been busy putting it together. It will be held at the Maritime Conservatory of Performing Arts. They held three round table discussions dealing with different pedagogical topics. Ideas were shared by all present, ways of learning, variety and imagination, definition of "fun" in learning, expansion of repertoire, ways of teaching technique, sight reading and ear training, the importance of early exposure to music and its effect at all stages of life – obviously a wide gamut. Those present appreciated the re-enforcement of their own methods and ideas, as well as the new and useful suggestions. Teaching on a one-to-one basis can be an isolating experience, and those present appreciated the opportunity to discuss topics of common concern and interest. So much so, they had a follow up meeting, the theme being Canadian Music, which was most appropriate as it was held during Canada Music Week.

As was clearly demonstrated, there is a wealth of carefully crafted material of musical merit, useful for specific teaching purposes. This was exemplified on Saturday, November 18th at the Maritime Conservatory of Performing Arts when the annual CMW recital took place involving many pianists, a violinist, a singer and a guitarist. Included in the program were the winning compositions of the NSRMT "A" annual student Music Writing competition. Our thanks to Nancy Carr, who convened this recital. In addition, two video-taped student recitals were aired on Channel 10 on November 19th and 26th.

Rafael Alcolado is presently preparing for this year's T.V. taping to be aired during the next Canada Music Week.

On Saturday April 28th the Atlantic Young Artist competition was held in Halifax at the Sir James Dunn Theatre at the Dalhousie Arts Centre. There were 9 competitors from Newfoundland, New Brunswick and Nova Scotia. Marc Djokic (violin) from Halifax was the winner and will do the Atlantic Tour this fall. The judges were Shirley Sawatski, Executive Director of Atlantic Debut, Professor Stephen Both, Head of the Strings Department at Acadia University, and Mary McMurray, head of the Voice Department at the Maritime Conservatory of Performing Arts.

This year's NSRMTA Annual Scholarship Competition will be held at Dalhousie University on June 16th. There are four categories: Senior (grades 10-ARCT) age limit 21 years, \$300 award; Intermediate A (grades 8-9) age limit 18 years, \$150 award; Intermediate B (grades 5-7) age limit 16 years, \$150 award; and Junior (grade 1-4) age limit 12 years, \$75 award. Kiane Torbet will be the judge. Three different musical periods must be represented in each performance, Baroque, Classical, Romantic or Contemporary.

Our thanks and contratulations to BCRMTA on a job well done for the National CFMTA Convention and our warmest best wishes for a very successful teaching year ahead.

PRINCE EDWARD ISLAND

CONNIE O'BRIEN

To celebrate Canada Music Week, November 2000, the P.E.I. Registered Music Teachers held a Music Writing/Art Competition. Students submitted music compositions and art work (poster, paintings, sculptures). The art work was related to various Canadian compositions familiar to the students. At the Canada Music Week event held November 18th prizes were presented in the age group categories, the prize winning compositions were

performed and the art work was on display. Our thanks to the judges: composition – Stella ter Hart; art – Sandi Komst. In addition, there were two recitals at the Steel Recital Hall, U.P.E.I. with students performing pieces by Canadian composers. Participation in all Canada Music Week events was most encouraging.

NEWFOUNDLAND

ELLEN HUNT

Canada Music Week 2000 was a great success in Newfoundland. The celebration kicked off on Saturday, November 25 with a recital of students of the Newfoundland Registered Music Teachers' Association which took place at Memorial University School of Music in St. John's. Performers ranged in age from seven years of age to adult, and a wide variety of Canadian music, both piano and vocal, was showcased.

This year's Canada Music Week activities were coordinated by Ellen Hunt and Andrea Stowe, with assistance from Barbara Clarke. For only the second time, the recital highlighted the work of a feature composer, this year's chosen composer being Nancy Telfer. The recital was divided into two parts, the first presenting works by several different Canadian composers, and the second consisting of a collection of works by Nancy Telfer. What a wonderful way to learn about and salute the great composers of our country!

As has become customary, as part of the Canada Music Week festivities, the NRMTA joined forces with CBC Radio. A number of students of the NRMTA were featured on Music Craft, a programme hosted by Francesca Swann, on Sunday, November 26. The Canada Music Week coordinator was also able, through the Canada Music Centre, to contact Nancy Telfer, who gave an informative interview on the radio broadcast, in addition to listening to and commenting on the performances of her works by the students.

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MUSIC WRITING COMPETITION

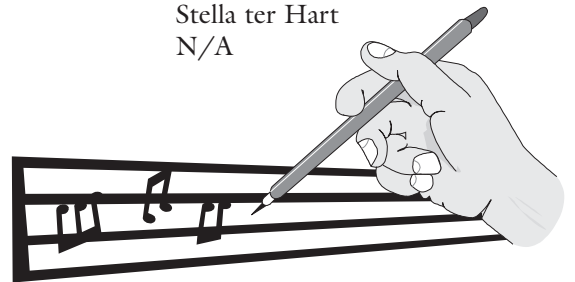
NATIONAL CLOSING DATE

The National deadline date for the Music Writing Competition will be June 1, 2001.
Judge for 2000 was Derek Stoll.

PROVINCIAL INFORMATION

	Closing Dates 2002	2001 Judges
BC	April 1, 2002	Gordon Bell
Alberta	April 2, 2002	Helve Sastok
Saskatchewan	April 1, 2002	David Kaplan
Manitoba	April 15, 2002	Dr. Ken Nichols
Ontario	April 1, 2002	Martha Hill Duncan
Quebec	April 15, 2002	no participants
Nova Scotia	April 1, 2002	Terry Hill
New Brunswick	April 15, 2002	Michael Capon
Prince Edward Island	November 1, 2001	Stella ter Hart
Newfoundland	May 1, 2002	N/A

2000 PROVINCIAL WINNERS



CLASS A1

Gwendolyn Lovsted.....ON
Tess Robart.....NB
David Henkelman.....BC
Brittany Mooney.....SK
Tanner Bryabt.....MN
Emily Cairns.....NS
Hayley Litt.....AB
Duncan Sturz.....PEI

CLASS A2

Alex Baker.....NS



CLASS B1

Danny McKellar.....ON
Brin Porter.....BC
Keelan Cumming.....MN
Heather Colleen Steacy.....AB
Nicole Exner.....SK
Aaron Beale.....NS
Anne LeMesurier.....NB
Allison M. Nicholes.....NFLD

CLASS C

Kyler Brouwer.....ON
Goldwyn Millar.....MN
Nicole Stenerson.....SK
Graham Spray.....NB
Jennifer Trites.....NS
Bonnie Arthur.....AB
Keith Baglole.....PEI
Julia Roebothan.....NFLD

CLASS D

Aaron Hryciw.....AB
Maryanne Rumancik.....MN
Peter Fraser MacDonald.....BC
Nancy Foster.....ON

ELECTRONIC MUSIC

Peter Fraser MacDonald.....BC
Ryan Day.....ON





CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

CANADA MUSIC WEEKTM - 2001

MUSIC WRITING COMPETITION REGULATIONS

1. A student may enter more than one composition and more than one class but only one prize will be awarded to any individual.
2. The contestant must be eligible in his chosen age group as of June 1, 2001.
3. Each entry is assumed to be the original work of the individual whose name appears on the entry form attached to the manuscript. Any infraction of this regulation could result in nullification of the offending entry.
4. First place winning compositions will not be returned to the contestant after judging.
5. All rights to his/her original work will be retained by the contestant, but winning compositions may be displayed or employed by the CFMTA for publicity purposes after consultation with and agreement of the contestant.
6. **Only first place provincial winning manuscripts at the Provincial level** may be forwarded by the Provincial Canada Music WeekTM Co-ordinator to the CFMTA office before June 1, 2001 in order to be included in Canada-wide judging.
7. The contestant must be a student of a current member of the Registered Music Teachers' Associations.
8. All manuscripts should be neat and legibly written in black ink, in regulation manuscript size: including all necessary details of dynamics, editing and tempo, with every 10th bar numbered. Manuscripts printed by computers are permitted. It is advisable to retain your original copy of your submitted work.
9. Only entries with name and address clearly printed in block letters will be accepted.
10. The judge's decision is final and no correspondence will be entered into after final judging.
11. Any entrant who moves after June 1st, 2001 must advise the CFMTA Secretary-Treasurer of their change of address, including postal code.
12. The winner's cheque must be cashed within thirty days of receipt of same.
13. An entry fee of \$10.00 must accompany each composition submitted for Canada-wide judging.
14. Prizes will not be awarded if the adjudicator feels the standard has not been achieved.



CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

CANADA MUSIC WEEK™ - 2001
MUSIC WRITING COMPETITION

ENTRY FORM

NAME: _____ BIRTHDATE: ____/____/____

ADDRESS: _____ TEACHER _____

_____ ADDRESS _____

APPLICANT'S TEL.# _____ TEACHER'S TEL # _____

APPLICANT'S PARENTS INITIALS _____ BRANCH: _____

CLASS ENTERED:	"A"	11 YEARS 7 & UNDER	Class 1 _____
			Class 2 _____
	"B"	15 YEARS & UNDER	Class 1 _____
			Class 2 _____
	"C"	19 YEARS & UNDER	Class 1 _____
	"D"	OPEN	Class 1 _____

TITLE OF COMPOSITION _____

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

SIGNATURE: COMPETITOR: _____

PARENT/GUARDIAN: _____

MUSIC TEACHER: _____

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

COMPOSITION AT THE PROVINCIAL LEVEL MUST BE IN THE HANDS OF YOUR **PROVINCIAL CMW CO-ORDINATOR** (see listing in the front of this publication) AT THE PROVINCIAL CLOSING DATE AND INCLUDING THE PROVINCIAL FEE. BRITISH COLUMBIA AND ONTARIO ENTRANTS PLEASE OBTAIN YOUR PROVINCIAL ENTRY FORM FROM YOUR CMW CO-ORDINATORS. ALL OTHER PROVINCES USE THIS 2000 ENTRY FORM AT THE PROVINCIAL LEVEL. THE PROVINCIAL WINNING COMPOSITION **MUST BE RECEIVED BY CANADA MUSIC WEEK COORDINATOR, RON SPADAFORE, BOX 635, TIMMINS, ON P4N 7G2 NOT LATER THAN JUNE 1, 2002.**

CLASS A1

Gwendolyn Lovsted
Toronto ON



Gwendolyn Lovsted, 10, is a grade 6 student at Huron Public School in Toronto. She is currently working on her grade 8 piano and grade 2 Rudiments with her teacher Maria Case. Gwendolyn also enjoys singing in several choirs, and playing the flute and recorder. She likes to compose at the piano, and has written pieces in a variety of styles. Other interests include swimming, gymnastics, wilderness canoeing, reading and crafts.

CLASS B1

Danny McKellar
Waterloo ON



Joe-Bob's Show

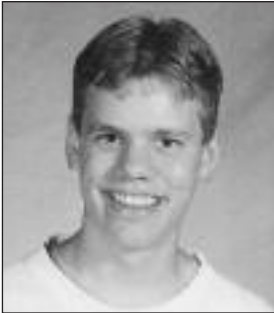


Danny McKellar is 14 years old and lives in Waterloo, Ontario. He began playing the piano at age 7. He has written orchestral, chamber and solo works, as well as pieces for jazz band and wind ensemble. Currently, Danny is studying piano with Boyd McDonald and composition with Steve Lehmann. Danny enjoys performing in musicals, and accompanying choirs. Other hobbies include solving math and computer related problems, and biking.

CLASS C1

Kyler Brouwer

Sarnia ON



Easy Street Rag



Born on Friday, August the 13th, 1982 in Sarnia, Ontario, Kyler started studying with the Music for Young Children program at the age of five. Soon after, he began private piano lessons and more recently has been taking theory from Connie Kennedy.

Kyler began composing at the age of 15 when he received a computer notation program for Christmas. Since then he has enjoyed writing in many different styles for many combinations of instruments. His piece entitled "Easy Street Rag" was inspired by his interest in ragtime music.

Over the years Kyler has been involved with many organized sports, including hockey, baseball, soccer, curling and golf. Most recently he has taken to badminton and tennis. Upon entering SCITS high school he chose to learn the trumpet and has been playing it ever since. Kyler enjoys participating in the Concert and Jazz bands at school and has been fortunate to hear a few of his works played by these bands under the direction of Ms. Tessa Cation.

Kyler has received numerous awards and honours including first place for the last three years in the original piano composition class at the Lambton County Music Festival. He also won first place in the inaugural year of the original instrumental composition category at the festival. This year he was awarded first place through the ORMTA, Sarnia Branch for his mark in Grade 4 Harmony.

In the fall of this year Kyler is enrolled in a Music program at the University of Western Ontario. There he will continue to pursue theory and composition and hopes to write for many years to come.

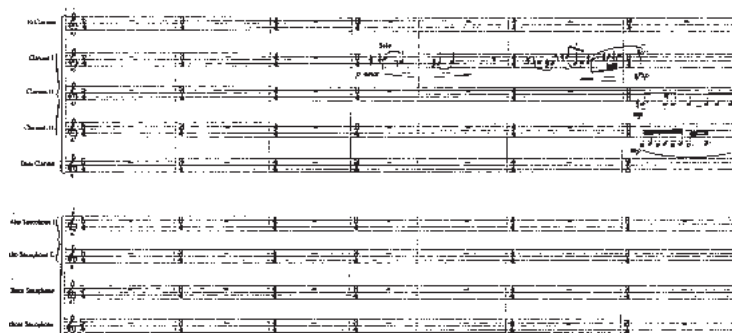
CLASS D1

Aaron Hryciw

Vancouver BC



The City in the Sea



Aaron is currently in his fourth year of studies in Engineering Physics at the University of Alberta. Apart from composing, he enjoys playing violin and bassoon, and dancing as a member of the Cheremosh Ukrainian Dance Company. "The City in the Sea" is his second major work for wind ensemble.

CLASS D1

Peter Fraser MacDonald
Vancouver BC



Pie Jesu

Peter Fraser MacDonald is currently an active, guitarist, arranger, and music educator in the Vancouver area. He received his Bachelor of Music from Capilano College, in jazz guitar performance and his Masters from Western Washington University. He has performed extensively throughout Canada and the United States both as a freelance musician and as the leader of his jazz ensemble "Cubism". Peter is also the author of several guitar method books. Peter's musical influences include: Olivier Messiaen, Charles Mingus and the folk music of Adalusia arid Bali. Currently, Peter is writing a requiem mass and a chamber opera "Siddhartha" based on the life of the Buddha.

Concertino Publications

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for Harmony V

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by
Barbara Mackin



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- Steve Grundy

Other publications by Barbara Mackin

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Harmony: a Practical Approach Part II (for Harmony IV)

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Rudiments: a Foundation in Music Part II
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Students can perform one piece of their own choice for marks - it doesn't have to be on the syllabus lists, and no prior approval is necessary. It can be pop music, something from a musical or movie, even a composition or improvisation.

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Requirements for each grade include at least one piece by a Canadian composer. Our new "Canadian Composers Series" of CD recordings helps bring this music to life - and many of our examiners are published composers.

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A great way to build confidence in front of an audience. You'll be given helpful written comments and a certificate of standing for performing your repertoire - and no grade is given. A great way to prepare for a later exam session or a university audition.

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A DAY WITH THE ADASKINS

On Sunday, July 15, Victoria Piano Summer School teachers and students were treated to a delightful visit from Murray Adaskin, now 95, and his wife Dorothea Larsen Adaskin.



Left to right: Dorothea and Murray Adaskin, Susan de Burgh, Catherine Lewis, Lorna Paterson, Arne Sahlen (back) at the Victoria Piano Summer School, July 15, 2001

Ten student pianists played Canadian works in a special Adaskin Tribute Concert. Included in the program were the Adaskin Sonata, played by Patricia Au of Victoria, and his "Rondalee", presented by Deborah Grimmert of Vancouver.

Murray chatted and joked with the students afterward, visited with the teachers and audience members, and posed for many group photographs. "In fifty years these pictures will be EXTREMELY valuable - at least four dollars each!" he exclaimed.

We are pleased and honoured to announce that Murray Adaskin and Dorothea Larsen Adaskin are the new Honorary Patrons of Victoria Piano Summer School.

Violet Archer, piano, vocal & wind,
 Carol Anderson, kid's songs,
 Murray Adaskin, violin,
 ALLAN BELL, piano, strings
 Dean Blair, kid's songs, piano
 Jean Coulthard, songs, piano
 Patrick Cuddy, songs
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GATEWAY THEATRE'S PACIFIC PIANO COMPETITION

For the past seven years the Gateway Theatre's Pacific Piano Competition has aimed at promoting musical excellence and increasing performance opportunities for talented pianists in British Columbia. In response to many requests, both on this continent and abroad, we have removed the geographical limitation from the 8th Pacific Piano Competition and would welcome applicants from outside of BC.

The Competition is open to students who are diploma/degree performance level and above in their music studies and 15 to 28 years of age as of January 1, 2002. Only 40 applications will be accepted; early registration is recommended. The deadline for registration is November 30, 2001. The Competition will take place from February 20 to 23, 2002 at the Gateway Theatre, Richmond, BC. The first prize winner of the Competition will be presented in a special recital at the Gateway Theatre and will receive a cash prize of \$2000.

The judges for the 8th Competition will be Canadian pianists Francine Kay, Ronald Turini, and Jacques Després. The support of this event by the Richmond Branch of the RMT over the years has been most appreciated. Many teachers have assisted in ticket sales and the Executive has aided us in the application for grant money and sponsorship of events within the Competition. For further details regarding the Competition rounds, rules, prizes, and the Competition history, we invite you to visit our web-site at

<http://www.gatewaytheatre.com/concertpiano.html>.

We can also be reached directly at:

Dorothy Lau 1-604-270-6500

Trudy Morse 1-604-241-8834

Project Managers

Submitted by Trudy Morse

1-604-241-8834

tise@telus.net

- (1) We have followed the further accomplishments of all of our past winners with pride. The winner of our 1st Competition, Ian Parker, was a recent winner of the CBC Competition. Another first place winner, Ryo Yanagitani, was the recipient of the "Artist of Special Promise" award at the recent 3rd Esther Honens Piano Competition.
- (2) The following distinguished musicians have graciously served as jury members during our past seven Competitions: James Barbagallo (1st Competition); Wu Han (2nd); Janina Fialkowska (3rd); Marc-André Hamelin (4th); Angela Cheng and Clyde Mitchell (5th); Stephane Lemelin and Gwen Beamish (6th); and Bernadene Blaha, Ronald Turini, and Janet Scott-Hoyt (7th).
- (3) For those contestants who require to be billeted, we will be responsible for finding suitable lodging and a place to practise.



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COMPOSING COMPETITIONS



These events are open to composers everywhere. A brief review of each competition follows. PLEASE MAKE DIRECT CONTACT to receive the specific criteria before submitting any entries.

As we learn of more events, they will be listed in future CFMTA newsletters. If you know of other competitions or learning opportunities for composers, please send the information to:
Arne Sahlen, BC CMW Co-ordinator, 135 Thompson Street, Kimberley BC V1A 1T9
Ph/fax 250-427-2159, e-mail cmw@cyberlink.bc.ca

OKANAGAN MUSIC FESTIVAL FOR COMPOSERS

Classes: Computer-Electronic, Acoustic

Anyone except professional composers may enter - no geographic limits Entry deadline: May 1 (subject to change)

Awards: bursaries from the Josephine Ramsay Trust and the Jean Coulthard scholarship fund.

“The focus of the festival . . . is the opportunity it provides for beginning and established composers to meet, share ideas, and have their works performed. The regular young composer’s club meetings have introduced members to that experience,

and supported an unusual amount of creative effort.”

Students who are able are invited to attend a day of workshops in May with the adjudicator. Selected entrants perform their works in an Honours Concert.

Contact: The Secretary, OMFC, 14150 Hwy 97, Oyama, B.C., V4V 2J9
e-mail: swiss_village@bc.sympatico.ca
phone: 250-548-3516

JEAN COULTHARD COMPOSING COMPETITION,

in conjunction with Composers’ Day at the annual Victoria Piano Summer School in Victoria BC.

Entry deadline: April 15

Anyone except professional composers may enter - four age divisions

Awards: Gift certificates to a music store and paid commissions to compose piano works for première at a future Composers’ Day

Sponsored in part by the Murray Adaskin Fund for Young Composers

Contact: c/o 135 Thompson Street, Kimberley BC V1A 1T9

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David Gordon Duke, Linda Niamath and Robert Rogers, professor emeritus

COLLAGE FESTIVAL OF CANADIAN MUSIC FOR VOICE, STRINGS, PIANO

November 19 – 24, 2001

Keep the soundscape alive with Collage

Collage is a non-competitive music festival of solely Canadian works featuring budding piano, voice and string performers. Collage creates a supportive, workshop-style environment for students and teachers to explore the music of our time. Any Canadian work, published or unpublished is welcome - students may even perform their own works. Collage, under the distinguished patronage of the Honourable Garde B. Gardom, Lieutenant-Governor of British Columbia, has been keeping the soundscape alive since 1996.

Collage is delighted to announce that, due to generous support by *Scotiastrust*, the *Kitsilano Chamber of Commerce* and an anonymous donor; there will three specially commissioned works featured in this year’s event. Works by *Jon Washburn*, award-winning director of the Vancouver Chamber Choir, *Frederick Schipizky* the VSO’s own bass player-composer extraordinaire and *Stephen Chatman*, a Vancouver favourite, will be premiered. Collage enables participants and the public to meet living composers at the *Celebration Concert* at 4:00 pm, Saturday, November 24, 2001. *David Gordon Duke, Linda Niamath, Michael Conway Baker, Murray Adaskin, Rodney Sharman* and other composers have shown support by attending to meet their public and sign autographs.

Collage invites all music educators and contemporary music aficionados to participate by entering students, attending the Celebration Concert or volunteering on-site.

Deadline for applications: Monday, October 15th

all events held at
Dunbar Heights United Church
West 24th Ave. at Collingwood
Vancouver, BC

INFO & APPLICATIONS:
Tara Wohlberg, Festival Director
collage@canmusic.org
Tel: 604-732-1105
Fax: 604-732-9799

ACNMP / CONTEMPORARY SHOWCASE

CONTEMPORARY SHOWCASE SYLLABUS (1001-1005) will be launched officially at the Toronto Showcase Concert, December 2. Special guests will be corporate sponsors, syllabus composers, funding supporters and dignitaries. Syllabus 2000 will still be valid for this year's Showcase festivals. **Contemporary Showcase** is the major project of Alliance for Canadian New Music Projects (ACNMP) and is a unique festival of contemporary Canadian music held annually in centres across Canada. The new syllabus will be available in French and will be on the website www.acnmp.ca as soon as funding permits; a 'hard' copy is available from ACNW (address below). The syllabus is free with a \$40 membership that includes the newsletter *Contempo* and discount admission to Showcase events. Two thirds of your membership fee goes to the Contemporary Showcase centre of your choice. Exciting Showcase contacts were made at the CFMTA Convention in Kelowna! And thanks to the Canadian Music Centre (CMC), Colin Miles, B.C. Region, and John Reid, Prairie Region, who invited centre co-ordinators and interested persons for lunch and to hear about Contemporary Showcase. As a result there will be **new centres** this fall in **Victoria, B.C., Quispamsis, NB and St. John's, NF.**

CALGARY is gearing up for another large Showcase festival this year under Co-ordinator **Pam Connolly.**

CHARLOTTETOWN - Contemporary Showcase will again be in historic downtown venues. Co-ordinator **Jacqueline Sorensen** contacted Atlantic Canadian composers for solo piano works that were juried and submitted for the new Contemporary Showcase syllabus and are to be published by Pine Grove Music, PEI. Jacqueline is PEI Atlantic Region CMC Representative, and active in their project of a Canada Music Week Concert in cities

in Atlantic Canada. Charlottetown will hold their concert in conjunction with Contemporary Showcase. Jacqueline is also to present a lecture recital on Canadian piano repertoire to the RCCO centre in PEI in September.

EDMONTON is busy preparing for their Contemporary Showcase festival - it was a large one in 2000 - Co-ordinator is **Elsie Hepburn.**

GRANDE PRAIRIE - watch for further information :from Co-ordinator Christine Donkin.

GRAND RIVER REGION is the expanded centre for Cambridge, Guelph and Kitchener. Co-ordinator **Owen Bloomfield** is enthusiastic about the Toronto Choral Workshop and eager to initiate this in the Grand River area.

LONDON - Co-ordinator Grace Yip replaces Susan Moore who is moving to Kingston and taking her interest in Contemporary Showcase with her.

MISSISSAUGA - Co-ordinator **Jill Kelman's** committee has booked Noel Ryan Auditorium for Showcase November 17 and 18 ; adjudicators will be Mary Gardiner for piano and Tanis Fast Vetter for voice.

NIAGARA REGION is very eager to have a Student Composer Workshop-? this depends on funding being in place. Co-ordinator is **Jacqueline Dingman.**

NORTH BAY is also interested in a Student Composer Workshop and Contemporary Showcase plans are under co-ordinator **Lynda Rehder Kennedy.**

REGINA - plans for their second Contemporary Showcase festival will be under new co-ordinator **Karen Klassen.** This releases Lore Ruschiensky for important new responsibilities.

TORONTO - Co-ordinator **Susan Hamblin Denis** reports a committee developed a Manual of Procedures this Spring for a Contemporary Showcase festival -

with calendar timing, duties and estimated hours, available to all centres. The Choral Workshop in May co-ordinated by Mary Legge was a great success. Four choirs adjudicated by Jennifer Moir, University of Western Ontario, had helpful workouts and tips and a Showcase scholarship was presented to the John Wanless Choir. The clinician, conductors, composers and guests joined ACNMP Directors for lunch and a panel discussion, led by guest composer Ruth Watson Henderson joined by composers Ann Southam, Mary Gardiner and John Govedas. The Student Composer Workshops 2001, were revamped to begin in September and contain an additional one-on-one session with clinicians Sasha Rappaport and Alice Ho who are returning as clinicians in celebration of our fifth year . For: further information, help kits, syllabus or membership, contact **ACNMP 20 St. Joseph Street, Toronto, ON M4Y 1J9 (416) 963-5937**
e mail: acnmptor@ica.net • website: www.acnmp.ca
Jean Collins

HISTORY OF CANADA
MUSIC WEEK

The original Canada Music WeekTM in 1960, coincided with the 25th anniversary of the founding of the Canadian Federation of Music Teachers' Association. This first celebration was so successful and the response so enthusiastic that in 1961 it was decided to make Canada Music WeekTM an annual event. The week is always celebrated in the third week of November, which includes November 22, the day honoring St. Cecilia, patron Saint of Music.

The aim is to promote music by Canadian composers and performers through all the forms of media and involving the entire Federation at every level. As is evidenced by the activities outlined in the reports

presented by the provincial coordinators the aim continues to be achieved and Canadian music is thriving!

NEWS RELEASE

Conservatory Canada is pleased to announce the release of the second CD recording in our Canadian Composers Series, entitled *The Piano Music of Heather Laliberte*. This recording features the piano music of Heather Laliberte,



performed by Mark Payne. Mr Payne has enjoyed a long-standing relationship with Conservatory Canada as both a teacher and examiner. The CD was recorded in our Lawson Recital Hall at the conservatory Canada campus in London. The first CD in the series features the piano music of Remi Bouchard, performed by Clark Bryan, another Conservatory Canada teacher and examiner, and also recorded in Lawson Recital Hall. Conservatory

Canada recently learned that *The Piano Music of Remi Bouchard* was nominated for a Prairie Music Award.

Both of these recording will be available in music stores across Canada in the coming weeks, distributed by our official publisher, Waterloo Music company Limited.

For more information on *The Canadian Composers Series*, or Conservatory Canada, please see our web site: www.conservatorycanada.ca or call us toll free at 1-800-461-5367



CONVENTION REPORT 2001: A MUSICAL ODDESSY

BY JACQUELINE SORENSON

Kelowna in July! I can't imagine a more picturesque setting for the CFMTA Convention this summer. If you weren't there, you truly missed an unforgettable experience of stimulating workshops, musical events, a taste of fresh Okanagan cherries, their award-winning wines, and a wonderful opportunity to meet old and new friends and colleagues. Congratulations to the Convention 2001 Committee for all their hard work and dedication to make this event a spectacular one.

The first session of the Convention, sponsored by Conservatory Canada introduced to us their new Principal, Neil Whyte, followed by a session by Gayle Dunsmore on her Keyboard Accompaniment Course. This presentation contained several practical tips and demonstrations of this step by step method of

exploring various accompaniment styles from many different cultures and nationalities, and further illustrated how this approach to keyboard accompaniment acts as excellent preparation for ear training and theory.

Dr. Heather McEachern's presentation on "The Psychology of Being a Teacher" highlighted on the

importance of having fun and being professional in our career choice, learning to adapt our teaching styles to motivate each individual student, maintaining the position of "expert" with the parents to help goal setting for the child, helping students establish routines and sometimes reward systems in their home environment, and handling performance anxiety.

YOUR NATIONAL EXECUTIVE



Left to right, back row: Jacqueline Sorenson, Heather Blakley, Christine McLearn, Joan Woodrow, Rosalyn Martin, Jean Grieve, Annette Poirier, Nancy Nowasad, Monik Grenier, Viktoriya Kasuto, Lore Ruschiensky, Kilby Hume, Verna Martens, Eleanor Lwiwski, Front row: Victoria Warwick, Barbara Clarke, Hugheen Ferguson, Marilyn King, Beryl Weibe, Helen Dahlstrom, Francis Balodis, Lorna Wansel, Caroline Britten

The Stress Management workshop “Tricks To Managing Stress” by Dr. John Carmichael contained many practical and useful tips and reminders for us all to manage stress by practising healthy living habits, seeking out supportive friends, avoiding negativity in our lives, maintaining a realistic self-concept and developing the skill of putting things into proper perspective.

“Computers in Your Studio” by Steve Martin was an excellent information session on scoring software, sequencing software, educational software and games useful for reviewing basics of music theory or ear training, accompaniment generation software to create accompaniments to aid in creative practising!

On Thursday, the first session of the day featured Francis Balodis with her publications “The Young Composers’ Notebook” sponsored by The Frederick Harris Music Company. This presentation emphasized how students of all ages can learn to compose, and how helpful composing is to analysing and understanding the music they play. The use of art to illustrate compositional techniques such as repetition, sequence, retrograde, rhythmic shift, inversion, fragmentation, etc was very helpful. Students should be introduced to composing as early as possible and be allowed to explore composing by either writing it down or simply playing by ear so there is no stifling of creativity. Tara Green’s music therapy workshop “The Magic of Music Therapy” was an insightful look at one of the newer career options in our music industry, overviewing the goals and benefits of music therapy, illustrations of various applications and methods of healing, and information on University programs in Music Therapy and the Canadian Association of Music Therapy.

Dr. Anthony Dawson’s entertaining and humorous history

lesson “The Great Composers as Teachers” garnered him a standing ovation. Dr. Dawon also left us pondering some very important questions such as how to analyze a student’s work without imposing our own beliefs too strictly thus allowing the student to find his own personality, and how to define our role as teachers and role models in the 21st century.

The pedagogy workshop on the Royal Conservatory of Music “Celebration Series: The Piano Odyssey” led by the three chief examiners, Aasta Levine, Janet Lopinski, and Marc Widner overviewed changes to the RCM curriculum, and sampled repertoire and studies from the new series, discussing their pedagogical principles.

Pianist Lila Gailing, who performed an evening concert as part of the Convention, also presented a talk entitled “Chopin Playing as seen through the First Ballade”.

One of the most enlightening sessions included Winnifred Wood Scott’s workshop entitled “Teaching our Students to be their own Teachers” which challenged each of us to go beyond being a “source of information” and turn our students into an active partner by giving them the tools to become independent learners.

The Panel Discussion “The Future of the Private Music Teacher in the 21st Century” consisted of panel members Dr. Anthony Dawson, Lila Gailing, Aasta Levine, Neil Whyte, Dr. Robin Wood, Winnifred ScottWood, and moderated by Helen Dalstrom, Honorary President of CFMTA. Many opinions were expressed by the panel such as the role that technology plays in music education today, the challenges of changing values in a more complex society, the importance for teachers to continue to learn and grow through

Professional Development Workshops, the need to involve students in more cooperative and collaborative experiences, the benefits of music education, and the importance of exposing your students to as many styles of music as possible, to name but a few.

In addition to many wonderful workshops, the CFMTA National Piano Competition was another highlight, displaying the wonderful talent representing studios of Registered Music Teachers across Canada. Congratulations to all the participants of this competition.

Also a highlight of the convention was the wonderful Trade Show Exhibits, receptions, opportunities for sightseeing, and the many door prizes.

As a member of CFMTA, I feel very privileged to have such a wonderful organization which promotes progressive ideas on teaching. What better vehicle for us teachers to continue to expand our musical education than attending the biennial national conventions! On that note, I look forward to seeing you all in St. John’s Newfoundland when you “Come to the Sea in July 2003.”

Until then, attend as many professional development workshops as you can and support your provincial RMT conventions - it is a sure method of rejuvenating ourselves and inspiring us to become better teachers!

Jacqueline Sorensen operates an independent teaching studio on Prince Edward Island. She is the President of the PEIRMTA, Vice-President of the PEI Music Festival Association, founder and coordinator of the Contemporary Showcase Charlottetown Centre, and is an active educator, administrator and adjudicator. She is also a partner in her business, Forte: Creative Events Management.

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS EXECUTIVE AND 66TH ANNUAL GENERAL MEETINGS

Grand Okanagan Resort and Conference Centre, Kelowna, BC ▶ July 3 and 6th, 2001

Summary of Business conducted at these meetings:

*BERYL WIEBE, CFMTA
SECRETARY/TREASURER*

President Marilyn King welcomed all members of the Council and The Delegates and Executive introduced each person on their right side. The Convenors of Canada Music Week™, Special Projects, National Young Artists were also introduced and in attendance at all meetings.

The agenda was accepted as mailed. The Minutes of the meeting in Edmonton, July, 2000 and the Reports of the President, Secretary/Treasurer and Finance Chairperson were accepted.

The minutes of the meetings held in July 2001 have been received by the Executive, the Delegates, the Provincial Presidents and Provincial Secretaries. All Directives and Motions are included in the Minutes.

Correspondence was read by Marilyn King and Beryl Wiebe. Reports were given by the Committee Chairs and Convenors. Discussion followed and Motions and Directives were approved.

Barbara Clarke, Finance Chair, presented the budget for 2001/02 for approval and acceptance by the Delegates and Executive.

Carol Shinkewski, Convenor for Convention 2001 – A Musical Odyssey, came to the meeting and welcomed all to the Convention and the draw was held for the order

of the pianists competing in the Piano Competition.

Hugheen Ferguson will assume the position of Archivist for CFMTA. The Convention file material will go to Newfoundland with Joan Woodrow. On our behalf, thanks were extended to Susan Wilson for all her work and participation as Newsletter Editor.

Hugheen Ferguson and Heather Blakley presented the Membership Criteria chart to the Council and a copy was mailed to the Provincial Registrars by the Secretary/Treasurer.

Advertising on the Website, Newsletter, use of Logo and availability of the mailing list was discussed.

All provinces should elect an 'alternate' Delegate to attend CFMTA meetings when the current First or Second Delegate is unable to attend. This name should be submitted to the Secretary/Treasurer with the names of the current First and Second Delegate.

A reminder that our official Travel Agent is Bill Andrews, of New Wave Travel, 1075 Bay Street, Toronto, ON M5S 2B1. Phone: 1-800-463-1512 ext. 224.

With regard to the Electronic Music Category in the CMW Music Writing Competition: This category is deferred for 2001/02 and guidelines for this category are to be reviewed and defined by an individual with expertise in this area.

The entry fees have been raised for the CMW Music Writing Competition: Category A = \$15.00; Category B = \$25.00; Categories C and D = \$35.00. Please note that prizes will not be awarded if the adjudicator feels the standard has not been achieved.

The revised RCM and Conservatory Canada accreditation for high school credits in each province is to be printed in the Winter edition of the CFMTA Newsletter.

Goals and Objectives – a progress report was given by Hugheen Ferguson and Victoria Warwick

THE PIANO

*I've heard it
Before,
And it sound beautiful.
I've played it
Before,
And it gave me a shiver.
Playing the piano is a talent
That is passed down
From generations.
When I sit down and play the piano
I hear whispers in my head.
They're telling me
What notes to play.
To put them all together
To create a song that's familiar
To me,
The one my mother sang to me
When I was a little baby.*

Alexander Tripp Age 11
Kingston, Ontario

with the Future Projections giving definite positive elements as well as necessary improvements for this year.

The Canadian Association of Piano Technicians was happy to donate the 3rd prize to our Piano Competition Awards at Convention 2001.

The planning and organizing of fundraising for our Association will be under the capable hands of Frances Balodis, Victoria Warwick and Hugheen Ferguson.

It has been brought to our attention that there is a need for

CFMTA to establish a protocol regarding abuse. Kilby Hume will gather information from the provinces of Quebec and East, Nancy Nowosad will gather information from Ontario and West. Together with Marilyn King, their findings will be researched and then a draft of a recommended policy and procedure protocol will be presented to Council in July 2002.

The Annual General Meeting was held July 6, 2001 after the 11:30am luncheon.

President Marilyn King welcomed all members present and

extended sincere appreciation for the honor and privilege of serving as CFMTA President. A special thank you was extended to her Executive colleagues.

Lore Ruschiensky had CMW and Diamond Jubilee products and supplies available for purchase at this meeting.

The Provincial Reports were read by the Provincial Delegates.

Dave Binder from Atkinson and Terry Insurance Brokers spoke briefly on the Insurance Plans and proposed Liability Insurance for the Executive of CFMTA.

The Auditor for 2001/2002 will be Steven Buchanan of Buchanan & Co., Chartered Accountants.

Another Executive meeting was held immediately following the Annual General Meeting.

The Adjudicators selected 4 competitors to move to the Final Round of the Piano Competition. This could be a 'tied' award or a 4th place award. If the 3rd place was a tie the award would be \$1000.00 each and if the 4th place was awarded the prize would be \$750.00.

The following positions were elected by acclamation:

Special Projects Coordinator:
Rosalyn Martin, Alberta

First Vice-President:
Victoria Warwick, Ontario

President:
Barbara Clarke, Newfoundland.

The dates of the next meeting are:

July 13, 2002 Executive and Delegates

July 14, Annual General Meeting followed by Executive and Delegates meeting.

These meetings will be held at the Best Western Hotel, Charlottetown, PEI.



MUSIC QUIZ

What local music festival did John Burge compete in as a child?

Who were Arnold Schoenberg's two most famous students?

Who did Murray Adaskin study with in California in the 1940's?

Who was the winner of the Dorothy Buckley Award in the CFMTA National Piano Competition?

Who is the new Canada Music Week co-ordinator for CFMTA?

What is the major project of the ANCMP?

Who is our new CFMTA President?

Prize for answering all of the question on this quiz correctly is a CD and Book set entitled

La Légende du Premier Lapin / The Legend of the First Rabbit

Music by Mary Gardiner performer by Robert Cram, flute, Julian Armour, cello, Elaine Keillor, piano, and narration by Jim Bradford and Sylvain Landry

Producer: Gilles Comeau, Ottawa

This prize is provided by Studea Musica

www.studeamusica.com

tel 613-869-0626

Submit your entries to:

Lore Ruschiensky, 94 Green Meadow Road, Regina, SK. S4V 0A8

Or email lore_rusch@accesscomm.ca



CFMTA MEMBERSHIP CRITERIA 2001

PREPARED BY: HUGHEEN FERGUSON
HEATHER BLAKLEY

1. Categories	Common Requirements	Exceptions	Comments
a) RMT Full Active	Diploma/Degree Transfer from other province Distinguished Reputation (AB, MB, ON, NB, NS)	Special approval by Board of Examiners Pedagogy required in BC, AB, SK, MB, ON	AB requires at least 6 students Some provinces have a residence requirement MB, ON and allows Board to accept/refuse membership MB will accept teacher who has prepared at least one student for a diploma exam with satisfactory results. SK requires 2 years' teaching after diploma/degree
b) Affiliate Permanent Affiliate Friend (Quebec)	Non-teaching (ON,NS, PEI) Grade 10 only (AB) Non-teaching		
c) Student auxiliary (BC) Interim Affiliate (AB) Pre-Diploma (SK, ON, NF, PEI) Provisional (NS) Interim (SK)	must be continuing studies toward a degree/diploma lacks teaching requirement	BC-sponsored by a branch full grade 10 (AB, SK, ON) grade 9 + 2 yrs' teaching (PEI) grade 8 only (NS) NF - must be studying at Assoc. level	SK/ON 2 yr. time limit to complete BC/ON - special exam is available through BCRMta and ORMTA to demonstrate performance, pedagogy or theory levels

2. Added requirements
1. Age limit (AB, NB,NS, NF, SK)
 2. Minimum Student load (AB)
 3. Residence 6 mos. (SK, NS, NB)

These should not be problems - they are easily dealt with.

3. Problem areas
- | | |
|--|---|
| Permanent Affiliate in AB
Student members
Associate in PEI
Provisional(PEI)
Associate in NF
Pedagogy not required in Quebec and the Maritimes | Grade 10 only PLUS 10 yrs' teaching (results?)
NS and PEI have grade 8 or 9 only
Grade 10 OR established teacher for 10 yrs.(results?)
established teacher - satisfactory results
not fulfilled RMT requirements-(results?) |
|--|---|
- Special approval by Board of Examiners possible in BC, AB, ON, MB, NS , NB, QC- clarify what is required (E.g. performing experience, professional musician, faculty member, successful teaching results, etc.)

- Possible solutions:
1. Be aware of terminology (affiliate, auxiliary etc.) If AB could find a different term than Affiliate it would help since this means non-teaching in other provinces.
 2. Encourage Quebec and the Maritime provinces to include pedagogy of some sort.
 3. Clarify what would be acceptable for other provinces to accept teachers with no degree or diploma e.g. Permanent Affiliate in AB, Associate in NF or PEI. e.g. teaching record of long standing with good results; acceptance of students into advanced programmes of study; student awards on a consistent basis, etc.

Strong recommendation: each province adopt the partial ARCT and/or AMus) Available through BCRMTA and ORMATA for performance, pedagogy and/or theory if these qualifications are not clearly met. In Ontario the student applies to the Conservatory with a letter stating which part of the exam is required and is followed up by a letter from the Registrar. It might also be possible to arrange this through examiners in each province with the blessing of the conservatories.

4. Establish that the Registrars must request the files of transfer members if they do not come with the request for a transfer.
5. Provisional in PEI - only implies working towards a diploma?

Strong recommendation: for provisional and/or pre-diploma members establish a definite time-limit for completion with provision for renewal on approval. Otherwise we have “permanent Pre-Diploma” members.

We don't want to discourage members or lose members, but we do want to maintain the standards held in most of the provinces. The more definite the guidelines are (with flexibility for individual cases) the easier it is to deal with problems. We can relax the regulations more easily than we can tighten them.



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YOUNG COMPOSER'S NOTEBOOK – A STUDENT'S GUIDE TO COMPOSING BY FRANCES BALODIS

REVIEWED BY MARILYN KING

The basic elements of composing are presented through the perspective of relativity to every-day life as it connects to Art and Music and then on to how these compare to patterns in music. The student/teacher are invited to participate in a “hands-on” learning experience.

Book I: After establishing an introduction to the main idea (motive) the basic elements of repetition, sequence and rhythm are presented.

Book II: Reinforces concepts presented in Book I and adds inversion, rhythmic shift and fragmentation.

Book III: Reviews concepts developed in Books I and II and then expands to introduce augmentation, diminution, question and answer, cryptic motive and tone row.

This series presents a gradually progressive, clearly defined process which could provide concrete building blocks to inspire a student composer.

RCM CELEBRATION SERIES: THE PIANO ODYSSEY REVIEW

REVIEWED BY JACQUELINE SORENSEN

Have you checked out the new Frederick Harris publications of the RCM Celebration Series: The Piano Odyssey? This attractive collection of graded repertoire and supplementary materials including Repertoire Albums, Studies, Student Workbooks, Compact discs, Syllabus, and the Handbook for Teachers is a must for every piano teacher's library.

The repertoire albums containing many old favourites from past publications are a welcome addition along with several fresh new pieces, particularly by Canadian composers. Divided into lists of various style periods, this collection outlines the evolution of music clearly for students as they travel through time in their musical journeys. Aided by the Workbooks, students have an opportunity to explore the characteristics of each genre and composer and answer questions designed to help them understand the technical, theoretical and musical considerations of each piece.

The Studies, each grade contained in a separate book, are much more in line with the concept of pieces written for the purpose of mastering a particular technical concept than perhaps the last series.

The high quality, professionally recorded compact discs contain all repertoire and studies for each grade which make them an invaluable resource for teachers and students alike. Also extremely useful is the Handbook for Teachers which contains several teaching tips, logical sequencing for introducing pieces, and an in-depth look at the pedagogical principles and goals for each grade. The Study Modules are designed to facilitate discussion between teacher and student by using the following categories: Exploring the Score, Practice Suggestions, and Creative Activities. These discussions will aid the student in developing a greater understanding of music from a variety of style periods that they will begin to identify independently in other repertoire.

In addition to being the official examination material for RCM Examinations, the Celebration Series: The Piano Odyssey is also the most comprehensive and resourceful collection for students from beginner to advanced levels available on the market today.

For a more in-depth look at this exciting new series, see your local music dealer for more information on

upcoming workshop sessions in your area sponsored by The Frederick Harris Music Company and RCM Examinations.

THE MUSIC TEACHER'S COMPANION - A PRACTICAL GUIDE (INTERNATIONAL EDITION)

REVIEWED BY LORE RUSCHIENSKY

This recent publication by the Associated Board of the Royal Schools of Music (ABRSM Publishing) by Paul Harris and Richard Crozier is a wonderful book for instrumental and singing teachers from the new to the well-established.

It was the authors' goal to provide a resource that would invigorate, broaden, and stimulate thought about all aspects of teaching in order that teachers can offer the best possible service to their students. By providing information, advice, and many pragmatic solutions to everyday teaching problems, they have achieved their goal. It discusses many ideas about the teaching of musical concepts, some of which are tried and true methods as well as exploring new approaches.

The ideas on teaching the important areas of rhythm, sight reading and aural skills are especially helpful and provide step by step teaching methods that can be used at many levels. They explore the elements necessary to master these areas and how to achieve them. The topic of practice is very well covered with interesting ideas about the various important aspects of practice and practice strategies.

Other interesting chapters include “Teaching Students with Special Requirements”, “Preparation and Performance”, “Examinations, Competitions and Festivals” as well as chapters dealing with post secondary music education and careers in music.

THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES FOR THE FISCAL YEAR ENDED MAY 31, 2001

2001	2000		
REVENUES			
Fees	\$ 57,878		\$ 50,718
Canada Music Week	3,769		3,532
Young Artists	9,520		7,054
Special Projects	4,180		3,821
Newsletter	6,563		2,154
Trust	46,976		29,854
Interest and other	<u>5,920</u>		<u>4,705</u>
	<u>134,806</u>		<u>101,838</u>
PROGRAM EXPENSES			
Canada Music Week	11,138		12,060
Young Artists	2,458		8,867
Special Projects	101		7,829
Newsletter	21,732		13,815
Trust	<u>43,415</u>		<u>29,974</u>
	<u>78,844</u>		<u>72,545</u>
GENERAL AND ADMINISTRATIVE EXPENSES			
Audit	2,588		2,588
Bonding and insurance	350		397
Office and general. including, telephone	4,399		3,405
Travel	19,795		21,572
Postage	474		544
Website	<u>360</u>		<u>693</u>
	<u>27,966</u>		<u>29,199</u>
HONORARIA			
Secretary/Treasurer	9,600		9,600
President	750		750
Finance Chairman	400		400
Canada Music Week™ Coordinator	1,000		1,000
Newsletter Editor	2,000		2,000
Young Artists Co-ordinator	225		225
Special Projects Co-ordinator	<u>225</u>		<u>225</u>
	<u>14,200</u>		<u>14,200</u>
OTHER EXPENSE			
1997 Convention deficit absorbed by CFMTA in 2000 .	<u> </u>		<u>4,383</u>
TOTAL EXPENDITURES	<u>121,011</u>		<u>120,327</u>
EXCESS OF REVENUE OVER EXPENDITURES	13,795		(18,489)
FUND BALANCE AT BEGINNING OF YEAR	<u>197,929</u>		<u>216,418</u>
FUND BALANCES AT END OF YEAR	<u>\$211,724</u>		<u>\$197,929</u>

This summary has been compiled using information extracted from the 2001 audited financial statements dated July 15, 2001. Readers are advised to refer to the audited financial statements for full disclosure of the Federations' net assets and results of operations.

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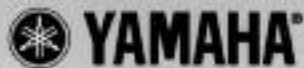
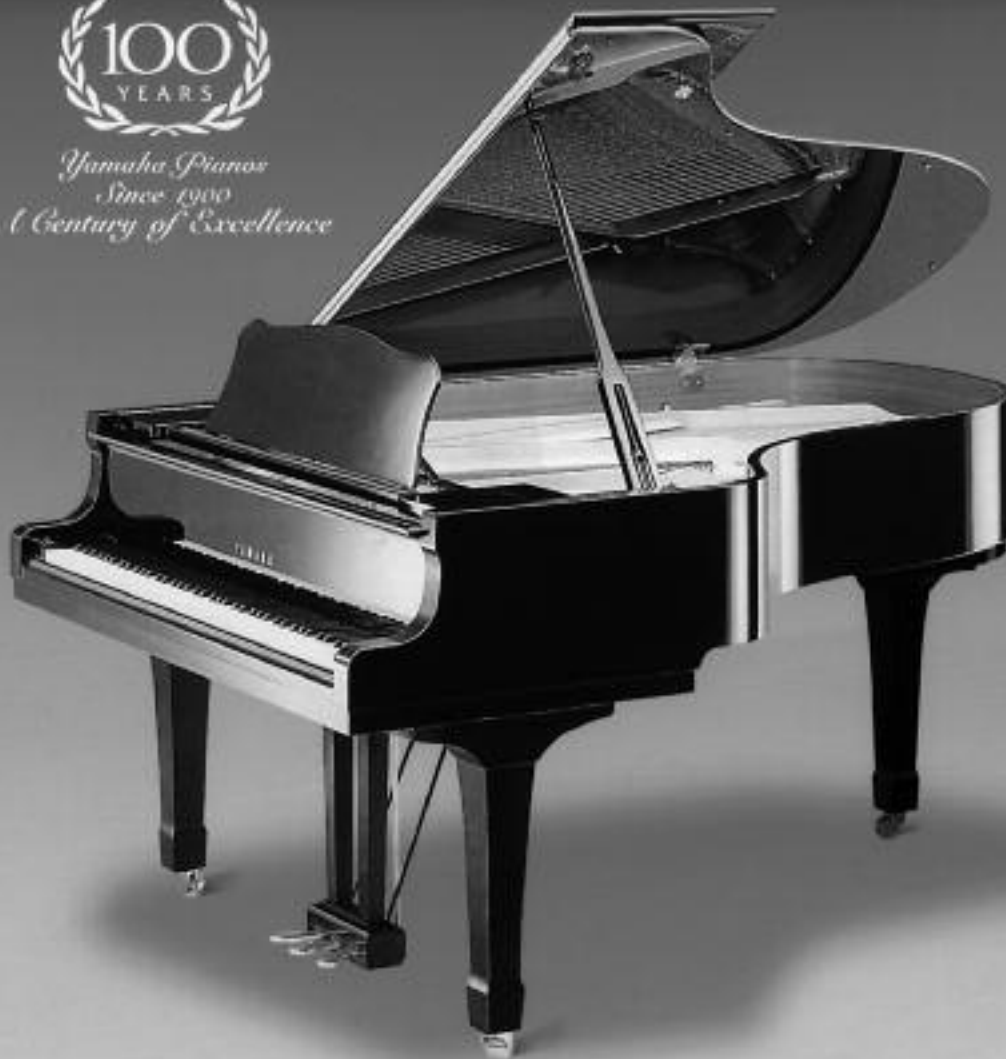
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