

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

CFMTA



FCAPM

VOLUME 55 #1



CONTENTS

Greetings from CFMTA	3
Interview with Heather Laliberte	5
National Convention	12
CFMTA Meetings	17
CFMTA National Piano Competition	15
✿ Provincial Co-ordinators	18
✿ Canada Music Week™ Supplies	19
✿ From the Provinces	21
✿ Young Artist Concert Series	28
✿ Governor General's Award	29
✿ Music Writing Competition	30
✿ Music Writing Competition Regulations	31
✿ Music Writing Entry Form	33
✿ Music Writing Competition Winners	34
✿ The Joy of Slow Practice	41
✿ ACNMP/Contemporary Showcase	43
Annual Meeting Report	45
Joyce Oliver	47
Reviews	48
RCM Examination News	53
Music Week in a New Century	54
Financial Statement	56
Executive Directory	57

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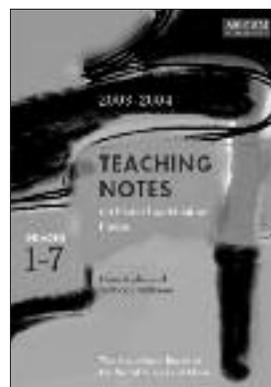


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GREETINGS FROM CFMTA

This indeed has proved to be a special year, a time in which I have felt inspired by the many achievements of individual teachers, and occasions where I have been buoyed by the strength and commitment found in our provincial and national organizations.

What a privilege it has been to attend ARMTA, NBRMTA and ORMTA Conventions, where members have honored their colleagues who have demonstrated exceptional qualities. A founding member of NBRMTA, Gladys MacDonald was duly rewarded for her lifetime contributions to music in New Brunswick when she received the Governor General's Award from Her Excellency the Right Honorable Adrienne Clarkson in May of this year. Also at these Conventions the skills of our teachers were in evidence through the performances of individual students and ensembles.

CFMTA Executive Meetings and AGM were tinged with a sense of history this summer. Charlottetown was an excellent backdrop for the hosting of these by PEIRMTA, and a sense of completeness in our organization was felt as the delegates from across Canada met many of our newest members. The meetings were remarkable in their unanimity and constructiveness, with many topics discussed frankly and at length. Our thanks are extended to all the delegates, and



a sad farewell is bid to Monik Grenier who has served with dedication.

Canada Music Week™ has been an important feature of our organization for almost forty years. We can be both pleased and proud that the Canadian Trademarks Office has approved the application to proceed to publication for Canada Music Week™.

Our newly elected CMW™ Convenor, Ron Spadafore, has noted that the entries in the Music Writing Competition have continued to grow. We look forward to even more interest in this element of CMW™ with the addition of the Electroacoustic Category. The creative ways Canadian music is celebrated by members of our association, and the increasing interest in taking part in a Contemporary Showcase demonstrate our support for this project. By investing in these varied Canada Music Week™ programs we are helping to enrich our cultural heritage.

We all recognize areas at the provincial and national levels that need strengthening, yet we can appreciate what is truly inspiring in our associations.

Sincerely,
Barbara Clarke, President - CFMTA

NOTICE OF ANNUAL GENERAL MEETING 2003

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

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

Business to be conducted includes to:

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

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

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

LETTER TO THE EDITOR

I just wanted to thank you for publishing the article by Steven Fielder on Keyboard Harmony. I have been teaching theory with a special focus on Keyboard Harmony (as laid out for RCM examinations) for almost 20 years. It has always amazed me that more teachers have not seen the benefit of this type of training for their students and that RCM does not promote the course more.

I love teaching these skills to my students and they find it so much

more beneficial than straight written harmony. I also find that the teachers who send their students for Keyboard Harmony always comment on the improvement in the students' sight reading and ear training skills.

So often my students come back to me and say that the improvising skills they learned are what they use most in their music making as adults.

I was also interested that your article on the problems of Theory teaching echoed many of the same

sentiments. The students must learn to hear what they are writing.

Thank you again for these great articles. I hope that they will help to convince more teachers to consider Keyboard Harmony as an option to written or in conjunction with it.

Yours truly,

Claudia E Muir
ARCT, RMT
Member BCRMTA South Fraser
Branch



PUBLICATION INFORMATION

UPCOMING EDITIONS OF The Canadian Music Teacher

Winter Edition 2002-03

Publication: December 15 • Submission Deadline: November 15, 2001

Spring Edition 2003

Publication: April 15 • Submission Deadline: March 15, 2002

Canada Music Week™ Edition 2003

Publication: September 15 • Submission Deadline: August 1, 2002

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INTERVIEW WITH CANADIAN COMPOSER, HEATHER LALIBERTE.



By Ron Spadafore

1. Let's begin with the early years. Where were you born and raised?

I was born in Saskatoon, Saskatchewan and lived there for 30 years.

2. When did your musical education begin and with whom?

I started my musical education at the age of 2 1/2, taking the Kelly Kirby Kindergarten Method (piano) with Norma Mead. Some of my earliest memories are of walking with my Mom and older sister, Margaret, the six blocks to her house, and of the set-up of her studio and of moments from piano lessons taken with her. I seem to recall two stuffed Koala bears that we played with while waiting for our lesson. Also I remember doing finger exercises for strength, dexterity and expanded reach, which undoubtedly accounts for my being able to play solid tenth chords, even though my hand is not that large.

3. Who were the teachers who had the most influence on your musical development?

Dr. Lyell Gustin had a profound influence on my musical development. When I'm teaching, in my mind I can still hear what he'd say to me about a particular piece of music, and I can hear him singing along, to demonstrate the musical interpretation he was after. Not only did I study for my ARCT (Associate, Royal Conservatory of Toronto) and LTCL (Licentiate, Trinity College, London, England) with him, but he had taught Norma Mead, Gertrude Greaves and Walter Thiessen, all of whom I studied with.

Gertrude Greaves taught me intermediate piano and theoretical subjects from Rudiments to

Counterpoint and Harmony, and then prepared me for the Musical Knowledge paper that is required for a Licentiate. When I was her student, I was always amazed at how quickly she could look at a harmony or counterpoint question and show me just what to do with it. Now, I can see the incredulous look on the faces of my students, when I take a passage they have agonized long hours over, and quickly write in one or more possible solutions.

I studied for my grade 10 piano with Walter Thiessen. Several years after achieving my Licentiate, I decided to recommence lessons and with Dr. Gustin no longer actively teaching, I returned to studying advanced repertoire with Walter Thiessen. I greatly admire the patient way he had of teaching teenagers and find myself utilizing some of his methods.

There were two other teachers that had considerable influence on my musical development. I studied Musical Analysis (called Form, in those days) with Mabel Sanda. Her attention to detail and no-nonsense attitude worked well with me and helped me build the skills I already had acquired from Harmony lessons, into a solid background for my compositional endeavors.

Moving to Manitoba in 1985 meant the temporary end of my piano studies, but after a few years, I felt the need to study again, fearing I'd "fall into a rut" and become complacent in my teaching and also lose my performance skills if I didn't keep up the challenge of preparing for lessons and learning new repertoire. I took the Egre Technique summer programs at Brandon University with Dr. Lorne Watson for several years, and began private lessons with him in Winnipeg as well. Arranging practise time with two small children in the household meant a few adjustments, so 11 p.m. to 2 a.m. became my favorite hours to work uninterrupted. This is probably why I do much of my composing late

at night. My few years with Dr. Watson were very beneficial to me, introducing me to new ideas, new music, and a totally unique teaching style.

4. Did you compete as a child and were you always planning to make music a career?

When I was a child I played in the Music Festival in Saskatoon, and competed in several other competitions. However, I don't remember it being my favorite thing to do. I seem to recall more favorable impressions of taking exams and being a performing member of the Junior Musical Art Club led by Garth Beckett and Boyd McDonald. I don't think I ever considered music as a career until my teen years.

5. When did you first realize you wanted to be a composer?

I remember when I was about 12 years old, I attended a "Summer Symphony Workshop" in Saskatoon taking classes in violin, composing, and arranging. As a teenager, I was a ballet accompanist and would often take the music required for set exercises and expand on the given material. I also would "make up" music while at the piano, or pipe organ, but rarely wrote them down. In the late 1980's, I injured the rotator cuff in my left shoulder and had to quit taking lessons with Dr. Watson because it was too painful to play the piano. By that point in time, music was such a major part of my life, that being unable to even demonstrate for my students was quite devastating. It seemed quite natural at that point that, needing an outlet for musical expression, I started composing.

6. What Canadian composer do you most admire and why?

That's a tough question as there are so many gifted Canadian composers, all who have contributed so much to the Canadian Music Scene. I would have to say, Boris Berlin. I met him for the first time at age eighteen, when I attended a week long Teachers' Workshop in Regina. His approach to

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sight reading, among other things, had a long lasting effect on my teaching career. I became interested in his repertoire for children, which in turn made me more aware of the magnitude of music written by other Canadian composers. Just a few years ago, I attended a workshop he presented on his ABC beginner method and other materials, and was inspired by his many years of dedication to the musical education of children.

7. What instrument or instruments do you compose for?

Up until recently I've composed mainly for solo piano. However, I also have written a piano trio, vocal solos and SATB choral compositions.

Two years ago I started studying the trombone, and am now in the process of writing a trombone solo with piano accompaniment. I plan to arrange this for solo trombone with concert band as well.

8. What advice do you have for aspiring young composers?

Take your musical studies seriously, regarding them as a privilege, whether it be piano, voice or any other instrument. Learn your rudiments well, and study harmony, counterpoint, analysis and history, as these will be the foundation for your composing. Spend quality time on the required material, ask lots of questions, and do independent research in regards to the style of music of the different eras and different composers, attending concerts, and listening to recordings, perhaps borrowing CD's from your library or listening via the internet. Open your ears and your mind and study composition with the view that the music is already inside you. You just have to learn how to put the music on the score so that you can share it with others.

SEASONAL SOUNDS

BY MARILYN A. COY-WUIS

If I could write a symphony, I'd write about the spring,
The violins and woodwinds portray the birds that sing,
The gentle brush on timpani depicts the sudden rain,
That freshens fields and flowers and renews our soul again.
If I could write a rhapsody, I'd write of summertime,
With music mixtures fusing to depict the fleeting time
That sun and sea and silence, so briefly do bestow
The sounds and sights of summer - that set our hearts aglow.
If I could write a melody I'd write of wintertime,
With phrases broad and beautiful depicting shades of time,
And shadows long and luminous that fall upon the snow,
That covers all the ugliness mankind creates below.
If I could paint a picture I'd paint the sunset time,
If I could write a poem, I would tell how colours rhyme.
I'd speak of myriad mixtures of many tinted hues
Caressing the horizon, our senses to bemuse.

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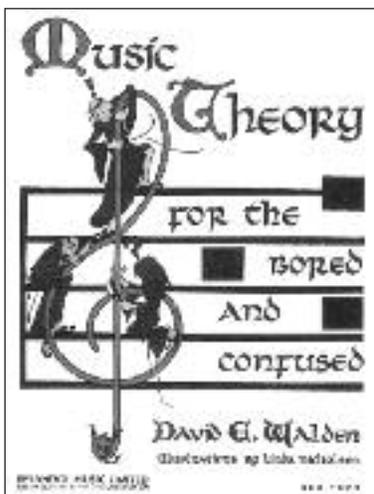
so that your students can actually

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- sing the alto part of "Seasons of Love"

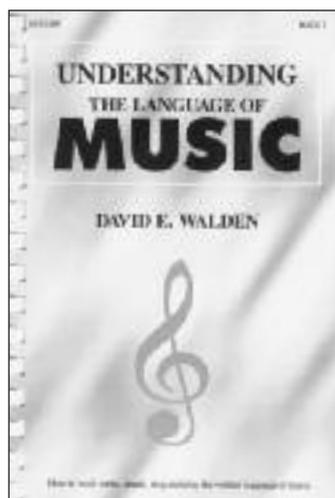
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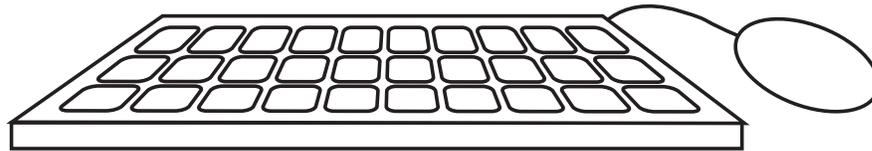
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If paid before April 1, 2003	\$320 _____	\$370 _____
If paid after April 1, 2003	\$345 _____	\$395 _____

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

Fees for individual sessions

_____ Morning session \$25	_____ Afternoon session \$25	_____ Angela Cheng Recital \$30
_____ Luncheon & AGM \$25	_____ Competition Finals \$20	_____ Opening Reception \$15
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Please make cheques in Canadian funds payable to: **CFMTA Convention 2003** and mail advance registration to: The Registrar

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1. Competitors in the CFMTA National semi-final competition must present a program consisting of the following:
 - a) One Canadian Solo Composition.
 - b) One solo composition from the Classical or Baroque period.
 - c) A variety of shorter solo works to form a well-balanced program.

Time Limit: minimum 30 minutes, maximum 45 minutes.

At the provincial level, it is highly recommended to follow these guidelines. To be eligible for the Marek Jablonski prize, the program must include a work by Chopin. The Chopin winner and the Canadian winner will be decided at the semi-final round. No changes to the repertoire list after June 1st, 2003.
2. Three finalists will be selected from the semi-final competition to proceed to the final competition. Each finalist may repeat only One selection from the semi-final program.

Time Limit: minimum 30 minutes, maximum 45 minutes.
3. The entire programme presented by a competitor must be at the Senior Concert level or higher.
4. Competitors must be no more than 24 years of age as of January 1st, 2003. They must be Canadian citizens or permanent residents (landed immigrants). Students under 16 years of age must be accompanied by a chaperone, at the students' expense. Competitors must have studied with a registered music teacher for two (2) consecutive years or more within two (2) years of the application deadline.
5. Each provincial association may choose, by audition, or otherwise, ONE competitor who will represent that province in the National competition.
6. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor.
7. Each provincial association will be responsible for the expense of its competitor's travel, as prorated by CFMTA, to and from St. John's, Newfoundland. Associations are strongly encouraged to solicit corporate sponsorship in this regard.
8. Applications must be received by the convenor, Rosalyn Martin, at the address shown on the registration form, on or before May 1st, 2003. A registration fee of \$65.00 made out to CFMTA is paid by each province and must accompany each application. Late applications will NOT be accepted under any circumstances.

1st Prize: \$ 5,000

2nd Prize: \$ 3,000

3rd Prize: \$ 2,000

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Please Note: Prizes have increased as of July 2002





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

APPLICATION FORM

1. PROVINCIAL ASSOCIATION _____
Provincial Representative _____
Representative's Address _____
City _____ Province _____
Postal Code _____ Telephone _____
2. COMPETITOR'S NAME _____
Competitor's Address _____
City _____ Province _____
Postal Code _____ Telephone _____
3. ELIGIBILITY
Competitor's Date of Birth as of January 1st, 2003
Day _____ Month _____ Year _____
Name of Teacher _____
Teacher's Signature _____ RMT Branch _____
Address _____ City _____
Province _____ Postal Code _____
Telephone _____ Fax _____
Length of time of study with student _____ - refer to rule # 4 of the regulation
4. Please include a typewritten resume of approximately 100-150 words.
5. Please include a separate typewritten list of your National Semi-final Repertoire and also a list of the National Final Repertoire as well as the time of each selection. Include all information regarding opus numbers, keys, number of movements, composers' names, etc. It would be helpful to have repertoire in order of performance.
No changes to the repertoire list after June 1st, 2003.
6. Please include a photograph if available.
7. PROGRAM (at the Senior Concert Level)
 - a) National Semi-final Competition : One Canadian Solo Composition; One Solo Composition from the Classical or Baroque period and a variety of solo works to form a well balanced program. Time limit : minimum 30 minutes, maximum 45 minutes.
 - b) National Final Competition: the three finalists may repeat one selection from the semi-final round. Time limit : 30 minutes, maximum 45 minutes.

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

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

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

Rosalyn Martin, Program Convenor
144 Hawkwood Dr. N.W., Calgary, Alberta T3G 2V8
Phone no. (403) 239-5847 • fax :(403) 241-5856 • e-mail : martin.ra@shaw.ca



CFMTA MEETINGS JULY 12 - 14, 2002

The location was superb, the weather was warm and sunny, and the atmosphere around the table was friendly, cooperative and positive as the CFMTA Executive and Delegates from across the country gathered in Charlottetown, PEI for their meetings. In a city steeped in so much history, and only 5 minutes away from where the Fathers of Confederation met to map out their plan for Canada, one felt a real sense of pride to be Canadian. Working with so many great people at these meetings, one also felt a sense of pride to be a Canadian music teacher and to be part of this group who represented their provinces so diligently and enthusiastically.

Many delegates seized the opportunity to travel through the Maritimes either before or after the meetings, bringing along spouses and family members to enjoy the eastern hospitality. Having been to the Maritimes before, I travelled on my own a couple of days early to be able to wander and explore the city on foot. I enjoyed the quaint old buildings dating from the 1800's or earlier, the brightly coloured houses, the numerous PEI and Canadian flags flying in the front yards, the huge trees that lined the downtown streets, the walk along the waterfront, and of course the many souvenir shops and Cows ice cream. The churches were reminiscent of many of the old cathedrals I have toured throughout Europe and the UK, dominant in their appearance but much more warm inside with friendly parishioners waiting at the door to proudly talk about their church's history and give a tour. I have no idea how far I walked overall, but at the end of every block I felt the urge to go just one more to see what was there. Coming from

Manitoba, I think I was also truly enjoying being able to walk outside without being swarmed by mosquitoes!

On Friday evening everyone was invited to a social gathering at the home of PEI delegate Jacqueline Sorenson, sponsored by the PEIRMTA. The weather was beautiful, the food was excellent, and the evening gave everyone the chance to mingle and renew acquaintances and friendships, as well as meet the new delegates with whom we would be working the next day.

Saturday's meeting was very full but productive. There were many excellent discussions full of ideas that resulted in several motions and directives by the end of the day. The desire to really work together was evident the whole time. President Barbara Clarke had planned to have delegates break off into groups,

"East Meets West", but in the end she felt this didn't need to happen because East and West had already come together in such a congenial and cooperative way throughout the discussions. Joan Woodrow from Newfoundland reported on the 2003 Convention, "Come to the Sea in 2003" to be held in St. John's. She also brought in some Newfoundland treats – jam-jam cookies and several kinds of candies. The peanut butter ones alone are worth the trip to The Rock!!!

Saturday evening's banquet was followed by a short walk to the Confederation Centre of the Arts to see a performance of the annual presentation of the musical "Anne of Green Gables". Everyone thoroughly enjoyed the production, a "must-see"!

The Annual Meeting was held on Sunday morning following a breakfast buffet. Reports were given by all the provinces, reflecting many diverse ideas and activities as well as the many similarities between us. The meeting of Executive and Delegates which followed included a very interesting question period and a sharing of information and ideas on a variety of topics. The meetings ended well before lunch, giving time for some of us to enjoy another ice cream before the flight home.

We accomplished a lot in a couple of days, while enjoying the camaraderie of the group of 24 women and 1 gentleman. Ron Spadafore, you are a brave man! However, I still think you should have worn an Anne of Green Gables hat to the Sunday meetings. To Jean Grieve, Victoria Warwick, and Judy Home, the lobsters made it home safely and were great! To all of you, see you next year in Newfoundland!

Nancy Nowosad, 1st Delegate MB



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GLADYS MACDONALD RECEIVES GOVERNOR GENERAL'S CARING CANADIAN AWARD



Presented in a special ceremony in Bathurst, NB on Wednesday, June 5th by Governor General Adrienne Clarkson, Gladys MacDonald, BA, B.Mus of Campbellton, NB was the recipient of a Governor General's Caring Canadian Award. Governor General Clarkson says the Caring Canadian Awards allow her to celebrate what she calls "the

sense of community I feel when I visit with citizens, from all walks of life, across our great nation." "These awards honour people who do things in all sorts of different ways to make life better for their fellow citizens. They also reward people who never would have expected to have any reward or recognition for what they have done," she said. (The Campbellton Tribune, 2002/05/12)

Gladys May Archibald MacDonald was born in Sydney, NS. She studied music at Mount Allison University where she earned Teacher and Performer Certificates in piano, in addition to the degrees of BA and B.Mus. She relocated

to Campbellton in 1942 and became organist at Knox Presbyterian Church. She taught piano and organ, accompanied both the Gallery Singers and Gilbert and Sullivan operettas, and founded a girls' choral group, The Carolers.

Miss MacDonald was a charter member of both the NB Registered Music Teachers' Association and the Restigouche Music Festival, Vice-President for NB on the Canadian Federation of Music Teachers' Associations from 1980 - 1988, and holds membership in the International Society for Music Education, the New Brunswick Choral Federation, and the Royal Canadian College of Organists. She has promoted music education, competition and performance among the youth in the Campbellton area for over 50 years. Recently, she was honored for her longstanding contribution to the community at both the 50th anniversary of the Restigouche Music Festival and the 6th Baie de Chaleur Chamber Music Festival.

Gladys continues to be active in music as organist and choir director of First United Church since 1954. She plans to attend the ISME conference held in Bergen, Norway in August of this year.

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ROBIN HARRISON

SUBMITTED BY LORNA WANZEL.

Congratulations, Robin, on being awarded an Honorary Associate from the Royal Academy of Music in London, England. He has a Fellowship from Trinity College, London, an Associate (Teacher's) from the Royal College of Music and Licentiate (Performer's) from the Royal Academy. He presently resides and teaches in Cape Breton and keeps very busy adjudicating Festivals and examining for the Royal Conservatory of Music. He was the Head of the Piano Department at the University of Saskatchewan, Saskatoon for 24 years.

Robin has played at the Sir Henry Wood Promenade Concerts, (First Night) at the Royal Albert Hall, (in front of 7,000 people) with Sir Malcolm Sargent conducting. He has performed with major orchestras and given solo concerts in Canada, the U.K. and the U.S.A. and has been a frequent performer on CBC. He is still very active as a solo pianist across Canada.

Robin studied with Frederick Bailey of High Wycombe from 1940-48 and won an Open Scholarship to the Royal Academy of Music where he studied with Harold

Craxton. He graduated from the Academy in 1955. He also won an Italian Government Scholarship to study in Rome. He won one of four places in Maestro Carlo Zecchi's Masterclass at the Accademia di Santa Cecilia in competition with twenty-nine other applicants from all over the world. He won an Arts Council of Great Britain Scholarship to study, also with Carlo Zecchi, at the Mozarteum in Salzburg, Austria, for one summer. He eventually completed five more years of study with the great Anglo-Hungarian pianist-teacher Ilona Kabos.

The Honorary Associate is presented to graduates of the Royal Academy who have gone on to have major careers and made a real contribution to music. You certainly deserve it Robin, and we wish you all the best in the future.

Lorna Wanzel operates an independent teaching studio in Halifax where she teaches piano, theory and pedagogy. She is a Past President of the NSRMTA, and a Past First Delegate representing Nova Scotia to the CFMTA.

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THE JOY OF SLOW PRACTICE



Slow practice! Teachers harp on it for good reason. You'll reap many rewards: physical ease, co-ordination, secure fingering, expressive detail, general security, memory, and others as suited to your instrument.

Televised sports show two or three 'slo-mo' replays after a goal. Look how much detail we notice! In the same way, slow practice makes details much easier to absorb than when you play quickly.

"Practise 75% of the time at 25% of the tempo," said the late Vancouver piano teacher Phyllis Schuldt. Slow playing opens up your mental capacity for in-depth focus. Your brain can grasp the specifics and build orderly thought-progression. Muscles gain control without strain, and your memory may improve dramatically.

Computer programmers enter their data carefully, one bit at a time. Fast or sloppy work - even one tiny error - may scramble things up. In music too, we must program our mental computers detail by detail with care.

Slow practice prepares you for easy playing at speed. Too quickly too soon? If so, the muscles might lock in on tension. Then in performance they tend to find that tensed-up state, even if we try to relax. Slow practice prepares you to 'time warp' up to speed with spacious control, or to nudge up the tempo gradually for fast playing with that wonderful sense of effortless effort.

Best of all, slow practice lets you absorb slurs, staccato, phrase shape, dynamics, and other details. Then your richer, more colourful performance will express your true artistic voice.

N.B.: Don't just tack on details after the notes are learnt! If you do you're learning bland dynamics and wrong articulation at first. Then you have to re-work them later. That's much tougher - and easy to 'scrape off' in performance, just as later-added icing can be scraped off a cake. Go for as much detail as possible while note-learning.

Take a few quiet moments and deep breaths before starting. This cools the circuits, clears your mind, and brings oxygen to the brain. Use a metronome if needed at first, to control the urge to rush. Take small

thought-breaks a few seconds sitting quietly whenever you feel keyed up.

If you tend to race, focus on the SPACE BETWEEN BEATS. Like the bounce of a ball, the beat itself is just the 'marker point' in an orderly passage of time and space.

Practise slowly when you know your piece too! (Use music sometimes, even after memorizing.) Otherwise, erosion may set in - like the jagged young Rocky Mountains becoming the rounded, smoothed-out Canadian Shield. Dynamic peaks and valleys wash away, articulation dissolves, tempo may sag or rush, and small note errors can eat their way in.

Make slow practice a big part of your daily routine. It's mostly mental habit. Scientists say it takes about three weeks to set a new process into our brains - so a committed focus now will train you in this vital, lifelong skill. Practise slowly!

(Note: Following a common usage, practise is the verb, practice the noun or adjective.)

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

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

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

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JOYCE OLIVER • 1941 - 2002



Joyce Oliver had been a part of my life for thirty years as the supplier of piano music for my students. However, it was only in the last year that I really came to appreciate the curiosity, creativity, and caring which she constantly displayed to her family and friends as she battled cancer.

Over the years, a typical visit to Oliver Music would find several music teachers leafing through music, humming the tunes, looking for new material in a very relaxed fashion. Behind the counter, filing new music or chatting with one of the customers, Joyce Oliver provided an atmosphere that made you feel welcome and comfortable.

The store represented her; no pretension, sensibly arranged, user friendly, and lots of choice representing all tastes in music teaching. Joyce's style grew over the years to accommodate her customers with no fuss or bother. She knew where everything was and if she didn't have it would get it immediately. Many music stores offer these services but somehow, Joyce was different. She seemed to know instinctively what would appeal to you and would casually draw it to your attention.

The Edmonton Journal paid tribute to her life in the July 2, 2002 issue. It is reprinted here.

When Joyce Oliver's customers could not come to her to get their musical fix, her keen business sense would take her right to their doors to deliver the goods.

During the nearly three decades she ran Edmonton's Oliver Music, Mrs. Oliver would regularly travel to small-town Alberta, her van filled with music

scores, small rhythm instruments, and gifts of jewelry or pencils emblazoned with musical notes for the music teachers she would meet along the way.

"She was just the kind of person you'd want your sister to be," said Gladys Odegard, a piano teacher in Edmonton, who met Mrs. Oliver about 30 years ago. "Always there, never telling you what to do, lending an ear, giving suggestions if you asked."

Mrs. Oliver, who died Wednesday of cancer at the age of 61, met many teachers by holding workshops where they could learn about new playing techniques, and give exam tips from music clinicians.

She also kept up a "little concert hall" on the top floor of her 124th Street store, with a piano in it for recitals, said Edmonton music theory specialist Dorothy Buckley.

Mrs. Oliver is remembered foremost as a hard-working woman with a keen business sense, utterly devoted to the music store she opened in 1973, after stints at Robinson music and National music. "It was a big step in those days," Odegard said. "For somebody – a young woman really – to start out and open her own business."

Mrs. Oliver's friend, Joyce Pinckney, tells of how a customer could come into the store, hum a tune, and right away Mrs. Oliver could find the musical score to match it.

Over the years, by traveling all over the country, Mrs. Oliver developed a cross-Canada clientele, eventually doing as much business through the mail as she did in her store.

"She put together marvelous catalogues before people were doing that," Odegard said. "Teachers who were out of the way in little places could just phone her or write a letter and she'd send it right out."

She also started a publishing company called Black Cat Productions, to provide early education music books and music scripts.

"She not only made her living selling music, but she really liked to hear it," Pinckney said.

Mrs. Oliver traveled all over the globe to pursue her love affair with music. She went into Mozart's birthplace in Austria,

and visited the gigantic Tom Lee music store in Hong Kong. In Russia, China, Germany and the United States, she attended concerts, met musicians and scoured street markets for artistic knick-knacks to decorate her home.

Mrs. Oliver even went on a musical cruise off the coast of Mexico with Pinckney and a group of other music professionals. The pair known as "Joyce and Re-Joyce" spent those balmy days playing piano and singing songs, while nights were filled wandering the ship and visiting other musicians.

"She loved new ideas, and she liked some of the far-out sounds that I don't like to listen to – very tonal and non-melodic," Pinckney said. "She said they touched her."

Words touched her too, and she "journalled" extensively every trip, Pinckney said. Last Christmas, she published about 20 copies of a book of short stories about her travels in Russia and gave them to close friends. When she closed her store two years ago and retired, she planned to write more stories and poems in between voyages to new and far-off places.

But cancer, diagnosed soon after she closed the store, and the radiation and chemotherapy treatments that went along with it sapped her characteristic energy and left her weak.

Still, she continued to fill her days with music, writing Haiku poems and painting patterned batik designs.

Odegard said Mrs. Oliver's death has left a hole in the music business community, along with the memory of a woman who, through hard work and diligence, single-handedly created a mecca for music lovers.

"She was a dynamo, really," Pinckney said. "I will miss her friendship."



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Canada Music WeekTM is commemorated in the third week of November, which includes November 22, the day honoring St. Cecilia, patron Saint of Music.

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MUSIC WRITING COMPETITION

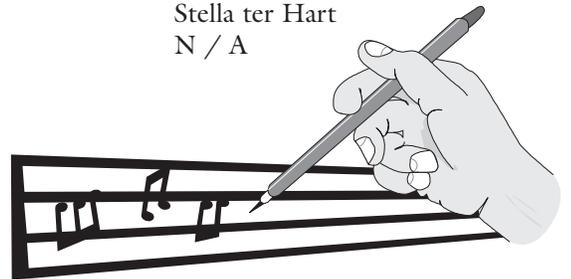
NATIONAL CLOSING DATE

The National deadline date for the Music Writing Competition will be June 1, 2003.
Judge for 2002 was Dr. David Duke.

PROVINCIAL INFORMATION

	Closing Dates 2003	2002 Judges
BC	April 1, 2003	Gordon Bell
Alberta	April 2, 2003	Helve Sastok
Saskatchewan	April 1, 2003	David Kaplan
Manitoba	April 15, 2003	Dr. Ken Nichols
Ontario	March 15, 2003	Martha Hill Duncan
Quebec	April 15, 2003	no participants
Nova Scotia	April 1, 2003	Terry Hill
New Brunswick	April 15, 2003	Michael Capon
Prince Edward Island	November 1, 2002	Stella ter Hart
Newfoundland	May 1, 2003	N / A

2002 PROVINCIAL WINNERS



CLASS A1

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 Brittannie Watson.....NB
 Hayley LittAB
 Paula KentMN
 Emily Cumming.....NFLD
 Armond Konecsni-LuznySK
 Kathryn DeCotiisBC
 Jessie ShayNS
 Lindsay SchieckPEI

CLASS A2

Stephen Baker.....NS
 Calum Worthy.....BC

CLASS B1

Christopher GoddardON
 Rachel WilisNB
 Iris & Veronick MartensAB
 Melissa Marlat.....MN
 Allison Nichols.....NFLD
 Karen MakSK
 Qeturah Tersteeg.....PEI
 Adrienne GerritsNS
 Brin PorterBC
 Tia Gareau.....AB

CLASS B2

Kathleen Allan.....NFLD
 Samantha BakeNS
 Barb WaltonBC

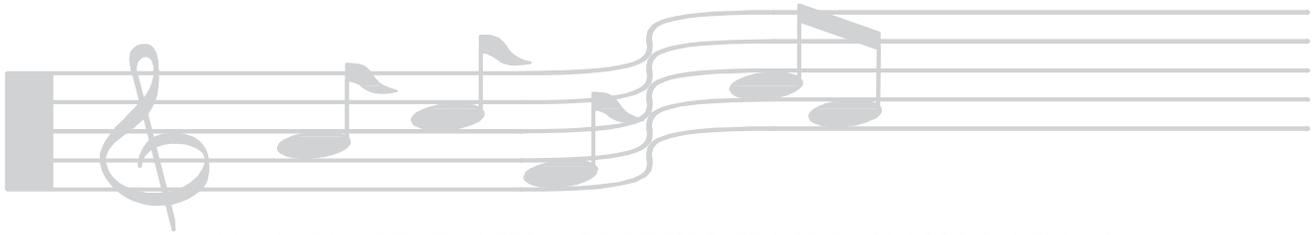
CLASS C

Michael GagnonON
 Joel TranquillaNB
 Regina Tom.....AB
 Sarah Evans.....SK
 Cameron Maclaine.....PEI
 Marielle Groven.....NS
 Elizabeth FrolicjBC

CLASS D

Nicole StenersonSK
 Peter Fraser MacDonaldBC
 Jennifer Bird.....ON





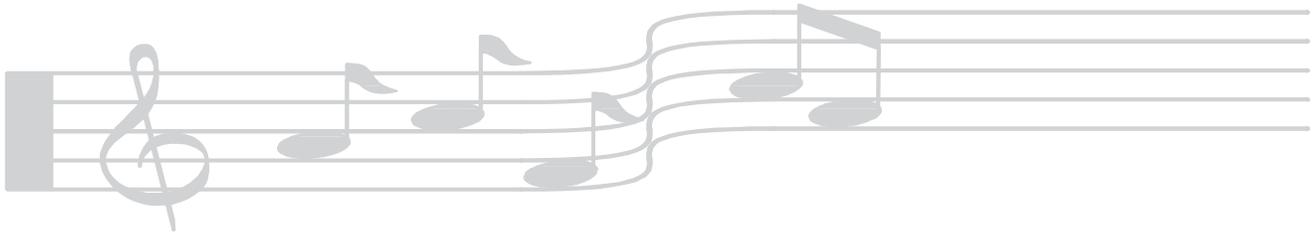
CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

CANADA MUSIC WEEKTM - 2003

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, 2003.
3. Each entry is assumed to be the original work of the individual whose name appears on the entry form attach to the manuscript. Any infraction of this regulation could result in the nullification of the offending entry.
4. First place winning compositions will not be returned to the contestant after judging.
5. All rights to his/her original work will be retained by the contestant, but winning compositions may be displayed or employed by the CFMTA for publicity purposes after consultation with and agreement of the contestant.
6. Only first place Provincial winning manuscripts at the Provincial level may be forwarded by the Provincial Canada Music Week ' Co-ordinator to the CFMTA office before June 1, 2003 in order to be included in the Canada-wide judging.
7. The contestant must be a student of a current member of the Registered Music Teachers' Association.
8. All manuscripts should be neat and legibly written in black ink, in regulation manuscript size: including all necessary details of dynamics, editing and tempo, with every 10th bar numbered. Manuscripts printed by computers are 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 1, 2003 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 must accompany each composition submitted for Canada-wide judging.
 - CATEGORY A - \$15.00
 - CATEGORY B - \$25.00
 - CATEGORY C , D & E - \$35.00
14. Prizes will not be awarded if the adjudicator feels the standard has not been achieved.





CONTESTANT MAY SUBMIT ENTRIES UNDER THE FOLLOWING CATEGORIES:

11 YEARS AND UNDER “A”

CLASS 1. TO WRITE AN ORIGINAL COMPOSITION FOR SOLO INSTRUMENT OR ANY COMBINATION OF INSTRUMENTS\$50.00 AWARD

CLASS 2. TO WRITE AN ORIGINAL COMPOSITION FOR VOICE WITH OR WITHOUT ACCOMPANIMENT\$50.00 AWARD

15 YEARS AND UNDER “B”

CLASS 1. TO WRITE AN ORIGINAL COMPOSITION FOR SOLO INSTRUMENT OR ANY COMBINATION OF INSTRUMENTS\$75.00 AWARD

CLASS 2. TO WRITE AN ORIGINAL COMPOSITION FOR VOICE, WITH OR WITHOUT ACCOMPANIMENT\$50.00 AWARD

19 YEARS AND UNDER “C”

CLASS TO WRITE AN ORIGINAL COMPOSITION FOR ANY INSTRUMENT OR ANY COMBINATION OF INSTRUMENTS, OR VOICE(S) OR COMBINATION OF VOICE(S) AND INSTRUMENTS WITH ACCOMPANIMENT WHEN ACCOMPANIMENT IS NECESSARY FOR THE PERFORMANCE\$100.00 AWARD

OPEN “D”

CLASS SAME AS 19 YEARS AND UNDER\$200.00 AWARD

ELECTROACOUSTIC MUSIC CATEGORY “E”

(which refers to the music generated by electronic means) NATIONAL ONLY

CLASS 1. THIS CATEGORY INCLUDES ANY KIND OF ELECTRONIC INSTRUMENT WHICH PRODUCES SOUND SUCH AS A COMPUTER, SYNTHESIZER, OR SAMPLER. THE COMPOSITION COULD BE A COMBINATION OF ELECTRONIC SOUNDS WITH ACOUSTIC INSTRUMENTS AND/OR VOICE. THE COMPOSITION MAY BE GENERATED USING A SEQUENCER OR MUSIC NOTATION PROGRAM, OR IT MAY BE CREATED USING SOUND EDITING/MIXING SOFTWARE. IN ANY CASE, THE SUBMISSION MUST BE AN ORIGINAL COMPOSITION. THE WORK SHOULD BE SUBMITTED ON A CASSETTE TAPE OR COMPACT DISC, BUT NOT AS A MIDI FILE. THE SUBMISSION SHOULD ALSO INCLUDE A WRITTEN DESCRIPTION AND EXPLANATION OF HOW THE PIECE WAS CREATED. COMPETITORS ARE ENCOURAGED TO SUBMIT A SCORE IF AT ALL POSSIBLE.

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

CANADA MUSIC WEEKTM - 2003
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 _____
	"D"	OPEN	Class _____
	"E"	ELECTRO ACOUSTIC	Class _____

TITLE OF COMPOSITION _____

I HEREBY CERTIFY THAT THE ATTACHED COMPOSITION FOR THE NATIONAL CFMTA CANADA MUSIC WEEKTM 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 SPADAFORÉ, BOX 635, TIMMINS, ON P4N 7G2 NOT LATER THAN JUNE 1, 2003.

CLASS A1

Kathryn Decotiis
West Vancouver BC



The Busy City



Kathryn is the youngest child of Don and Evelyn DeCotiis. She has six brothers and sisters. Kathryn started playing the piano when she was seven. She has a natural ear for music and shortly thereafter began to compose her own pieces. She loves to play the piano and practices every day. Along with her parents, her instructor Sharon Makarenko give her direction and encouragement. Kathryn is 10 years old.

CLASS A1 (Second Place) – Kristopher Onderwater, Lakefield., ON

CLASS A2

Calum Worthy
Victoria B.C.



One More Day - A Song for Patrick

with great emotion
Piano
ppp simile
con pedal

with great emotion
mp

I wait - at' d'eat the streets of town Don't know where, don't know just why
I'll write to you about the way they live. All the kids smile so nice when
I see you done it for the first time now. I know that I'll be there for you

All I can wish for right now is to know you're still there
The faces around me by they say, but my heart and soul were left
I know you're not here and I know you're not here
I know you're not here and I know you're not here

Calum Worthy lives in Victoria is going into Grade 6 at Royal Oak Middle School in the Saanich School District. He is involved in all aspects of the performing arts. He has been playing the piano since the age of 4 and also plays tenor sax and guitar. He is a professional actor and has acted in film and for television. He is a dancer tap dances in an all-boys tap group as well as Jazz, Jazz Funk and Ballet. He attends weekly vocal classes in classical, musical theatre and pop music and travels to Vancouver once a week to attend Tarlington Professional Children's School as well as to audition or to work in film-tv.

CLASS A2 (Second Place) – Stephen Baker, Lunenburg, NS

CLASS B1

Qetarah Tersteeg
Charlottetown PEI



Shapes



Qetarah Tersteeg is 16 years old and a Grade 11 high school student. She was born in Calgary but has lived in PEI for 14 years.

She plays the piano and occasionally composes. Her grandfather is her composition teacher. She says they argue a lot while working on a piece (he is very strict) but usually end up happy. Her father also plays cello and trumpet.

CLASS B1 (Second Place) – Christopher Goddard – Ottawa, ON

CLASS B2

Barbara Walton
Duncan BC



Why?



Barbara Walton is a fifteen year old student at Queen Margaret's School in Duncan, B.C. where she is studying for her RCM grade seven voice exam with Connie Masson.

Barbara has played violin with the Duncan String Ensemble and is currently preparing for her RCM grade six exam in violin under Janet Sankey. Additionally, Barbara is working towards her RCM grade nine piano with Jeannette Russell of Ladysmith.

Barbara began composing when she was nine years old, with the support and encouragement of her piano teacher, Jeannette Russell. Also, Barbara has seen Prof Patrick Carpenter at Malaspina University-College for occasional instruction in music writing. Barbara has placed in a variety of regional and provincial composing contests and in 1998 won first for class A-2 in the CFMTA Canada Music Week Writing Competition.

Barbara has won awards for voice performance at the Cowichan Music Festival and is in receipt of a tuition scholarship for academic performance at her school.

Barbara also enjoys creative writing and has had two poems published. She loves acting, the theatre and opera, enjoys art, computers, snow boarding, and volleyball.

CLASS B2 (Second Place) – Kathleen Allan, St. John's, NFLD

CLASS C

Regina Tam
Calgary AB



Teasing

Musical score for 'Teasing' for Piano. The score consists of four systems of music. The first system is marked 'Piano' and 'no legno'. The second system is marked 'mp'. The third system is marked 'mf'. The fourth system is marked 'dim' and 'rit.'. The score includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature.

Regina was born in Hong Kong and raised in Calgary. She started piano lessons at the age of 5 and is now working towards her ARCT with her piano teacher, Fon Neuls. Her first composition was written at the age of 12. Later, when she started harmony lessons, she met her composition teacher, Roberta Stephen. Ever since then composition has been a big part of her life.

CLASS C (Second Place) – Mariell Groven, Fletchers Lake, Nova Scotia

CLASS D

Peter Fraser MacDonald
Richmond BC



Karma

Musical score for 'Karma' for a chamber ensemble. The score includes parts for Clarinet, Piano, Vibes, Truple Basses, Violin, and Cello. The Piano part is marked 'p'. The Truple Basses part is marked 'p'. The Cello part is marked 'mp'. The score includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature.

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.

CLASS D (Second Place) – Nicole Stenerson, Regina, Saskatchewan

CANADA MUSIC WEEK IN A NEW CENTURY: OUR ROOTS AND TRADITIONS AND OUR TRADITION OF EXPLORATION

DAVID GORDON DUKE

When Canada Music Week began, it seemed desperately necessary to have a bridge between our composers and our young performers. That it has succeeded beyond everyone's wildest hopes is a remarkable testament to the foresight of its founders and the tenacity of its friends. Today, Canada Music Week is a regular feature of students' and teachers' calendars throughout the country and an anticipated special event.

But along with this success we find that the situation of teachers and learners is, at the beginning of the new century, even more complex than ever before. We find the diversity of our musical mosaic perplexing: Which Canadian composers should we study? What repertoire works best? What's the difference between modern and post modern? 20th and 21st century? historical and contemporary?

It was only just possible to speak of the Canadian musical tradition when Canada Music Week began. We knew a bit about the first stirrings of "serious" music in various centres east and west (thanks to Helmut Kallmann), and something of the folk music and the traditions of our first-nations peoples (thanks to such pioneers as Ida Halpern, Helen Creighton, and Marius Barbeau). But the unquestioned focus of Canada Music Week was "classical" music written by composers at work in the 20th century.

Today, because we know more about our past, we confront a wealth of options in our present. Our daily diet of music is diverse and complex, enriched from all parts of the world and from the traditions of thousands of years.

Where do we start? Probably with the music of Canada's first nations. The revival of many first nations' traditions means we can hear and appreciate more music than ever before. Many Canadian composers have

been inspired to make their own work with explicit reference to first nations' materials.

Then there are the folk music traditions of the various settler groups. We probably know quite a bit about the "French Canadian" and "British Isles" traditions in Newfoundland, the Maritimes, Quebec, and Ontario. But what about other groups? The Icelanders and Ukrainians on the Prairies, various Asian and south and central American immigrants in BC, the Caribbean groups in Ontario, and many, many others?

The history of "art" music has proved to be far, far longer than we ever suspected. The publications of the Canadian Musical Heritage Society have shown us how much more we have to learn about the various traditions of the 19th century. Even earlier music, from the 18th and even the 17th century, has been re-discovered and demands to be performed. For example, my Vancouver composer colleague Janet Danielson has recently made a keyboard 'transcription' of a sacred piece from early Quebec. But much more must be done to make our historical legacy a real part of our present-day lives.

Then there's the issue of Canadian music from the first half of the 20th century and its proper historical context. Today we have a better idea of how the music of Healy Willan reflects the ideals of late 19th century England; how the music of Claude Champagne was influenced by his time in Paris; how Jean Coulthard never outgrew her love of French Impressionism; how Barbara Pentland's life's work was transformed by her contact with the Darmstadt group. Now that the great names of the early and mid-20th century have become historical figures in their own right, their legacies must in turn continue to be performed. If we forget our history, we risk inventing a new Canadian music each generation,

a repertoire without context or continuity, a repertoire without roots.

Finally, we must address the issue of contemporary music. The Oxford Guide to Canadian Usage notes that "the meaning of contemporary ..since the 1940s has been modern or present-day. In some contexts it is difficult to decide which of these two meanings is intended." Exactly.

I think we should opt for the latter definition: contemporary should mean music of our time, and of our students' time—not that this makes it much easier to know what to select. Music written right now can include music written along traditional lines or in a continued exploration of "modern" serial idioms. It can just as easily be Post-modern music referencing a plethora of styles, or fusions between 'new music' and jazz, rock and pop., new forms of improvised music and musique actuelle; and of course electroacoustic music of many varieties and focusses.

So how do we deal with diversity? I propose we opt for well-rounded variety. We should try to introduce repertoire which familiarizes students with authentic traditional and folk repertoires. Students—particularly those at an intermediate level or beyond—should know about the heritage of music from our past and about the great figures in our musical development. Learners should become familiar with music which has a connection to their own Canadian region, fostering a sense of identification between performer and composer. Composers should have an immediate presence. A composer should be someone you might see at a concert, someone who understands our distinct regional traditions, someone you can phone up or e-mail.

Finally, we should continue to embrace music of our moment: music of today, however you choose to define today. Here I issue something of a

challenge, not just to teachers and performers, but our newest generations of composers. When I composed my little March in the Lydian Mode almost 30 years ago, my mentor Jean Coulthard saw to it that it was published. (That it's still thought to be useful after all this time makes it seem a bit like the Ever Ready bunny!) At a time when there were few competitions and even fewer performances,

Coulthard saw to it that her students learned to do practical things that would be of some use to the musical community.

I'm concerned that today's emerging composers continue to enjoy the advantages I had, and that contemporary learners have access to new ideas from our new composers. This summer Contemporary Showcase

provided commissions to a number of young composers: Craig Galbraith and Scott Wilson (who I'm proud to say are former students of mine), Eric Schwindt, Vincent Ho, and Jocelyn Morlock, who produced delightful and provocative repertoire—a wonderful way to celebrate 21st century Canadian music.



DAVID DUKE



David Gordon Duke was born in Vancouver and studied musicology at UBC, the University of North Carolina, and the University of Victoria. He studied composition privately with Jean Coulthard and, at the Banff Centre with Violet Archer.

He has written many pieces for learners, including the Waterloo piano publications *Music of Our Time*, *A Student's Guide to Musical Form*, *Magical Years of the Chinese*, and *Special Days*. Frederick Harris has published his works in the *Encore Series* for violin and piano, and many of his works are listed in the syllabi of the Royal Conservatory, Conservatory Canada, the Canadian Conservatory, and Contemporary Showcase.

His concert music has been performed by Jon Kimura Parker, Desmond Hoebig, and Stephen Isserlis, and ensembles such as the Toledo Symphony, the Vancouver Cantata Singers, and the Circle Singers of Washington D.C. (who recorded his 3 madrigals *Lions*, *Tygers*, and *Bears*). His *Canticle* for strings was recently put on CD by the Vancouver Symphony. He has been composer in residence for the BC Boys Choir, the Langley Community Music School, and Studia Musica.

He has written and broadcast extensively about Canadian music and composers—most recently a biography of Jean Coulthard with co-author William Bruneau. He is head of the School of Music at Vancouver Community College.



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Music moves us, and we know not why; we feel the tears but cannot trace the source.
 Is it the language of some other state, born of its memory?
 For what can wake the soul's strong instinct of another world like music?

L. E. Landon

FROM THE PROVINCES



BRITISH COLUMBIA

ERNST SCHNEIDER

Judging by all the reports from our branches, it has been a very busy year for all of our teachers. Branches have hosted a variety of workshops and sponsored or participated in music festivals.

The Music Writing Competition has once again produced many interesting entries in all classes. Our provincial adjudicator Quentin Doolittle selected nine entries for the provincial awards.

Speaking of awards, our new Musical Community Service Award program is off to an excellent start – 18 students qualified for bronze, silver, and gold awards so far. The awards are presented twice a year. We have to thank our Victoria Branch for suggesting the idea to the Provincial Council.

Nine 25 year pins were presented to members of the Mid-Island, Nelson, North Shore, Penticton, Richmond, and Vernon Branches as well as one Provincial member.

The Victoria Piano Summer School paid a special tribute to its Honourary Patrons; the late Dr. Murray Adaskin, and to Dorothea Larsen Adaskin during Composers' Day July 13, 2002. Lorna Paterson asked several past Featured Composers of the Summer School to write a variation on a theme of Murray Adaskin. The composers were Stephen Chatman, Patrick Godfrey, Joan Hansen, Lorna Paterson, Imant Raminsh, Dale Reubart, and Ernst Schneider. The seven variations, preceded by the Adaskin Theme were published as a beautiful commemorative album. Miranda Wong premiered the work as part of the afternoon recital at the Victoria University. It was a wonderful

performance. The album is available from Dave's Piano and Keyboard, toll free at 1-888-288-KEYS, and Long and McQuade, toll free at 1-888-230-6443. Proceeds from the sale of the album go to the Murray Adaskin Fund for Young Composers.

Now we are all looking forward to our Provincial Convention in Nanaimo with clinician Nelita True. The weekend event promises to be very exciting with a recital, workshops and, of course, the Piano Competition.



ALBERTA

PAT FREHLICH

After a hectic spring of music festivals and examinations across the province students and teachers traditionally take a little time off from their regular routines. This break offers opportunities for some R&R, or to pursue the study of music in a new way.

There were several summer music camps around the province offering just that. CASSA (Calgary Arts Summer School Association) offered a variety of activities to students in several Calgary locations. This camp continues to excite and motivate students year after year. MusiCamp Alberta (formerly Musicamrose) which is run by Music Alberta with the support of ARMTA and AMEF teachers, was held for the first time at the beautiful Red Deer College. Everyone was delighted with the facility. There were approximately 30 students who attended the Intermediate Piano Workshop this year under the direction of head clinician Sylvia Shadick-Taylor. The participants were kept extremely busy with an exciting array of musical activities. Along with private lessons and coaching, students attended classes in musicianship, aural skills, and choral ensembles as well as duet

classes and master classes. The instructors Sylvia Shadick-Taylor, Veronica Weber, Audrey Graham, Trent Worthington and Dawn Hrykiw all did an outstanding job in providing stimulating instruction. ARMTA member Carol Mellors continues to offer her expertise to the event year after year.

Looking to the fall it seems that all seven branches of ARMTA waste no time "getting back to work!" Fort McMurray will have their very own Music Conference Sept. 13 -15. This event will involve the entire community: schools, local musicians, and performing groups of opera, jazz, country, and pop music. Guest artists will include opera singer Douglas Rice and composer/pianist Robert Bruce.

Edmonton always begins their season with a Membership Appreciation Night. This year the informal night of visiting with colleagues while enjoying good food will be Sept. 20. A Duet workshop is scheduled for November 8 to include an overview of piano duets from Baroque to Contemporary Canadian. On October 18 Red Deer branch will offer its members a workshop on the new Theory Syllabus. In Calgary there will be a series of Young Composers Workshops held on Sept. 15 and 29 and Oct. 6 and 20.

Contemporary Showcase kicks off in both Edmonton and Calgary in November. Lethbridge teachers will host a piano workshop featuring Professor Brian Black on October 19.

Details on all these activities can be found on the ARMTA provincial website.

Lastly, congratulations to all those who participated in the GREAT HUMAN RACE in May on behalf of ARMTA! We are proud to announce that \$10,580.00 was raised which will be used to support ARMTA projects in ALBERTA.



SASKATCHEWAN

VERNA MARTENS

Greetings from the "Land of Living Skies". At this writing our province is experiencing everything from heat waves to snowfall and frost in August; from abundant rainfall to extreme drought and everything in between. It certainly makes for hardy individuals.

Our provincial membership stands at 260 with nine branches planning a variety of meetings and workshops, recitals and competitions for the fall and winter season. Our Biennial Convention is slated for September in Saskatoon.

Our present executive consists of Past-President - Peggy L'Hoir, President - Anne McGilp, Vice-President - Bev Tillman, Registrar - Penny Joynt and council members Kathy Lohrenz-Gable, Terrilynn Klassen, Christy Waldner and Joy MacFarlane-Burton. Lore Ruschinsky attends meetings as our News Letter editor.

A new feature of our Opus Newsletter has been the inclusion of Festival Focus - an insert which continually keeps us updated on happenings and changes to our provincially run Music Festival Association.

Winner of the Western Tour Young Artist Competition this year is soprano Paula Wickberg of Saskatoon, pupil of Gary Gable. She will be doing a series of concerts in October.

International Music Day and Canada Music Week will again be recognized in varied ways. An interesting idea came from West Central Branch which last year held a

backyard recital featuring folk songs and piano compositions from around the world.

The Music Writing Competition had nine entries. Elizabeth Raum, composer-teacher from Regina was the adjudicator. Winners were as follows:

11 and under: Armand Konecsni-Luzny - GALACTIC TRAVEL [teacher-Sarah Konecsni-Lusny]

Honorable Mention-Christine Hecker -MYSTERIOUS [teacher-Heather McNab].

15 and under: Karen Mak SCENES OF SCOTLAND [teacher Shirley England] Honorable Mention-Kyle Wenaus ECLIPSE [teacher-Sarah Konecsni-Luzny]

19 and under: Sarah Evans-FALLEN RAIN [teacher-Peggy L'Hoir]

Over 19-Nicole Stenerson ICONS FOR SAXOPHONE QUARTET [teacher-William Moore]

S.R.M.T.A. hosts several competitions for members and their students. The Dorothy Bee- open to teachers wishing to further their professional status-winner was Audrey Watson. The Lyell Gustin Competition for students up to age 18 winner for 2002 was Katherine Dowling, student of Janice Elliott-Denike. The Florence Bowes and Gordon Wallace were not held this year but will be held again in 2003.

Summer Workshops were held in Regina with Cherith Alexander for Junior Piano and Kathleen Solose for Senior Piano. Yorkton was the location for workshops with Gregory and Jackie Chase and Guest Clinician Barbara Mackin. North Battleford teachers Lisa Hornung and Diane Gryba held a Summer School for Voice.

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A major happening for SRMTA this year has been the rewriting of the Registered Music Teachers' Act. The Act originated in 1938 with revisions in February 1979 and SRMTA was given the opportunity once again to make needed amendments. The Provincial Executive together with several Past Presidents and Branch Presidents took time to review the Act and work on necessary changes.

In May 2002, a number of members of the executive had the privilege of attending the session of the Legislature that included the second reading of the Registered Music Teachers' Act. Work leading up to this had been given assistance by Kim Mock, Manager of Legislative and Contract Services Unit. A speech by Jim Melenchuk, Minister of Learning, introduced the Act and highlighted the key provisions. A response was given by opposition member June Daude. The Bill receives Royal Assent and comes into effect in August 2002.

We note with sadness the passing of several members: Sister Teresita Leboldus, Margaret McManus, Kay Ellis and Kathleen Rose Keesey. Their many contributions to musical growth in our province are appreciated and they will be missed by all who knew them.



MRMTA MANITOBA
NANCY NOWOSAD
Greetings from sunny Manitoba! While we have the dubious distinction of being the mosquito capital of Canada, especially this year, we can also boast that we have some of the most beautiful summer weather anywhere in the country. Manitobans take to the cottage in the summer, either in our province or across the border into Ontario, and that is where many of our MRMTA members retreat for well deserved R & R after a busy year of teaching.

Since our last report:

In February the 13th annual Pianothon/Musichthon saw a record

number of students performing to raise funds for the Variety Club Special Arts Programs. 370 students from over 50 teachers raised \$10,605.00 for these programs which include music programs in 15 subsidized daycares in Winnipeg and also music therapy programs in the city. In total \$104,600.00 has been raised over the last 13 years through this worthwhile project. Currently work is being done with the CNIB to hopefully use some of the funds for music programs for young blind children as well.

MRMTA donated 2 new scholarships of \$75.00 each to the Winnipeg Music Festival this year, for Junior Piano Levels 1 – 4. It was felt that many awards are being given for more advanced students, and that it would be appropriate to encourage these younger students to continue their music studies to a more advanced level. MRMTA already presents a trophy each year for the top instrumental performer in Level 8 at the Winnipeg Festival, and a \$150.00 scholarship for Senior Vocal at the Provincial Finals.

We are currently working on a possible collaboration with the Manitoba Conservatory of Music and Arts in Winnipeg and the University of Manitoba Department of Preparatory Studies to sponsor workshops in Winnipeg where most of our membership lives. We hope this will help to avoid duplication of topics by other music organizations and also increase attendance at workshops.

The Provincial Annual Meeting was held on April 28. Presentations were made to the winners of the Winnipeg Music Festival scholarships and also to our 30 year members of MRMTA.

First Vice President Faith Reimer and I attended the CFMTA Meetings held in Charlottetown in July. It was a wonderful weekend of “business mixed with pleasure”, meeting with colleagues from across the country who share the common cause of striving for excellence in music teaching. We even had time for “Cows” ice cream!

Winnipeg Branch held workshops on “Keyboard Harmony and Advanced Theory”, “How to Make Practice Fun” and “Solfege – The Basics and Adapting into Lessons”. One of their biggest events is the annual Scholarship Series, with preliminary rounds in February and finals in April. Over \$6000.00 was awarded to the top performers in both vocal and instrumental categories at Junior, Intermediate and Senior levels. Their Annual Meeting was held on March 21.

Brandon Branch has become more active and is looking for ways to recruit more members. They held their Annual Meeting on April 21, which I attended as Provincial President. Dr. Lawrence Jones, the acting chairman/secretary of Brandon Branch, stated in his report that the branch “hopes that it can continue to engage in activities that enhance the professional life of its members and to enrich the musical life of the communities of south-western Manitoba”.

Southern Manitoba Branch does not meet on a regular basis, mainly because its members are too busy teaching to get together. However, they are a very enthusiastic group and it shows in their students. Music and music teaching is alive and well in southern Manitoba.

MRMTA celebrated its 82nd anniversary this year, and we look forward to the challenges of the future with enthusiasm.

Ontario Registered Music Teachers' Association



ONTARIO

FRANCIS BALODIS

Our 2002 Convention in Timmins was an exciting professional and personal time for our teachers (and some spouses who made the trip!). The convention committee of Ron Spadafore, Jocelyn LeBlanc, Andrew Marks, Eleanor Baumgart and Michel Regimbal were extraordinaire! Roland Canada gave a workshop on Incorporating Music Technology in

Music Teaching with Doug McGarry from BC and Dan Anorim from ON. Kevin McMillan's workshop on Good Diction = Good Singing was very uplifting and professionally stimulating. Stephane Lemelin gave two workshops, the first on "Practicing: The Musician's Spiritual Discipline" and the second "Performing French Music." These workshops were presented with sensitivity and quality. Paul Gilchrist gave a workshop on "Understanding your Piano and its Needs," very necessary to all music teachers and their students! Frances Balodis' workshop was on different ways that we learn and how we can help our students by approaching each of their learning styles to make their learning more secure. Janet Lopinski of RCM made an examinations presentation.

On Sunday, July 7th, the beautiful O'Gorman Auditorium in Timmins was the site of the Provincial Student Vocal Competition and Young Artist Competitions. The adjudicators were Stephane Lemelin from Ottawa, Lynda Rehder Kennedy from North Bay and Kevin McMillan from Chatham. In the Provincial Student Vocal Competition Taylor Leigh Decarie of North Central Zone, whose teacher is Edwina Douglas and who was accompanied by Marilyn Maclagan, was the first place winner of \$750. This scholarship has special thanks to the Court Stone Memorial Fund. Alanna

Stone of Metro Toronto Zone whose teacher and accompanist is Carolynne Godin was the second place winner of the \$500 award, donated by Music for Young Children. Sarah Shropshire of the Ottawa Region Zone whose accompanist was Frederic Lacroix and teacher is Charlotte Stewart also sang in this Provincial Student Vocal Competition. In the Young Artist Competition Stacey Ingrey, voice of the Ottawa Region Zone whose accompanist is Frederic Lacroix and whose teacher is Yoriko Tanno-Kimmons, won the first place scholarship of \$1000. This scholarship has special thanks to Yamaha Canada. This winner of the Young Artist competition will now have the opportunity to perform in a concert tour to our ORMTA Branches. The second place winner was Jennifer Lam, piano, of Central Zone, teacher, Gail Lange. The second place scholarship is for \$750 with special thanks to the Ontario Guild of Piano Technicians and the ORMTA Provincial Council Members' Alumni. A special Timmins scholarship from Dr. Doug Arnold, given at the discretion of the adjudicators was won by Anne Larlee, piano, of Western Zone, teacher, Dr. Greg Butler. Other performers in the Young Artist competition were Marek Krowicki, piano, of Eastern Zone, teacher, John Burge, and MacKenzie Gallinger, voice of North Central Zone, whose accompanist was

Marilyn Maclagan and whose teacher is Jane Black. Best wishes to all these fine musicians.

The Provincial Student Instrumental Competition was held on Monday, July 8th. There were six fine young competitors. The winner of the first place scholarship of \$750 donated by Hughene Ferguson was Robert Biswas, piano of Western Zone. His teacher is Dr. Greg Butler. The winner of the second place scholarship of \$500 which was contributed by individual donors and members of ORMTA was Richelle Kruisselbrink, piano, of North Central Zone. Her teacher is Arlene MacNay. Yolanda Bruno, violin, of Ottawa Region Zone, whose teacher is Grace Bruno won the Esther Su Memorial Award of \$500. This is donated annually by Sherman Su and Carrie Hagerman and it is awarded at the discretion of the adjudicators to a student who has shown special promise in the competitions. Helen Yang, piano, of Metro Toronto Zone, teacher, Janet Fothergill won a special Timmins award of \$250 from the Fishbowl Restaurant - Louise and Lise Cantin. This scholarship was to be given at the discretion of the adjudicators. Other fine musicians in this competition were Matthew Newton, piano, of Eastern Zone, teacher, Beverley Jealouse; and Chris Lam, piano, of Central Zone, teacher, Gail Lange. One of the



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accompanists that performed in all three competitions was Frederic Lacroix of the Ottawa Region Zone. Frederic himself was a Young Artist winner in 1996.

We were honoured to have our CF president Barbara Clarke present at our convention. Also at the convention many special teachers (who have been a Registered Music Teacher for at least twenty five years) were honoured with corsages and certificates by the Provincial Council Members' Alumni.

At the Annual General many important issues were discussed. We have an email by-law committee with Judy Home, our first vice-president as the chair as we are undertaking to revise our by-laws. Early Childhood membership in our association was also discussed.

We have six new members coming on our provincial council, which meets four times per year in Mississauga. Laura Gresch for North West Zone, Nancy Hughes for North east Zone, Ralph Markham for Metro Toronto Zone, Shirley Efford for Ottawa Region Zone, Debra Wanless for North Central Zone and Susan Mander Powell who is a councilor at large. Frances Balodis, the incoming president, welcomes these new members and will enjoy working with all the other councilors who are continuing in their busy positions.

This September ORMTA hopes to have representation from every branch in the Terry Fox Run. This will help this worthy cause and also help raise the profile of ORMTA.

Stephan Lemelin is our new Honorary Patron. We are very honoured by his acceptance of this appointment.

Our registrar, Ron Spadafore, reports that there have been 67 applications for new members processed from July 1st, 2001 until July 1st, 2002.

Victoria Warwick, CF First Vice president, Frances Balodis (first delegate), Judy Home (second delegate), and Ron Spadfore (Canada Music week) had a busy time at the CF meetings held in Charlottetown,

PEI. What wonderful sharing opportunities.



New Brunswick Registered Music Teachers are all enjoying a much deserved holiday as this report is written!! In less than a month, the flurry of activity will begin again for another season with studios filled with music making.

The NBRMTA annual meeting and convention was held in Fredericton on June 8th, 2002. Although attendance at these meetings continues to be small, accolades to the Fredericton branch for a very fine day filled with camaraderie and great workshops.

Our special guest was President of CFMTA, Barbara Clarke of Newfoundland who spoke to the membership at the end of the day.

Workshops included "The Challenges of Teaching Gifted Students" (David Rogosin); "Developing Accompanying Skills through Ensemble Playing" (Lynn Johnson and Anne Marie Murphy) and a composition workshop with composer Lorne Altman.

Several gifted students were, in turn, introduced by their teachers, performed, and then received a critique from Mr. Rogosin. It was interesting and informative to hear each teacher speak about his/her students as an individual and then, to give some insight into what works in motivating that particular student to do his/her best work.

The Savoyard Singers, a small group of mixed voices, gave a most enjoyable recital. This was followed by performances by some members of the Fredericton branch.

Basic accompaniment skills taught and reinforced through encouraging our students to do ensemble work were presented by Lynn Johnson and Anne Marie Murphy. The development of these skills was

broken down into seven sections and each one discussed in some detail.

A highlight of the day was the performance and award ceremony for the winners of the NB Music Writing Competition, 2002. Each of the winners who was able to be present performed his/her composition in recital. This was followed by a composition workshop given by Lorne Altman during which these young composers worked on a composition as a group and performed it at the end of the session. Following this, each one received a certificate and a medal to commemorate his/her achievements in the genre of composition.

We congratulate Gladys MacDonald for having recently been the recipient of one of the Governor General's Caring Canadian Awards. Miss MacDonald received her award from Governor General Adrienne Clarkson at a ceremony held in Bathurst NB in early June.

As fall is just around the corner and all music educators gear up for the year ahead, we would wish each of you throughout the country a most successful year of communicating your passion for music to your students.



As I write we are between terms. Last term NSRMTA activities wound up with a great 65th Anniversary Convention hosted by the Dartmouth Chapter. Under the organization of Peggy Harrison there was a full schedule of events including a workshop "The Joy of New Music, No Really!" by Dr. Simon Docking who has just accepted a teaching position at the Maritime Conservatory of Performing Arts. He is a keen performer of contemporary music and has premiered numerous new Australian and North American

compositions. He has performed both as a solo and collaborative artist in a number of countries and NSRMTA is delighted that he and his wife have chosen to settle here and to contribute to our association.

Jacqueline Sorensen, Past President of PEIRMTA, continued the contemporary theme with her workshop on "Contemporary Showcase and Interpreting Canadian Music". Performing works that she discussed not only contributed to the enjoyment of the morning but also motivated teachers to get contemporary music ready for Canada Music Week. The workshops concluded with "Singing with Cheryl", a lively involvement workshop that very quickly took us from a simple breathing technique to a full audience participation in three part harmony, with swing! Such were the skills of Cheryl McCarthy. NSRMTA concluded by Honoring Catheryn Pye who has served our organization so faithfully and so well for many years, by appointing her to the Province of Nova Scotia Lieutenant Governor's list of nominees for the Queen's Silver Jubilee Award.

Before looking ahead, mention must be made of the very successful Scholarship Music Competition adjudicated by Dr David Rogosin of Mount Allison University. We had a

record 41 participants with increased entries in the intermediate and senior categories. Some wonderful playing was heard from very promising talented students. There was also increased entries for the Music Writing Competition resulting in 52 new compositions from our budding composers.

Excitement is now building as we look to the Fall events. For the first time ever in the Atlantic region the Provinces will help organize and host a Royal Conservatory of Toronto Silver Medal Award Ceremony. It will take place on the Dalhousie University Campus in Halifax in a new room especially designed for performance.

In September, The Scotia Festival of Music under its Managing Artistic Director, Christopher Wilcox, is introducing "The Music Room", one of Canada's finest new acoustic venues to the greater community. It houses a 9' Steinway Concert Grand Piano that will give talented students many new opportunities to perform.

Along with these special occasions the Halifax Chapter hopes to host a master class with Yanina Fialkowska and the Canada Music Week Recital. Before any successful event can take place there is a lot of hard work for those with the responsibility of organizing them. Already teachers,

even as they prepare their studios for another year, are working for community events that will benefit their students. We want to thank them all for these extra efforts.



PRINCE EDWARD ISLAND

JACQUELINE SORENSEN

The Annual General Meeting of the PEIRMTA was held on June 27 at which time elections took place for the executive as follows: President Suzanne Campbell, Vice-President Jane Naylor, Past-President Jacqueline Sorensen, Secretary Claire Caseley Smith, Treasurer Melanie Walsh-Fraser, Council Members Carl Mathis and Louise Pritchard, Membership Chair Frances Gray. The Public Relations Officer Position is currently vacant.

Earlier this Spring, the PEIRMTA sponsored a Harmony Lecture presented by Dr. Stephen Satory of Toronto as well as two workshops co-sponsored with RCM by clinicians Tom Green and Joe Ringhofer.

At the PEI local Kiwanis Music Festivals in May, PEIRMTA awards were given to the following outstanding music students: Jeremie



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Brisson, piano (West Prince); Juliette Roberts, piano (East Prince); Rebecca Yap, piano (Kings); and in Queens County: Charlie Han, piano; Buffy Andrews, violin; Cheryl Landry, clarinet; and Lindsay Michael, soprano.

We would also like to congratulate Qeterah Tersteeg (student of Jane Naylor) for receiving the Award for her composition in Class B1 of the national Canada Music Week TM Music Writing Competition. This is the first time for a student from PEI to receive this honour.

Currently our Association is undertaking an active membership campaign in the attempts to attract new members from across Prince Edward Island. We are also once again excited about our joint subscription with NSRMTA to the Provincial Newsletter "Arabesque" and are looking forward to hosting with other Atlantic provinces and the RCM a Silver Medal Ceremony for our region this fall.



NEWFOUNDLAND

CATHERINE CORNICK

In January we moved our meeting venue to the Pinafore at the Arts and Culture centre and after business

had a talk by MYC Co-ordinator Heather Meaney on Incentives and Motivation.

In March we had a discussion on the Jazz and Pop Stylings with our own Gary Johnston.

We had our Annual Scholarship Recital on April 27th with Adjudicator Dr. Maureen Volk. As a voice teacher, I was glad to see a major increase in the vocal entries this year. We gave out \$600.00 in scholarships and \$100.00 in awards to Junior, Intermediate and Senior levels.

Winners were:

Richard Furlong Junior Scholarship - \$100.00 Generously donated by Carla Furlong

\$75.00 to Gillian Burry - 11 years - Piano

\$25.00 to Jessica Barry - 10 years - Voice

Clarke Award \$25.00 Generously donated by Barbara Clarke

Presented to Daniel Morgan - Piano - 11 years

Ignatius Rumboldt Intermediate Scholarship - \$200.00

Presented to David Faour - 12 years - Piano

Parsons Award \$50.00 Generously donated by Kathleen Parsons

Presented to Megan Condon - 15 years - voice

Dr. Andreas Barban Senior Scholarship - \$300.00

Presented to Julie Sheppard - 17 years - Piano

Maud Mercer Award - \$50.00

Presented to Megan Felt - 17 years - Voice

A big thank you to Dr. Maureen Volk for adjudicating.

In early June we had our Biannual Teachers recital. This is always a well attended concert; an opportunity for our students to see some of their teachers perform. CBC Music.Craft usually records this recital for Radio. I would persuade all teachers to offer to perform, as this is a good fund raiser for our association.

We jointly sponsored two workshops with Royal Conservatory of Music on the 2001 Piano Syllabus and the 2002 Theory Syllabus. The Piano workshop had a small but enthusiastic audience. The Theory workshop had a few more show up. 10 of the group were NRMTA. I was pleased to see a few MYC teachers in attendance. We had a very interesting and packed three hours of information on the new Theory Syllabus and some insights into the new History Syllabus due out next year.

We gave \$400.00 in Scholarships and awards to eight Provincial Music Festivals.

Two Newsletters have been published by our editor Sheila

Hewlett. Thank you to Sheila for doing this.

After months of ticket sales, we drew the winning ticket on a Baby Grand Piano on November 8th. The very pleased winner was musician and school teacher Alma Singleton and her family. We raised just over \$3000.00 for the convention 2003 fund.

CFMTA members who attend our national convention in St. John's in July 2003 will have an opportunity to see the Grand Finale concert with 600 voices conducted by Bobby McFerrin and Erkki Pohjola.

Since last May our convention 2003 committee has been preparing for all the CFMTA members who have been wanting to come to Newfoundland. Guest artist Angela Cheng will be adjudicating at the National piano competition and giving a Recital and Master Class. Dr. Edmund Dawe of Mount Allison University and Dr. Jill Dawe of Augsburg University, two Newfoundlanders, will also be joining her as adjudicators and as workshop clinicians.

Our new web site is up and running. Thanks to our sponsors at Stages and Stores, we have information on the web about our local association and the 2003 convention. It is still in the beginning stages, but soon you will be able to link to other sites for tourism and accommodation for the convention. Check it out at stagesandstores.com/clients/nrmta

Thank you to the Executive and the board for all their work this year. It has been a hectic one, what with all our regular meetings, recitals, concerts, etc. along with the preparations for Convention 2003.

Next year will be even busier with these preparations and I hope all teachers in our association will offer to help with the many small jobs going to be needed to be done.

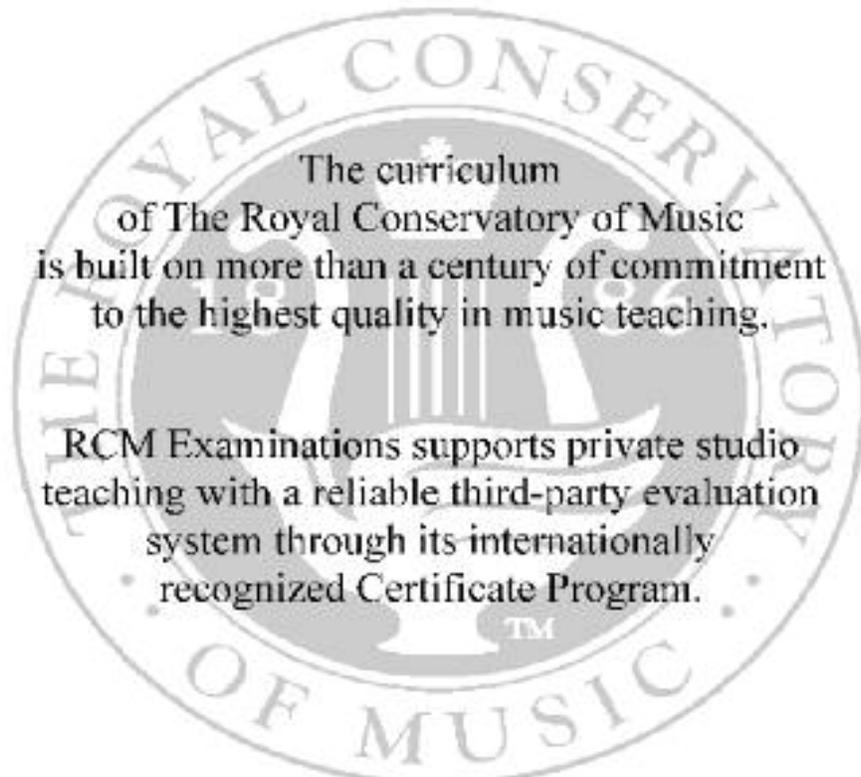
In conclusion I thank you for two years as your President. I look forward to going back to just looking after the money.



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RCM Examinations Reminders

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

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

RCM EXAMINATIONS NEWS



CROSSOVER PERIOD FOR THEORY SYLLABUS, 2002 EDITION

RCM Examinations is pleased to announce the arrival of the new Theory Syllabus, 2002 edition. This new syllabus will be available at better music retailers in May 2002. As with all RCM Examinations syllabi, there will be a cross-over period during which candidates can prepare for examinations using either the Theory Syllabus, 1995 edition or the Theory Syllabus, 2002 edition.

- For all theory examinations except history there will be a 1-year cross-over period beginning September 2002 and ending August 2003 during which candidates can prepare for examinations using either the Theory Syllabus, 1995 edition or the Theory Syllabus, 2002 edition
- * For all history examinations there will be a 2-year cross-over period beginning September 2002 and ending August 2004 during which candidates can prepare for examinations using either the Theory Syllabus, 1995 edition or the Theory Syllabus, 2002 edition. When applying for a history examination, candidates must specify which syllabus they are preparing from. This will ensure that they receive the correct history paper on the examination day.

ELIMINATION OF SMALL HANDS EXEMPTION

After a thorough review of current examination policies by the Office of the Chief Examiners and the Council of Examiners, the following change has been approved by Academic Council of The Royal Conservatory of Music and will apply to piano examinations starting September 1, 2002.

Piano examination candidates will no longer be able to receive an exemption from playing octave scales and solid four-note chords on the basis of having small hands.

Candidates will be required to play all Technical Tests as described in the syllabus for their grade, and should be encouraged to play the more challenging requirements to the best of their ability, regardless of hand size.

The change first affects Grades 9, 10 and ARCT candidates in the 2002/03 Winter Session (i.e., January 2003).

CFMTA RECOMMENDED PROCEDURES FOR SUSPECTED ABUSE

At last year's CFMTA meetings in Kelowna (July 2001), there was a request for CFMTA to establish a protocol regarding abuse. Delegates Kilby Hume (New Brunswick) and Nancy Nowosad (Manitoba) were asked to gather information, (Kilby – province of Quebec and Eastern provinces and Nancy – province of Ontario and Western provinces) and together with Marilyn King (Past President) draft a recommended procedures protocol.

The draft was presented to the Executive and Delegates at the meeting in Charlottetown (July 2002) and was accepted. It contains information on types of abuse, and a list of indicators of each type that we as music teachers might observe in our students that could cause us to suspect abuse. The recommended procedures to follow are based on information gathered from reliable sources across Canada and are based on the law. There is also a list of who to contact in each province should you suspect one of your students is being abused. A bibliography listing references is included. It is your legal duty to report suspicion of child abuse.

This information will be available to all members by contacting your provincial delegates who received the draft document as distributed at the CFMTA meeting in Charlottetown.

YOUNG ARTIST CONCERT SERIES

The Young Artist Concert Series inaugurated in 1942 by Dr. Lyell Gustin is intended to offer "the aspiring concert artist the opportunity of gaining the various experiences needed to make a successful entry into the professional world."

This vision remains alive and well but, reality factors may affect the future of this Young Artist Concert Series.

During the July 13, 2002 meeting in Charlottetown, provincial delegates' and the executives' Think Tanks were challenged to present solutions to deal with Young Artist Concert concerns. Their responses were very willing and very valuable. The following is a summary of suggestions received and may assist your Branch and/or Region in creating positive solutions to Concert problems:

I. COST -

- Select a more reasonably priced venue for performance.
- Approach a business and/or organization about becoming a corporate sponsor - e.g. a piano company
- Each branch could donate a specific amount of money to assist in financial coverage.
- Each student could be assessed a registration fee at the outset of the year; this could include attendance at such an event.

II. ADVERTISING

- Include both a photograph and a curriculum - vitae about the YOUNG ARTIST. Newspapers may require an original photo rather than a photocopy. A photo tends to catch the eye of the reader!
- City Council member support is important as the media tends to follow their activities with interest.

III. PUBLICITY

- Promote to colleges and universities; encourage college and university professors to join our organization.

Their students may then audition to become a Young Artist.

- Promote via school visits.
- RMT purchase tickets which could be awarded at a recital or mini-school concert.
- Mini-recital with a question and answer period.
- "MEET the GUEST"
 - a. live media coverage
 - b. visit community service groups
- Personal promotions to share our enthusiasm for live-performance.
- Include community volunteers to assist-as billets, with lunch and ticket sales.
- Include a City Council member in your planning; this could improve media coverage.

IV. TRAVEL

- Airlines may offer "a deal" - e.g. if "x" number of people travel, one free ticket could be provided.
- Choose the most reasonable travel rates.

V. SCHEDULE

- Schedule the concert at the same time each year.
- Consider afternoon concerts on weekends.

VI. CONCERT ATTENDANCE

- Create a "group class" prior to the concert to become familiar with the concert repertoire to be performed by the Young Artist.
- Special rates for teachers who bring a group of students to the concert.

Perhaps these ideas generated at the CFMTA meeting in Charlottetown, July, 2002 may assist your branch and/or Region when sponsoring your Young Artist Concert Series.

Best Wishes for Success,
Marilyn King,
Young Artist National Coordinator



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HEADLINE NEWS ! DAVID GORDON DUKE, Vancouver composer, will conduct Canadian Contemporary Music Workshops across Canada this Fall, working with provincial composers in each participating centre. Workshop dates by province:

BRITISH COLUMBIA - **LANGLEY** follows Calgary's date of September 11, composer Jocelyn Mavlok participating. Centre Co-ordinator is Kathy Bjorseth.

ALBERTA - CALGARY, evening of September 10, morning of September 11, working with Roberta Stephens. Centre Co-ordinator is Po Yeh.

- GRANDE PRAIRIE, news of this workshop to be announced and Co-ordinator is Christine Donkin.

SASKATCHEWAN - with composer Elizabeth Raum -**REGINA**, September 24. Centre Co-ordinator is Karen Klassen. **-SASKATOON**, September 22,23. Co-ordinator is Heather Blakely.

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Carol Anderson, kid's songs,
Murray Adaskin, violin,
ALLAN BELL, piano, strings
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MANITOBA - WINNIPEG, afternoon of September 25, morning of September 26, likely with composer Diana Mc Intosh. Co-ordinator is Julie Biggs.

ONTARIO - composers Mary Gardiner and Ann Southam

- GRAND RIVER REGION - date (tba) scheduled around other Ontario dates. Co-ordinator is Owen Bloomfield.

- KINGSTON - also(tba) . Co-ordinator is Susan Moore.

- LONDON - date (tba) Co-ordinator is Grace Yip.

- MISSISSAUGA - October 6. Co-ordinator is Jill Kelman.

- NIAGARA REGION - scheduled around Ontario dates.

Co-ordinator is Jacqueline Dingman.

- NORTHERN REGION- date (tba) Co-ordinator is Lynda Rehder Kennedy.

- TORONTO -September 29. Co-ordinator is Jan Fothergill.

PRINCE EDWARD ISLAND - CHARLOTTETOWN

- watch for the date . Clifford Crawley will conduct this workshop. Co-ordinator is Jacqueline Sorensen.

David Duke is a graduate of U.B.C. and has an M.A. from University of Carolina. He studied with Jean Coulthard and presently is academic co-ordinator of the Music Department at Vancouver Community College. He is frequently heard on the CBC and is co-author of ““ Music of Our Time”.

David will speak on:

- Developing resources for different levels of performers
- Understanding teaching contemporary Canadian music
- Choosing appropriate teaching materials
- Heritage of Canadian contemporary music

- Introducing new trends and idioms in 21st century music. Various students will perform works of participating composers (in the syllabus) that will promote discussion, and give helpful hints for teaching and performing.

There will be premiers of 4 new student compositions for children by Craig Galbraith and Scott Wilson.

Contemporary Showcase is the annual festival of contemporary Canadian music held during Canada Music Week(TM) in 16 centres across Canada. This festival is the major project of the Alliance for Canadian New Music Projects(ACNMP).

Deadline for applications is October 15, 2002.

Application forms and information available from ACNMP(see below) The 130 page syllabus is being translated into French and is available on-line (access is through ACNMP membership).

Help kits are available to help start a Contemporary Showcase in your area. For kits, membership, further information, syllabus or application forms, contact:

ACNMP,
20 St. Joseph Street, Toronto ON M4Y 1J9
(416)963-5937
e-mail: acnmptor@ica.net
WEBSITE: www.acnmp.ca

Contact ; Jean Collins,
1829 Queen St. E. # 304Toronto ON M4L 3X6,
(416)694-5969

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CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS EXECUTIVE AND 67TH ANNUAL GENERAL MEETINGS

THE BEST WESTERN HOTEL, CHARLOTTETOWN, PEI JULY 13 AND 14, 2002

Summary of Business conducted at these meetings:

*BERYL WIEBE, CFMTA
SECRETARY/TREASURER*

President Barbara Clarke welcomed all members to the Cabot Room of The Best Western Hotel and the meeting was called to order at 8:30am.

REPORTS are included in the Report Book received by the Delegates and also mailed to the Provincial Secretaries.

The Audited Financial Statement for 2002 was accepted as read. The Delegates and Provincial Secretaries have a copy of this Statement.

The Proposed Budget was presented by Victoria Warwick, Finance Chair and accepted as amended.

The Provincial Reports were presented at the Annual General Meeting. Delegates have their copies and the Provincial Secretaries have a copy.

Correspondence was read and discussed:

Richard Hicks, Patent Agent, sent a letter that the Canadian Trademarks Office has approved the application from CFMTA to proceed to publication for Canada Music Week™.

Letter from ARMTA and ORMTA regarding assistance to subsidize the reprinting of the 'Public Relations' brochures.

General correspondence has been answered and is on file.

Thank you notes were received from some of the Winners of the Piano Competition.

The Minutes of these meetings held in July 2002 have been received by the Executive, the Delegates, the Provincial Presidents and the

Provincial Secretaries. All Directives & Motions are included in the Minutes.

Marilyn King reminded Delegates that the Local Young Artist Coordinator is to submit forms to the appropriate people. The Local Y/A report is to go to the National Y/A Convenor, and the CFMTA Secretary/Treasurer. The proceeds from the concert tour are to be sent to the CFMTA Secretary/Treasurer by the area Convenor. The Branch form is to be sent to the area Convenor. All necessary information will be sent to the 3 Area Coordinators from Marilyn King, National Y/A Coordinator.

CFMTA will increase the amount of the Special Projects Piano Competition Awards as follows:
1st prize increased to \$5000.00.
2nd prize increased to \$3000.00,
3rd prize increased to \$2000.00 effective 2003.

Suggestions to encourage attendance and support of the Young Artist Tours:

- Advertising, more exposure
- Contact with school
- Promote through University, music stores etc.
- Possible advertisement fund, so that it is guaranteed to be in the newspapers
- Teachers receive free tickets to encourage attendance
- Consider the airline itinerary
- Maintain the SAME time slot EVERY Year so that people are used to the continuity
- Promote to parents and students

Suggestion – to investigate the possibility of a LOGO for CMW to permanently identify Canada Music Week™.

Directors' Insurance information was given by Jean Grieve and Barbara Clarke.

CFMTA will request an information package on Directors/Officers Insurance and a package is to be sent to each Provincial Organization.

Travel Expenses for Young Artist Tours: Ontario and Western Tours will have a collaborative artist in 2002/03. The honoraria is \$100.00/concert for the Young Artist and \$50.00/concert for the collaborative Artist.

CFMTA will pay the travel expenses for the collaborative artists for the Young Artist tours of 2002/03. The money to come from the Special Project Fund if necessary.

The correct terminology for the electronic music category of the music writing competition is Electroacoustic Music. There will be a description on the form for entries in this category.

The 'electroacoustic music' category E will be reinstated for the 2003 Music Writing Competition at an entry fee of \$35.00. The prize for this category will be \$100.00.

The Executive and Delegates received a booklet, which includes definitions, types of abuse, possible indicators of abuse, duty to report/legal ramifications, help lines and bibliography on the recommended Procedures Protocol regarding abuse.

Membership criteria was briefly discussed. Does any Province proceed with a criminal record check before acceptance in the association?

Past President Marilyn King presented CFMTA with an official banner which will be used at Conventions. This is a wonderful donation from Marilyn and will be put to use at Convention 2003 as well as future events.

The meeting was adjourned at 5:25pm by President Barbara Clarke.

67th ANNUAL GENERAL MEETING

This meeting was held on Sunday, July 14, 2002 at 8:30am in The Cabot Room of The Best Western Hotel, Charlottetown, PEI.

President Barbara Clarke welcomed all to the meeting and Barbara Clarke and Joan Woodrow modelled the T-shirts for Convention 2003 – Come to the Sea.

Joan Clarkson from ORMTA, Ottawa Branch attended this meeting of the CFMTA Executive and Delegates.

Minutes of the AGM, July 2001 in Kelowna, BC were read by Beryl Wiebe, CFMTA Secretary/Treasurer.

A resume of the business conducted at the meeting on July 13, 2002 was given by Beryl Wiebe.

Provincial Reports were read as follows:

Manitoba	Nancy Nowosad
Ontario	Frances Balodis
Quebec	Gayle Colebrook
New Brunswick	Kilby Hume
Nova Scotia	Janet Atwood
Prince Edward Island	Jacqueline Sorensen
Newfoundland	Joan Woodrow
British Columbia	Jean Grieve
Alberta	Annette Bradley
Saskatchewan	Verna Martens

Discussion took place regarding travel arrangements, prices etc. for Delegates, Executive, Young Artists, Special Projects Competitors travelling for CFMTA events.

The meeting was adjourned at 10:30am by President Barbara Clarke.

EXECUTIVE MEETING IMMEDIATELY FOLLOWING THE ANNUAL GENERAL MEETING

The Elections were conducted by Marilyn King, Past President.

The following were elected by acclamation:

Secretary/Treasurer	Beryl Wiebe
Archivist	Hugheen Ferguson
By-Laws & Standing Rules	Kilby Hume
Canada Music Week™	Ron Spadafore
Newsletter Editor	Lore Ruschiensky
Advertising Agent	Lore Ruschiensky

If the CFMTA Logo is to be used for something other than the official categories, the information is to be sent to the CFMTA Executive for approval.

The meeting was adjourned at 11:40am by President Barbara Clarke.

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THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES FOR THE FISCAL YEAR ENDED MAY 31, 2002

	2001	2000
REVENUES		
Fees	\$ 56,707	\$ 57,878
Canada Music Week	1,610	3,769
Young Artists	10,084	9,520
Special Projects	4,029	4,180
Newsletter	14,782	6,563
Trust	37,106	46,976
Interest and other	<u>2,786</u>	<u>5,920</u>
	<u>127,104</u>	<u>134,806</u>
PROGRAM EXPENSES		
Canada Music Week	3,810	11,138
Young Artists	8,468	2,458
Special Projects	1,010	101
Newsletter	28,769	21,732
Trust	<u>41,255</u>	<u>43,415</u>
	<u>83,312</u>	<u>78,844</u>
GENERAL AND ADMINISTRATIVE EXPENSES		
Audit	2,588	2,588
Bonding and insurance	350	350
Office and general. including, telephone	3,397	4,399
Public Relations	1,458	-
Travel	22,757	19,795
Postage	450	474
Website	<u>603</u>	<u>360</u>
	<u>31,603</u>	<u>27,966</u>
HONORARIA		
Secretary/Treasurer	9,600	9,600
President	750	750
Newsletter Editor	3,000	2,000
Young Artists Co-ordinator	225	225
Canada Music Week™ Coordinator	200	1,000
Finance Chairman	400	400
Special Projects Co-ordinator	<u>225</u>	<u>225</u>
	<u>14,400</u>	<u>14,200</u>
TOTAL EXPENDITURES	<u>129,315</u>	<u>121,011</u>
EXCESS OF REVENUE OVER EXPENDITURES	(2,212)	13,795
FUND BALANCES AT BEGINNING OF YEAR	<u>211,729</u>	<u>197,929</u>
FUND BALANCES AT END OF YEAR	<u>\$209,517</u>	<u>\$211,724</u>

This summary has been compiled using information extracted from the 2002 audited financial statements dated June 26, 2002. Readers are advised to refer to the audited financial statements for full disclosure of the Federations' net assets and results of operations.



BOOK REVIEWS

PRELUDES FOR PIANO BOOKS 1, 2 AND 3 STEPHEN CHATMAN

REVIEWED BY PEGGY L'HOIR

What a fun collection of pedagogically practical piano music! Ranging from intro to grade 8 level, these books exhibit the Chatman qualities we have come to expect... funky rhythms, unique harmonies as well as the charm of lyrical nostalgia.

Books One and Two include appealing compositions which can also be played as duets with an older student or sibling. Titles include 'Slam' (which is described in the preface as 'fast and nasty, a study in impertinence'), 'The Doe and the Fawn', 'The March of the Geeks', and 'Slow Groove'.

Book Three includes the well-loved 'Ginger Snaps', my favorite, 'Prairie Sky'

as well as many other descriptive and challenging compositions.

These sets of preludes provide a wide spectrum of contemporary idioms, styles and moods and at the same time deal with many musical challenges. These pieces are a delightful addition to any student's repertoire.

PLEASE NOTE THAT THESE SETS OF PRELUDES ARE LISTED IN THE RCM SYLLABUS AS 'ETUDES FOR PIANO' AND ARE REPRESENTED IN INTRO, GRADES TWO, FIVE, SIX, SEVEN, AND EIGHT.

COMPREHENSIVE EAR TRAINING

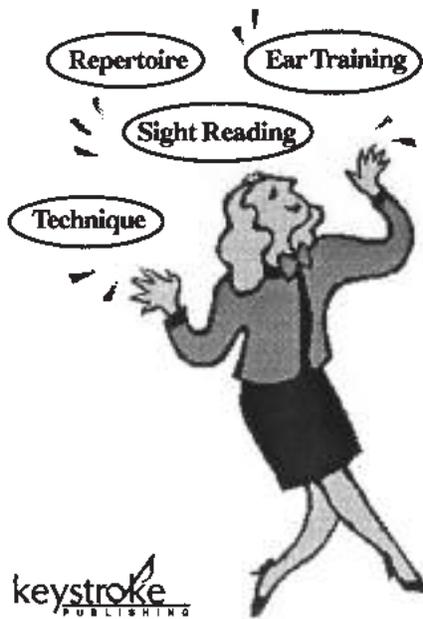
REVIEWED BY JACQUELINE SORENSEN

A valuable new teaching aid on the market to help students prepare for the ear training requirements of RCM Examinations, this graded series written

by Carol Schlosar and published by Keystroke Publishing offers ample material for students from grades One to ARCT.

The Comprehensive Ear Training Professional Series comes with a book and your choice of tape, CD or midi disk and can also be used with a teacher or friend. Each grade contains approximately 60 sessions on the tape or CD and 85 sessions on the midi disk. The book, complete with "How to Use Instructions" and additional exercises also includes an answer key and reproducible worksheets which are highly useful for the student as he/she can record their own progress throughout the year. And of course the author states in her introduction that "For the best results, ear training should be done on a regular basis throughout the year." This is something that cannot be overstated as far too often students try to cram this at the end of the year before the exam with unsuccessful results.

Can't juggle it all in a lesson? Ear Training "at home" makes sense!



- Students learn your way during practice time
- Train their ear in less than 5 minutes a day
- Excellent for home study, studio, or classroom
- Based on Royal Conservatory of Music Grades 1-ARCT

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Professional Series

Student Series



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BOOK REVIEWS (cont'd.)



In general, I find the rhythm clapback examples to be quite straightforward, offering some degree of predictability. As well the playback melodies have a fairly memorable musical or tuneful line. The approach to intervals being played in various registers of the piano is an excellent idea as this expands the student's ear significantly. This is also the approach used with chord identification in the upper grades.

In the professional series the tape, CD or midi disk cannot stand alone without the book as there is no narrator on the audio examples to indicate the key in which the playbacks are being played. However a student series is also available which includes only a cassette or CD with an answer booklet.

The book in the Professional Series may also be used without a tape, CD, disk or teacher. In this case students are asked to clap back or play back from memory after reading the example. For interval work, the student is asked to play the interval and identify it. I would suggest a more appropriate way of interval training would be to have the student play only the first note and then try to sing the second note of the dictated interval, then check his/her answer with the piano.

For a student using the tape or CD, I find the best set up required would be to have the sound equipment in close proximity to the piano as the student must pause the tape or CD between each example. This of course allows the student to establish their own pacing, and it is hoped that this pace will quicken over time with regular practise.

Any student willing to put in the extra time and work diligently using this series will have no difficulties with the ear training portion of an RCM Exam. As well this series offers the student the ability to build solid foundations in their development as a well rounded musician. I would recommend this series to all teachers and students as a staple in their library of books and materials.

Jacqueline Sorensen operates an independent teaching studio in Charlottetown where she teaches piano and pedagogy. She is a faculty member of the University of Prince Edward Island

Department of Music, Director of Music at St. Mark's Presbyterian Church and a member of eklektikos new music project, PEI's only contemporary music group. She is the Past-President of the PEIRMTA, Vice-President of the PEI Kiwanis Music Festival Association, founder and coordinator of the Contemporary Showcase Charlottetown Centre, PEI Representative for RCM Examinations, PEI Representative to the Canadian Music Centre Atlantic Region Board, and is an active music educator, administrator, adjudicator and workshop clinician.

FIRST DISCOVERY - MUSIC COMPOSERS LIVES SERIES

REVIEWED BY FRANCIS BALODIS

There is a brand new series of books out on Composers Lives, written as an introduction to classical music for young children. It is a fun new series of illustrated books with CDs for children aged 5 to 10, which introduces the lives of the great composers in pictures, music and words. The text is written in child friendly language as narrated on the CD with examples of the composer's music. The book shows paintings of the period, depicts events in the composer's life as described in the text, and has an activity box suggesting a musical activity for children to enjoy.

The series is called First Discovery - Music: Composers Lives Series and is published by ABRSM Publishing in London, UK (publishing@abrsm.ac.uk or www.abrsmpublishing.co.uk)

There are ten books in the series:
 First Discovery: Bach ISBN 1 85103 319 X
 First Discovery: Beethoven ISBN 1 85103 310 6
 First Discovery: Berlioz ISBN 1 85103 320 3
 First Discovery: Chopin ISBN 1 85103 308 4
 First Discovery: Debussy ISBN 1 85103 321 1
 First Discovery: Handel ISBN 1 85103 322 X
 First Discovery: Mozart ISBN 1 85103 311 4

First Discovery: Purcell ISBN 1 85103 309 2
 First Discovery: Schubert ISBN 1 85103 312 2
 First Discovery: Vivaldi ISBN 1 85103 323 8

These books are available from the following two music book stores:

Ward Music, A Division of Long & McQuade
 412 West Hastings Vancouver BC V6B 1L3
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 Fax 604-682-2051
 Toll Free (in BC) 1-800-663-1351 Toll Free (in Canada) 1-800-661-3761,
hastingsprintmusic@long-mcquade.com
 some quoted at \$24.95 each, some at \$31.95 each, shipping is extra

Remenyi House of Music - Music Bookstore
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 TORONTO, ON M5S 1T8
 Tel 416-961-3111
 Fax 416-961-3949
 Toll Free 1-800-667-6925
www.remenyi.com
 full series quoted at \$26.95 each plus GST plus PST, shipping is extra.

These books are exquisite quality. The CD may be played in your computer or in a CD player. As it is a CD it is easily accessible at any point which makes it easy to use with a private student or with a small group of students. These books would make an excellent gift from a parent to their child at a special occasion. Teachers will want to build them into their professional library. A must have!

MAJOR / MINOR SCALE WORKBOOKS

REVIEWED BY GAYLE COLEBROOK

Major Scale Picture Workbook - A Fun Approach to Learning Major Scales by Glenna Battson, Alfred Publishing, \$7.50 US

Minor Scale Picture Workbook - A Fun Approach to Learning Minor Scales by Glenna Battson, Alfred Publishing, \$7.50 US



BOOK REVIEWS (cont'd.)



The Major Scale Picture Workbook covers the following topics:

- Explanations of half steps, whole steps, and tetrachords
- Tetrachords
- The Circle of Fifths (in two parts - C through B, then G= through F)
- Enharmonic scales

The Minor Scale Picture Workbook covers the above topics but focuses on Natural and Harmonic minor scales - the Natural mode is used as a step towards creating the Harmonic mode and its raised 7th degree.

Although the books are primarily aimed at visual learners, the concepts are clearly explained and reinforced through a variety of learning modes. When reviewing the material, students are encouraged to get the 'feel' for scales by playing tetrachords at the keyboard or on a desk. Instrumentalists using this book will need to be taught rudimentary keyboard notions; this is time well spent in view of the visual references provided by black and white key system when learning scales.

The units progress from C Major onwards in the first book (only with Major keys) while the second book starts with A Minor (only Natural and Harmonic Minor keys.) In each unit, students build letter-name scales based on whole and half-steps using each note within a given octave (no mention is made of diatonic and chromatic semi-tones). The resulting tetrachord patterns are then transferred on to the grand staff using accidentals. Hints are given to remind students of the differences between natural and harmonic minor, enabling them to raise the leading-note accordingly. A further exercise involves identifying the correct key signature for each scale.

Steps 3A and 3B of each unit involve the students creating a dot graph of the white and black keys used in each scale (two lines of dots, white keys being the lower series of dots, black keys the upper.) This excellent reinforcement exercise would perhaps have been made clearer if the white key dots were actually 'white' - √ instead of v.

Step 3C of each unit consists of a 'connect-the-dots' type drawing reiterating the aforementioned dot graph and associated to an alliterated

title using the scale letter-names (e.g. C Major - Clever Crayon.) A cut-out dictionary of these drawings is provided at the end of each book. While this colouring-book style exercise is certainly useful to younger children able to assimilate the more advanced theoretical notions (covering scales with 5, 6 and 7 sharps and flats), this portion of the workbook may not appeal to children over 10 years of age who are covering these topics at an examination level.

Answer keys for all of the exercises are provided at the end of each book.

Kudos to Ms. Battson for explaining the Circle of Fifths in her two books. This important topic is often left out of theory books, however it is used here to review the Major and Minor scales and is presented in a simple, straightforward way.

This book is certainly a useful tool for students at the Rudiments level, and is to be recommended.

MUSIC NOTES

REVIEWED BY TERRILYNN KLASSEN
ARCT RMT

The 'Music Notes' study aids for Preliminary, Grade 1, and Grade 2 Rudiments published by Esau Music have taken rudimentary principles and outlined them in a concise format, suitable for quick reference and review.

These three plasticized sheets - one for each grade - present the material with each element organized in a box type layout, enhanced by colour.

In reviewing the content of each, I particularly liked the emphasis on the Grade 1, and then Grade 2 sheets, of reinforcing the basics learned in Preliminary Rudiments in addition to the new course material. An example is the presentation of rhythmic combinations of strong and weak beats. Grade 1 includes simple (review) and compound (new) time signatures, and Grade 2 includes simple, compound (review) and Hybrid time signatures. I was also pleased with the re-occurring reminders of using the raised 7th leading note of a minor key where applicable. The musical terms and symbols are complete for each grade when compared with the Royal

Conservatory of Toronto's (RCT) 2002 syllabus.

It should be noted that the Grade 1 'Music Notes' does not include a review of chromatic scales, or blues, pentatonic and octatonic scales, these last 3 being a new requirement for Grade 1 RCT exams as per their 2002 syllabus. The Grade 2 sheet does not include modal scales or transposition to concert pitch for orchestral instruments - this, too, is relative to changes in the new RCT syllabus. (The interval of transposition is no longer given.)

In conclusion, I find that the 'Music Notes' would be an excellent and accurate tool for students and teachers to use for reference in addition to an instructional textbook, and for students to use for review prior to writing their rudiments exams.

For more info or to order, see their website at www.esaumusic.com.

KEYBOARD ACCOMPANIMENT COURSE

REVIEWED BY JUDY HOME

The KEYBOARD ACCOMPANIMENT COURSE, by Gayle MacAulay Dunsmoor, is an extensive method combining six books and three corresponding CDs designed to teach students the art of accompanying a melody on the piano.

The ability to create an arrangement for a melody is often thought to be a talent one is born with, or a skill that is learned through self-study. This course, combined with current teaching methods, will provide the teacher with a systematic approach to help the student towards a well-rounded musical education in piano or keyboard.

The books have brightly coloured covers, are spiral-bound for lying flat on the music board and the printing is clear and easy to read. Each CD provides examples of accompaniment solutions to songs covered in two books.

BOOK 1, in bright pink, begins with the I and V chords in the key of C+, and teaches the student to add the chord under the melody in the right hand, while playing a single bass note



BOOK REVIEWS (cont'd.)



with the left. I liked the way each familiar melody starts off with all notes written in, and gradually omits the accompaniment to let you experiment with it on your own. This book covers the chords of I, V and V7, in the keys of C+, G+, F+, A-, E- and D-. A variety of musical styles are shown and the melodies are arranged in order of increasing challenge. This book teaches the keyboard skills required for Conservatory Canada's grades 5 and 6.

BOOK 2, in bright green, teaches a wider variety of styles, with melodies slightly more difficult, and goes more into using inversions. At the intermediate level, BOOK 3, in yellow, teaches the use of more chords in more keys and covers the keyboard skills requirements for Conservatory Canada's

grades 7 and 8. BOOK 4 in orange, has students changing key within the "Circle of Keys" and covers the keyboard skills required for Conservatory Canada's grades 9 and 10.

For the advanced level, there are BOOKS 5 and 6 in silver and gold respectively, and they teach the use of German 6ths, diminished chords, arpeggios, augmented triads and major 7ths.

As a music teacher, I would be interested in going through this course for my own education and enjoyment. The topics covered are explained in such a way that it encourages self-study, so that a teacher need only assign pages for homework and use about 4 to 6 minutes of lesson time. I have shown this course to a number of my own students at different levels, and I feel

that the average student at the grade 4 level can understand the instructions of the first book. Because the songs are familiar and varied, there is enough to interest all musical tastes and inspire students to progress through the course.

As a small note of criticism, I would only say that sometimes the Guidelines and Symbols are not so clear and I had to hunt for some of the hints on the page. It would be nice if these were always in a clear box, readily seen.

The benefits of this course are obvious and many. It will give the student the ability to enjoy playing any melody with a flair and confidence. Since it develops such an easy familiarity with a variety of styles, it develops tools for musical self-expression and is valuable to all that want to pursue the enjoyment of music.

LAWLESS THEORY

New Supplementary Material!!!



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



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



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

Publisher



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

EXECUTIVE DIRECTORY

CFMTA EXECUTIVE OFFICERS

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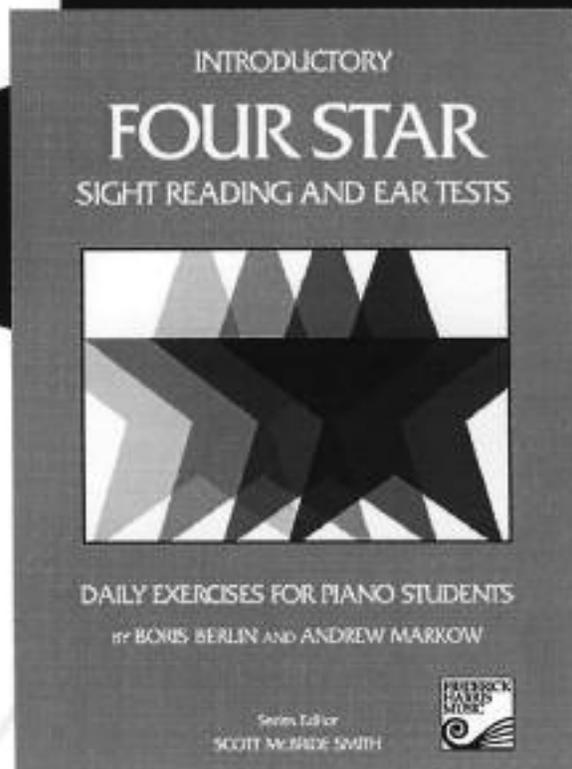
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