

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN



CFMTA



FCAPM

SPRING EDITION • 2004



WHAT'S INSIDE . . .

Greetings from CFMTA.....	4
National Convention	6
Contemplating the Art of Teaching ..	12
ACNMP	18
Carleton W. Elliott.....	19
Marek Jablonski Endowment	21
Music Teachers' North America Conference	22
From the Provinces	24
Multimusic Canada for the New Millennium	31
Where Once They Stood	32
The Science and Art of Musical Memorization	36
30 Fingers, 6 Feet Under.....	43
Networking With Piano Teachers Across Canada	44
Book Reviews	45
Executive Directory	53

THE CANADIAN MUSIC TEACHER
LE PROFESSEUR DE MUSIQUE CANADIEN

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from The Associated Board of the Royal Schools of Music

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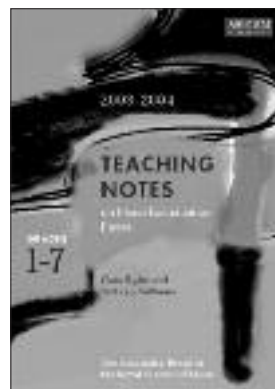


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APOLOGIES



The article about the Esther Honen's piano competition that appeared on page 29-30 in the Winter Edition of *The Canadian Music Teacher* inadvertently did not include the credit to the writer, Janet Leffek.

Janet Leffek taught piano in Halifax for over 30 years, for 12 of those years heading an innovative programme of group teaching in the Halifax schools which took children from beginning level piano to Grade 9. In 1995 Janet and her husband retired to Victoria, B.C. She is a Life Member of

NSRMTA, of which she was President, as well as being on the national executive of CFMTA for several terms. She is now a member of BCRMTA, Victoria Branch. She has served as a piano adjudicator in all four Atlantic provinces, and in many communities in British Columbia, including Vancouver.

My apologies for the omission and thank you Janet for your time in writing this fine article for all to enjoy.

Lore Ruschiensky

WE NEED YOUR HELP:

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GREETINGS FROM CFMTA

I am standing in the wings of the Municipal Auditorium/Music Hall stage in Kansas City, Missouri, listening to the voice of Gary Ingle, Chief Executive Officer of the Music Teachers National Association. Gary is briefing the audience on the upcoming CFMTA/MTNA partnership.

"Tonight, I am pleased to announce formally that the Board of Directors of both MTNA and the Canadian Federation of Music Teacher's Associations have approved this important partnership that will have as its first culminating event a joint conference between MTNA and CFMTA in 2007 in Toronto, Ontario."

A mix of enthusiasm and apprehension suddenly races through my body. Will the more than two thousand music teachers in the audience cheer at this news? Will they share the same excitement that our own CFMTA Executive has displayed?

Thankfully, my tension is short-lived as I hear a roar of approval from the audience. Happily, everyone seems to share the idea that this is an historic opportunity. Our respective conferences have never been held outside our home countries before. What our associations can learn from each other is phenomenal and the potential of this type of



partnership is limitless. The exchange on the dollar has to be attractive to US participants as well!

So as the plans for 2007 fall nicely into place, so the plans for 2005 begin to really "heat up"! Linda and her committee have been hard at work as the Calgary conference looms ever closer. Fabulous showcases and inspiring clinicians are only the beginning. I hear that these folks really know how to plan a party, and I can hardly wait!

By now your provinces will have completed and returned a membership questionnaire prepared and implemented by Pat Frehlich, Peggy L'Hoir and Nancy Nowasad. This survey requests information from each RMT group regarding the types of steps taken to solicit new members. The CFMTA Executive, as part of our membership drive, has collected this information knowing it will be helpful for both our Executive and for the provinces as each group strives to increase its member base. We plan to continue to work together with each provincial group, encouraging more and more independent music teachers to enjoy the benefits of membership.

Victoria Warwick, President, CFMTA

NOTICE OF ANNUAL GENERAL MEETING 2004

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

**Navajo Room, Stagewest All-Suite Hotel,
Mississauga, Ontario on Sunday, July 11, 2004 at 9:00 a.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 10, 2004 at 8:30 a.m. at the Stagewest All-Suite Hotel.**

By order of: Victoria Warwick, President • Beryl Wiebe, Secretary/Treasurer
Dated at Surrey, British Columbia, this 8th day of September 2003.



HAVE YOU MOVED?

Address changes should be reported through your provincial executive.



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ELEMENTARY

Jazz Starters Bill Boyd\$6.95

LATE ELEMENTARY

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Imaginations In Style Bruce Berr\$5.95

Jazz Starters II Bill Boyd\$6.95

Jazz Starters III Bill Boyd\$6.95

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Phillip Keveren\$6.95

Shifty-Eyed Blues & More Contemporary Character Pieces

Phillip Keveren\$6.95

Tex-Mex Rex Phillip Keveren\$5.95

EARLY INTERMEDIATE

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Fanciful Waltzes *NEW!*
Carol Klose\$7.95

Jazz Bits And Pieces Bill Boyd\$6.95

Think Jazz! Bill Boyd\$9.95

INTERMEDIATE

American Impressions *NEW!*
Jennifer Linn\$7.95

Animal Tone Poems *NEW!*
Michele Evans\$6.95

Concerto For Young Pianists
(2P, 4H) NFM Choice 2004-05-06
Matthew Edwards\$11.95

Jazz Delights Bill Boyd\$6.95

Jazz Sketches *NEW!*
Bill Boyd\$6.95

Les Petites Impressions
Jennifer Linn\$6.95

Melody Times Two (2P, 4H) *NEW!*
arr. Eugénie Rocherolle\$12.95

Monday's Child Deborah Brady\$6.95

Poetic Moments
Christos Tsitsaros\$7.95

Sounds of Christmas (1P, 4H)
arr. Rosemary Barrett Byers\$6.95

Three Odd Meters (1P, 4H) *NEW!*
Sondra Clark\$6.95

All prices are listed in U.S. funds.

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NATIONAL CONVENTION

“PEAK PERFORMANCE”

Conference and Celebration
Calgary, AB, July 3rd - 9th, 2005



Seymour Bernstein

Seymour Bernstein's concert career has taken him to Asia, Europe and throughout the Americas where he has appeared in solo recitals and as guest artist with orchestras and chamber music groups. He is also an internationally known writer, composer, teacher and lecturer from New York, New York.

Piano Master Class

Mr. Bernstein will present a two hour master class, working with two teenage students, a girl and a boy. They are to prepare two or three pieces that they would like to perform, and one piece will be chosen, per student. The students, or their teachers, must make transparencies of the pieces they will perform. After the students perform, the transparencies will be projected on the screen during discussion of the pieces. Mr. Bernstein will discuss many related aspects of practice and technique.

With Your Own Two Hands

1. Four to six students may participate.
2. Students should be seated on the stage, or in the front of the room in a semicircle to the left of the piano.
3. Participants should be no younger than 13. College students and teachers are welcome. No preparation is necessary, nor will any of the participants be required to perform. But they must speak and understand English thoroughly.
4. It is desirable to have the students who have performed or will perform in the master class participate in the seminar as well.

5. Subjects to be discussed will include: How to prepare for a performance, Concentration, Teacher-pupil relationships, Nervousness-what causes it and how to cope with it, Memorization, The ultimate reason for studying music.



Tracy Dahl

Coloratura soprano, Tracy Dahl, has established herself as an important artist on the international concert and opera stages. Ms. Dahl has given performances with every major Canadian orchestra and many orchestras and opera companies throughout

North America. Equally at home in recital, Ms. Dahl has performed solo recitals across North America, in France, and in joint recital with tenor Richard Margison.

Ms. Dahl will give a recital and will be a **voice master class** clinician. She will chair the voice jury for the Rozsa Foundation Voice Competition and will also judge the “Amour” Competition.



Noelle Daudelin

Actualize your Ambitions - Opening Keynote for “Peak Performance”

Be your own inspiration by discovering what you want out of life. Know your rights and make the decision to live the life of your dreams. Cultivating the gift of

music is a privilege; look inside, you are the gift. Learn how to elevate your success by identifying what you are prepared to give in exchange for living your dream. Believe in yourself and commit to your action plan. To commit to something is to take a risk. Are you worth it? Be action oriented; don't expect to find time to achieve your goals, make the time. Be thankful and expect miracles!

CFMTA Convention 2005, Chair, Linda Kundert-Stoll

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• www.cfmta.org • E-mail: cassal@telus.net



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Other Piano Master Classes

- **Tema Blackstone:** 20th Century Master Class - two spaces
- **Hung-Kuan Chan:** Open Repertoire - two spaces
- **Peter Turner:** Early Beethoven Sonatas up to and including the opus 22 - two spaces

Other Voice Master Classes

Allan Monk, baritone: Operatic Repertoire - two spaces

Monik Grenier & Roland Gosselin: *La Melodie via la poesie francophone*, Mrs. Gronier, pianist and Mr. Gosselin, bass, from Montreal, will discuss the art of singing the *Melodie via francophone Poetry*, followed by a demonstration through master class. This session will give master class opportunities to two performers singing in French.

Master Class Audition Application

1. Applicants for piano and voice master classes must be studying with a Canadian Registered Music Teacher.
2. Applicants must submit an audio c.d. or tape (c.d. preferred) no later than March 1, 2005.
3. The c.d./tape must be accompanied by the applicant's name, address, telephone number, birth date and their teacher's name, address and telephone number.
4. The fee to perform in a master class is \$25.00. Please enclose a \$25.00 cheque made payable to: CFMTA Convention 2005. Cheques will be returned if the application is not chosen.
5. A copy of the composition must be included. The composition and the c.d./tape will be returned.
6. Applicants who are selected to perform will be notified by telephone or e-mail.
7. Performers are responsible for their own expenses. Vocal performers should indicate whether they will require an accompanist.
8. The clinicians for piano will be Seymour Bernstein, Hung-Kuan Chan, Peter Turner and Tema Blackstone. (subject to change)
9. The clinicians for voice will be Tracy Dahl, Alan Monk and Monik Grenier/Roland Gosselin. (subject to change)
10. The violin/cello master class participants will be chosen by the Alberta String Association. (details to be announced)
11. See the web site for updates and more details: www.cfmta.org.
12. Please send the audition c.d./tape & information to: Bettijo Smith, Box 57, Jarvie, AB T0G 1H0
For further information call Bettijo Smith at 780-954-2464 or e-mail bettijo1@telusplanet.net

Seminars

Three sessions specifically for teachers and students of strings - details to be announced

Colleen Athparia

Creative Ways of Practising! - Are you efficient when you practice? Do you repair or prepare? Are you practising what you already know? Are you learning something every day when you practice? Is what you are learning what you want to be learning? Have you experimented with different orders of practising? When practising do you repeat a passage when you get it the way you want it or do you go on to something else? Ever get bored of practising scales? Here are some creative ways to practice technique!

Francis Balodis

Learning Styles of Teachers, Students and Parents. Wow! What Opportunities! - This presentation will help the teacher examine her learning style and her teaching style. It will help the teacher realize the learning style of the students and also of their parents - and how these styles all interact to both help and hinder the whole process of music lessons and learning at home. Teachers will have practical exercises to help themselves understand how they learned repertoire -- and why they remember it and why they forget it. They will have exercises to learn how to help their student learn more efficiently - and realize more about themselves! - Elizabeth & Marcel Bergmann

Elaine Case

The Song As Scene - a lecture highlighted by student demonstration. Come and explore the elements of a successful 'scene'. Focus, attitude, gesture, context and the full realization of text are just some of the considerations we will investigate.

Edwin Gndt

Seven Pianistic Habits for a Highly Effective

Performance - Do you feel at times that an essential component is missing in your student's performance?

Professor Gndt will discuss seven essential characteristics that make a winning performance at any grade level! - John Hall

Susan Hlasny & Peter Jancewicz

Musicians and RSI - Repetitive Strain Injury (RSI) is an area of growing concern to performers and music teachers. As many as 80% of professional musicians sustain a playing-related RSI at some point in their careers. These injuries are usually caused by unnecessarily inefficient and often harmful technical habits combined





NATIONAL CONVENTION

with a relentless schedule of practising and performing. Susan Hlasny and Peter Janczewicz are both professional pianists who have sustained career-threatening RSI. Their CFMTA presentation grows out of their experience in recovering from their injuries, and will include a discussion of early warning signs of RSI, what to look for in students, and technical suggestions for the prevention of and/or recovery from RSI. The presentation will be accompanied by a demonstration at the piano.

Dale Jackson

Baroque Ornamentation - a mandatory and integral part of baroque performance. The *How - When - Which One* necessary for any baroque performance to be complete.

John Reid

The Best of Contemporary Showcase - The Repertoire - Contemporary Showcase is a noncompetitive festival of Canadian music held annually during Canada Music Week across the country. The C/S Syllabus of Canadian music is at the heart of the festival and in this session which will feature student performances, Mr. Reid will also present scores and recordings of some of the fine music of the repertoire with an emphasis on those works that have been published and recorded commercially, principally for piano and voice.

Allen Reiser

Impressionistic Byways - Mr. Reiser will present a workshop on the music of the 'other' Impressionists - Ireland, Ibert, Griffes, Palmgren, Scott, Beach, Grovez - using selections from their music - (Ireland) *Island Spell*, *The Darkened Valley*, (Ibert) *Le Vent dans les Ruins*, selections from *Histoires pour piano*, (Griffes) *The Lake at Evening*, *The Fountains of the Aqua Paola*, *The White Peacock*, (Palmgren) *May Night*, *The Sea*, (Scott) *Lotus Land*, (Beach) *A Hermit Thrush at Eve* (Grovez) and selections from *L'almanach aux images*.

Gordon Rumson

Reclaiming 19th Century Performance Practice - Historical performance practice has studied the music of the Renaissance, the Baroque and the Classical eras in great detail. However, in the only era for which there are recordings, performance practice has been stifled. The reason is simple: we have not yet moved beyond the reaction to the Romantic era and its "excesses." What did 19th century performers sound like? Would anyone dare play that way now? Listening to the historic recordings and reconsidering documentary sources, we may discover new ways of playing that will make music come alive in the Romantic fashion.

Susana Singer

The Influence of Scarlatti in Spanish Piano Music - Susana Singer will talk about the lasting influence of Scarlatti in Spanish music, from Antonio Soler to the 20th century. Susana Singer will perform illustrations of music by Soler, Scarlatti, Granados, Turina and Ernesto Halffter.

Roberta Stephen

Women in Music - Rewards and Difficulties - This illustrated lecture will look at the role of women in music from a historical perspective and contrast it with the present situation. We have a musical history which is largely unknown, a rich tradition of performers, composers and patrons. Live demonstrations, and a look at manuscripts, performing editions and recordings, will give a taste of this music.

Derek Stoll

Jazz and the "Classical Pianist" - Mr. Stoll will discuss how to introduce jazz to conventionally trained musicians. He will "take the mystery out," and will talk about how much there is in common between jazz and classical styles. Conventionally trained musicians ARE well-equipped to pursue jazz!

James Picken & Douglas Hales

- will present an organ lecture - demonstration at St. David's Church.

Merlin Thomson

Suzuki Piano - Mr. Thomson is one of Canada's leading Suzuki Piano authorities. A graduate of the Matsumoto Talent Education Institute, Mr. Thomson is Artistic Director of the Suzuki Piano Program at the MRC Conservatory in Calgary, Alberta. He also directs Suzuki Piano apprentice teachers in the two-year Suzuki Piano Pedagogy Program. In September 2003, Mr. Thomson established the first online distance delivery Suzuki Piano Pedagogy course, combining web-based activities with videoconference technology.

Janice Waite

Never the Bride - Chronicles of an Overworked Accompanist - A twenty-year veteran of the Banff School of Fine Arts and Mount Royal College Academy Program, pianist Janice Waite, through musical examples and quotes from the likes of Gerald Moore, Dalton Baldwin, et al., takes a humble and humorous historical look at the unsung hero of the concert stage - the collaborative artist.



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Dale Wheeler

Teaching: A Dynamic Balancing Act - As with many things in life, the principles of teaching are not always black and white. The best solution for students is often not "Either/Or" but "Both/And". What works for one student will not always work for another. There will be a discussion of such issues as: Directed vs. Non-directed teaching, The Pros and Cons of Exercises, Playing as a Mental vs. Physical Act, To Compete or Not to Compete, Short-term Pain vs. Long-term Gain.

Conservatory Canada

Have lunch with Conservatory Canada. The topic will be announced at a later date.

Royal Conservatory of Music

Have lunch with the RCM. A Chief Examiner will talk about the new ARCT Teacher diploma format, expectations and pedagogy.

Frederick Harris Music Company

- will present sessions on all levels of the "Celebrate Piano" series.

Cantos Music Foundation

- Andrew Mosker will talk about historical perspectives and community. In addition, a tour of the Cantos Music Foundation will take place on July 9, 2005. Cantos operates in the historic Customs House located in the Warehouse District of downtown Calgary. Enjoy this unique music facility through its extensive collection of over four hundred keyboard and electronic instruments.

Performances and Special Events

- **CFMTA-FCAPM National Piano Competition**
- **Rozsa Foundation Voice Competition**
- **"Amour" Competition**
- **Tracy Dahl** - Voice Recital on July 4, 2005
- **Roberto Plano** - a 2003 Honens International Piano Competition Laureate, will present a piano recital on July 3, 2005. Mr. Plano will also give an interview, hosted by CFMTA-FCAPM Vice-President, Patricia Frehlich. He will be a juror for the CFMTA-FCAPM National Piano Competition.
- **Pro Cathedral Men's Choir** - The twenty voice male choir will perform works for TTBB, a cappella and accompanied; they are conducted by Winston Noren.
- **Prime Time Big Band** - This twenty piece band, conducted by Dave Jones, features professional Calgary musicians playing Big Band Swing, Latin, Rock, Pop,

Ballads and Blues. Be ready to swing along at the cabaret on July 5, 2005.

- **Alberta Heritage Music Project** - This project, led by Nathene Arthur, culminates with a performance of the "Alberta Heritage composition," a 10-minute long medley of music, as a celebration of Alberta's centenary.
- **Organ concert at Jack Singer Concert Hall**

Tours

- **City of Calgary** - Sunday, July 3, 2005
- **Calgary Stampede Day** - Friday, July 8, 2005
- **Banff and Lake Louise** - Sunday, July 10, 2005

More tour information will be available in the fall 'Canadian Music Teacher.'

Accommodation

Accommodation is available on the University of Calgary campus through the U of C Conference Centre. The following choices are available; prices are subject to change. To book, contact the University of Calgary and reserve your room(s). The booking is listed under the name - CFMTA Convention 2005.

Telephone: (403) 220-3203 Fax: (403) 220-6760

E-mail: confserv@ucalgary.ca Web site:

www.ucalgary.ca/residence

Dormitory bedrooms with common bathroom facilities are situated in Kananaskis and Rundle Halls. No cooking facilities are provided. Guests may eat in the Dining Centre or at a number of eateries in MacEwan Student Centre.

Rates are per person per night.

Adult Single \$35.84 • Adult Twin \$24.64

Apartments are self contained units with bedroom(s), kitchen, living room and bathroom. Although there is a stove in each apartment, a hook up fee of \$25.00 applies to the activation of the stove. Kitchens are NOT equipped with cooking utensils.

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Hotel Style Accommodation:

A. One queen and 1 twin \$122.08

B. One queen \$99.68

Registration

Early Bird Special: \$350.00 and \$300.00 for seniors and students

For more information contact Sharon Carne, Registrar at 403-239-3784 or e-mail: scarne@shaw.ca



RULES AND REGULATIONS

REGULATIONS GOVERNING THE ROZSA FOUNDATION VOICE COMPETITION

1. Each provincial association will choose, by audition or competition, the competitor who will represent that province as a semi-finalist in the Rozsa Foundation Voice Competition.
2. Vocal competitors must be 18 - 33 years of age as of January 1, 2005 and be Canadian citizens or permanent residents (landed immigrants).
3. A competitor may be the student of a Registered Music Teacher or the student of a non-member. Provincial winner applications must be received by the competition conveners on or before **Friday, April 1, 2005**. If the competitor is the student of a Registered Music Teacher as of January 1, 2005, the registration fee is \$75.00 payable by each province to CFMTA Convention 2005. If the competitor is not the student of a Registered Music Teacher as of January 1, 2005, the fee is \$100.00 payable to CFMTA Convention 2005. Late applications will not be accepted under any circumstances.
4. Competitors in the semi-final competition must present a well-balanced program representing a variety of periods, styles and languages. An operatic aria is compulsory. The entire program must be at a senior concert level or higher. The semi-final program must be 25 to 40 minutes in length.
5. Three finalists will be selected from the semi-final competition to proceed to the final competition. They are to perform a well-balanced program of their own choice including an operatic aria. Only **ONE** selection from the semi-final round **MAY** be repeated in the final program. The entire program must be at a senior concert level or higher. The final program must be 25 to 40 minutes in length.
6. "Amour," by William Jordan, may not be used as a selection in the Rozsa Foundation Voice Competition.
7. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor. Once the competitor is chosen, the provincial association will be responsible for the competitor's travel expense as prorated and determined by CFMTA Convention 2005.
8. CFMTA Convention 2005 will provide all competitors with accommodation, meals and ground transportation during the competition in Calgary.
9. Professional accompanists will be available upon request at no cost to the competitors. This will include two rehearsals and the competition performances. If competitors bring their own accompanist, only the accompanist's performance and two rehearsal fees will be covered in the amount determined by CFMTA Convention 2005. All other costs for the accompanist (accommodation, transportation, etc.) are the responsibility of the competitor.
10. PRIZES:
 - First Place - \$5,000.00
 - Second Place - \$3,000.00
 - Third Place - \$2,000.00

Brian Hanson Calgary Opera Scholarship - \$1,000.00 for the best performance of an operatic aria

Mountain View Festival prize: Tuition scholarship to the two week master class programme at the thirteenth Mountain View International Festival of Song, August, 2007, with Rudolf Jansen

OR a recital appearance on the Mountain View Connection concert series at the Rozsa Centre, University of Calgary in the 2006/07 season. (The choice of award will be made by the Artistic Directors of the Mountain View festival and concert series.)

REGULATIONS GOVERNING THE "AMOUR" COMPETITION - the commissioned Canadian work for voice and piano

1. Each provincial representative may also compete in an additional separate competition for the best performance of the commissioned Canadian work, "Amour," poem by Anne Hébert and music composed by William Jordan. The Rozsa Foundation Voice competitor will collaborate with the CFMTA-FCAPM National Piano competitor from the **SAME** province. In the event that the province does not have both a voice and piano competitor, that province is not eligible to compete in the commissioned work competition.
2. There is no additional registration fee required to participate in the "Amour" Competition.
3. The voice and piano team will be judged together, similar to a festival lieder class.
4. The World Premiere of "Amour" is to take place in Calgary, Alberta on July 7, 2005. Copies of "Amour" will be received by the competitors after they have both been chosen by their provincial associations. "Amour" cannot be used in competition or in public performances prior to the "Amour" Competition.
5. PRIZES: Prizes will be given to both members of the team.
 - First Place - \$1,000.00 (ea.)
 - NATS Calgary Prize - \$1,000.00 for voice
 - Second Place - \$500.00 (ea.)
 - Composer's Choice prize - \$250.00 (ea.)



RULES AND REGULATIONS

REGULATIONS GOVERNING THE CFMTA-FCAPM NATIONAL PIANO COMPETITION CALGARY, ALBERTA • JULY 3-9TH, 2005


1. Each provincial association may choose, by audition or otherwise, ONE competitor who will represent that province.
2. Competitors must be no more than 24 years of age as of January 1, 2005. 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.
3. Competitors must have studied with a Registered Music Teacher for two (2) consecutive years or more within two (2) years of the application deadline.
4. Competitors in the CFMTA National semi-final competition must present a program consisting of the following:
 - one complete Canadian solo composition,
 - one complete solo composition from the Classical or Baroque period,
 - a variety of shorter solo works to form a well-balanced program.
 The entire program must be at the senior concert level or higher. The semi-final program must be 30 to 45 minutes in length. At the
5. 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 are allowed after June 1, 2005.
6. Three finalists will be selected from the Semi-final Competition to proceed to the Final Competition. Each finalist MAY repeat ONE selection from the semi-final program. The final program must be 30 to 45 minutes in length.
7. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor.
8. Each provincial association will be responsible for the expense of its competitor's travel, as prorated by CFMTA, to and from Calgary, Alberta. Associations are strongly encouraged to solicit corporate sponsorship in this regard.
9. All piano competitors should check the regulations and application for the Rozsa Foundation Voice Competition and "Amour" Competition, if they are going to enter the special competition for the commissioned Canadian work for voice and piano by William Jordan. There will be separate prizes for this competition. The "Amour" Competition is scheduled at a different time than the piano competition.
10. Applications must be received by the convenor, Rosalyn Martin, at the address shown on the registration form, on or before May 1, 2005. A registration fee of \$75.00, made out to CFMTA, is paid by each province and must accompany each application. Late applications will NOT be accepted under any circumstances.

10. PRIZES:


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

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

The Marek Jablonski Prize - for the best performance of a Chopin composition: \$500.00



See the Winter edition of "The Canadian Music Teacher" for application forms.
 All provincial associations should have their provincial competitions in place.
 Contact your appropriate association for more details.




Contemplating the Art of Teaching: Shaping and Preserving the Individual

BY DR. EDMUND DAWE

(an abridged version of a workshop given at the National Convention of the Canadian Federation of Music Teachers' Associations, St. John's, Newfoundland, July 2003)

In the 1950s, the great Russian pianist, Emil Gilels, was appointed Professor of Piano at the renowned Moscow Conservatory of Music. A few years later he resigned and in an interview in the late 1970s, stated:

"I never fully appreciated the influence of a teacher until I tried it myself. When I was working with students, I treated them more like colleagues than students. I thought that if I explained an idea once, they would grasp it. I liked working with them, but I found I couldn't express myself the way I wanted. Then I would have to repeat my ideas, and I just didn't like that at all. I just couldn't bear all the repetition necessary if one wants to teach well. A good teacher, to my way of thinking, has to project himself and his ideas; it is a very special art, I believe, and it demands a special manner. Many musicians, perhaps, cannot play extraordinarily well, but they become wonderful teachers because they can project ideas. I couldn't, so I felt teaching was not the thing for me to do, even though I was at the Moscow Conservatory. I gave it up and I could never envision teaching again. I don't feel I have the extra gift that is necessary for good teaching."

It does indeed require talent and dedication to work effectively in the studio, and those who teach carry enormous responsibilities. Our profession is both challenging and rewarding. Regardless of the ages and levels of our students, they come to us with vastly different backgrounds, musical aptitudes, and short- and long-term aspirations. The teacher's primary role is to shape and nurture the artistic potential of each student, and this is a complicated process involving many parameters. In order to successfully carry out our work, it is important to establish pedagogical goals and to revisit and re-assess them on a regular

basis. A list of general and specific objectives might include the following:

1. To develop the student's ability to communicate through the medium of music.
2. To develop technical control and artistic insight in each student, regardless of age or degree of talent.
3. To teach respect for the music - preferably, to instill a sense of awe and wonder about the creative geniuses behind the great masterpieces, and to encourage students to reinforce their understanding with historical and theoretical knowledge.
4. To promote good work habits, dedication, and commitment in students.

Frank Abrahams, a researcher in the field of music education, conducts workshops where he often asks teachers to consider several important questions about themselves:

Is my teaching authentic?
Does it promote substantive conversation?

Do I...
focus on depth of knowledge rather than breadth?
promote higher thinking?

make connections to the world beyond music?
provide students with support when they achieve and when they have negative experiences?
engage a variety of learning types and know multiple aptitudes/intelligences?
allow students to construct their own meaning?

All of the aforementioned points are valid and, undoubtedly, more could be added to the list by the many fine teachers across this country. Success in teaching could perhaps be defined as achieving a convincing interconnection between the musical demands of the repertoire and attributes of the student. Each individual we encounter in the studio brings to the instrument a

personality and most teachers have experienced the gamut, ranging from the rather dull to the out-of-control! When added to the mix, the personality issue is perhaps one of the most challenging and fascinating aspects of teaching. After all, music is a highly individual art form and its history has been marked by strong personalities. For example, it was very clear that Arthur Rubenstein was destined to play the piano:

"My father had a predilection for the violin; he found it more human, more distinguished than the piano. The success of a number of child prodigies had also impressed him. He presented me with a small fiddle, which I promptly smashed into pieces."

At each lesson, the teacher is faced with a personality possessing a musical aptitude - in rare instances, the talent is great, in many cases, it is not. In addition, that same individual may have life experiences that have shaped the distinct personal attributes and are often far from anything we have encountered. Nevertheless, teacher and student embark on a journey of discovery and development through music. As noted above, the central objective is to combine the musical demands with the complex characteristics of each student in such a way that the integrity of the repertoire is upheld and the student is both inspired and challenged to continue to further progress in the art form.

Furthermore, if what we do is to have any lasting significance in society, our goals must extend beyond passing on skills and knowledge. Over the years I have met dozens of people who work and often volunteer in arts organizations ranging from local music festivals to concert series and symphony orchestras. What is abundantly clear is that the most passionately dedicated are those who have forged a deep personal connection with music. In my teaching, I am constantly looking for ways to ignite and sustain in my students an interest and excitement which will help them both inside and outside the realm

of music. The renowned pedagogue, Frances Clark often said, "We teach the person first, music second, and the piano third."

Ultimately, the teacher is faced with these challenges inherent in a complex process. Perhaps Sviatoslav Richter summed it up most effectively:

"The interpreter is really the executant, carrying out the composer's intentions to the letter . . . If he's talented, he allows us to glimpse the truth of the work that is in itself a thing of genius and that is reflected in him."

Throughout a student's training, musical development and personal expression are intertwined. I have been fortunate to enjoy a twenty-five year teaching career, working with a wide range of students from five to seventy-five years of age. My own formal training included studies with eleven teachers (in Canada, England, and France), some of whom had vastly different approaches. Over time, I have come to isolate the following seven areas which I believe warrant regular consideration with respect to every student.

Teaching = Interaction:

Teaching is more than just telling; it is interacting. How easy it is to slip into "telling mode" at each lesson. Students often bring works we have taught many times and performed ourselves. One is tempted to use the entire lesson time telling the student everything you know about the piece. While it is a fundamental role of the teacher to pass on knowledge, students should remain partners in this endeavor. Interaction is vital for a healthy learning environment if one is to bring out the potential of each individual. Often we encounter students who are shy and quite reluctant to engage in extensive dialogue in the lesson. Over the years I have tried different techniques to help them feel more comfortable. I sometimes ask them to keep a practice

journal which we discuss at the beginning of the each lesson. Writing down and presenting their impressions of different recordings of the pieces they are preparing is also useful. Assigning an article to be discussed the following week is another means of getting a student to open up.

A Concept of Sound:

Nelita True describes sound as "our basic raw material". I believe that most of what we do at the piano should begin with a concept of sound, and I fear that we do not do enough in mainstream music education to develop the student's ability to listen and to create a range of sounds. From the earliest lessons, the ears must be engaged. Exposure to music through concerts and recordings, and regular practice and experimenting at the keyboard can enable students to

become aware of the many possibilities of color and nuance which, in turn, make their studies far more engaging and exciting. Young children have incredible imaginations which can be utilized to the fullest during their early years of training in laying the foundation for a palette of sounds.

An Artistic Concept/Plan:

From the first lessons, students can begin to develop a musical concept of a piece. The great Russian pedagogue, Heinrich Neuhaus devoted a chapter in *The Art of Piano Playing* to the subject of the "Artistic Image" of a composition. This is important for every student, regardless of age or ability. The daily practice routine gains new relevance if every aspect of it is directed towards achieving the artistic plan. Many students flounder because they have no plan, or "artistic image" as the focal point of their preparation. From the young student playing *Climb Upon an Elephant* by Nancy Telfer to the advanced pianist preparing a Chopin Ballade, formulating an artistic goal is the basis on which a performance is built. Neuhaus states:

"Work on the artistic image should begin at the very first stage of learning the piano and note reading. By this I mean that if a child is able to reproduce some very simple melody, it is essential to make the first 'performance' expressive, in other

words, that the nature of the performance should correspond to the nature (the 'content') of the melody; for this purpose, it is especially advisable to use folk tunes in which the emotional and poetic element is much more apparent than even in the best educational compositions for children. The child should be made, at the earliest possible stage, to play a sad melody sadly, a happy melody happily, a solemn melody solemnly, etc., and should make his musical and artistic intention completely clear".

Piano Playing = Choreography:

Perhaps it is time that we consider redefining the word, "technique". While methods and approaches have made considerable progress throughout the twentieth century, our concept of technique remains too narrow as it is often limited to those requirements

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Canadian-born LEILA FLETCHER studied at Grenville College in Illinois and later with Royal Conservatory of Music, University of Toronto where she studied with, Sir Ernest MacMillan and Dr. Henry Willan. She remained for several years as a faculty member. Her love and dedication to children inspired her to pioneer class piano lessons in the Toronto public schools.

Editor DEBRA WANLESS is an active piano adjudicator, clinician and examiner. She holds an A.Mus. in piano pedagogy with Conservatory Canada with post graduate studies in piano performance, theory and ensemble. Debra is a pedagogy specialist whose students have earned the Cora B. Ahrens Award for pedagogy excellence. She is also the recipient of the ORMTA Special Teachers Award.

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found in conservatory syllabi: scales, chords, arpeggios, etc. We often add to our studio curriculum healthy doses of Hanon, Czerny, Pischna, etc., with the ultimate goal of arriving at études by Chopin, Liszt, and Rachmaninoff. It is true that the standard technical requirements noted above represent the foundation on which solid piano playing is built. World champion athlete and coach, Dan Millman states:

“If you lack a solid foundation, you compromise the entire structure. A solid foundation is based upon complete preparation of body, mind, and emotions . . . In fact, nearly every difficulty you face in your chosen training can be traced to skipping steps in the past - to weakness in your foundation.”

But the structure must extend beyond the foundation to include many dimensions and components. Perhaps we need to revisit the origins of the word technique - from the Greek, *teckhnikos*, meaning “art”. Playing the piano is a complex activity which requires the precise movement and coordination of many body parts. The authors of *The Well-Tempered Keyboard Teacher* discuss this aspect in extensive detail. As an example, they cite the performance of a two-note slur which, when broken down into its separate movements, is by no means simple:

1. Move the arm to the keyboard
2. Select the finger that will play the first note of the slur
3. Drop the finger to the keyboard
4. Depress the key
5. Transfer weight from the finger that plays the first key to the finger that plays the second key.
6. Release the second key
7. Move the hand and arm up from the key.

From the earliest years of study, students should build a repertoire of gestures and movements that will allow them to progress comfortably in their studies. Piano playing is choreography involving the fingers, thumbs, wrists, forearms, arms, shoulders, torso, etc., and the teacher must realize the complexity of what might appear to be a very simple visual indication on the printed score. Many separate

movements must work together if the entire routine is to be smooth.

Keyboard choreography remains one of my pet subjects and I incorporate this into my teaching in several ways. First and foremost is the regular attention devoted in each lesson to polishing the movements necessary for the repertoire being prepared. I also try to spend time with my students working on specific aspects of choreography. For example, in addition to structural and harmonic analysis of music, I often ask them to complete a gesture analysis of a piece. The purpose here is to help the student translate the visual into the physical. A student will return the

following week with a score analyzed from a gestural standpoint and he/she then takes me through the piece describing the movements necessary to play the various figures and passages. Students in my pedagogy course use a similar approach when analyzing a piece they are preparing to teach to a young student. This enables the young teacher to gain a comprehensive picture of the physical demands of even the most elementary repertoire.

Utilizing the Visual:

Visual demonstration is an important component of effective teaching. In addition, many teachers own camcorders, thereby offering opportunities to videotape and evaluate student performances from several perspectives. Furthermore, we now have at our disposal a great resource of videos and DVDs which feature

internationally renowned performers. In recent years, video documentaries about famous pianists of the past have provided incredible footage of live performances by artists who, for many students, are merely names in CD booklets or textbooks. This has opened the possibility of utilizing the visual and including this type of analysis in the studio, all of which can be extremely beneficial. In addition to videotaping my students, we spend time watching and analyzing the performances of artists such as Horowitz, Rubenstein, Arrau, de Larrocha, Michelangeli Argerich, Richter, and Kissin. One fascinating exercise is to compare different interpretations of the same piece. For example, video footage of Horowitz and Rubenstein performing Chopin's Polonaise, Opus 53, can open possibilities for great discussions about style, tempo, rubato, sound, artistic temperament, and so on.

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piano is perhaps our greatest resource. Given this ever expanding library, regular time should be devoted to exploring new and less familiar music so as to increase our knowledge and enable us to be wise counselors to our students in this regard. Repertoire can be used in various ways and must be chosen with careful consideration. A specific piece might capitalize on the particular strengths of a student, while other works might be needed to help nurture the less developed aspects of his/her piano playing. A student who

possesses great finger agility can derive enormous satisfaction and be highly motivated by repertoire which places huge demands on the fingers. However, the same student might be lacking in subtlety of nuance and may equally need a piece which will help improve this weaker aspect of the playing. Some pieces serve as excellent quick studies to promote independence in students while other works represent more long-term preparation strategies in helping a young musician move to a higher level of performance by presenting the "ultimate challenge" at a specific point in his/her development.

The Teacher and Consideration for Different Types of Learners:

In an era where we have been inundated with methods, it is essential to remember that the teacher, **not** the method, is the key determining factor for success. The great pedagogue Theodore Leschetizsky (1830-1915) was emphatic when he asserted:

"Don't have a method; it is far better to leave your mind blank for the pupil to fill in. You will discover more easily, in this way, what he needs. Even in technique it is impossible to have a method for every hand is different. I have no method and *I will have* no method. Go to concerts and be sharp-witted, and if you are observing you will learn tremendously from the ways that are successful and also from those that are not. Adopt with your pupils the ways that succeed with them, and get as far away as possible from the idea of a method. Write over your music-room door the motto: 'NO METHOD' I have no method, there is no one method."

Progress in the studio is contingent upon the realization that there are different types of learners. In recent decades, a vast amount of research has been carried out in the field of music education and numerous publications attest the fact that there are different learning styles. All of this information is useful to studio teachers, considering the fact that we are afforded the luxury of working one-on-one with students over an extended period of time.

In conclusion, the field of piano pedagogy has made great strides in the twentieth century. A holistic approach

to education in recent decades has, thankfully, moved us in the direction of re-evaluating basic objectives and gaining a better understanding of the many complex facets of studio instruction. As we continue to develop and refine the tools of our profession, it is always good to revisit our philosophies and to consider new ideas. Regardless of any changes which may occur, we remain in the privileged position of shaping the lives of many outstanding individuals.

BIOGRAPHY

Dr. Edmund Dawe - Praised for his impressive technical command of the piano combined with sensitive and insightful interpretations, Edmund Dawe has performed recitals in Canada, the United States, Great Britain, France, Korea, and Hong Kong. Dr. Dawe's work as an artist-teacher has been widely recognized, and he has received numerous awards and honours. In 1996 and 2001, he was the recipient of a Paul Pare Award at Mount Allison for excellence in teaching and performance. He is a regular presenter at provincial, national and international pedagogy conferences. Edmund's research interests are diverse and include areas such as choreography and gesture in piano playing, motivation, performance anxiety and the teacher's role in shaping and preserving the individual student.

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If www.acnmp.ca isn't part of your daily internet routine, you could be missing out on some amazing musical adventures! This year has been a tremendous year of growth for the Alliance for Canadian New Music Projects (ACNMP) and there is no slowing down in sight, especially when it involves the ACNMP's major project, Contemporary Showcase.

Contemporary Showcase is a one of a kind music festival devoted to promoting the music of Canadian composers in a non-competitive masterclass environment. What began in 1970 by four Toronto music teachers has grown into a national festival held every November during Canada Music Week. In 2003, 15 centres across the country hosted Contemporary Showcase and due to growing demands for more centres, we hope to double in size for 2004. The locations for new centres include Grande Prairie, Alberta, Barrie, Ontario and Yorkton in Saskatchewan.

Due to growing interest in Contemporary Showcase the ACNMP completed a promotional video which features excerpts from our workshops and festivals and may be rented from the National office. If you would like to have a Contemporary Showcase in your area please visit our website for details. In addition to the video we are currently offering a bilingual syllabus and computer based start-up package.

Student Composer Workshop is also a major project for the ACNMP. The workshop is committed to providing opportunities for young composers to work with mentors and have their compositions performed. We are pleased to announce that David Duke will be returning to Ontario as the composer clinician for our upcoming workshop at the National Arts Centre in Ottawa. The dates for this workshop are June 19th, 20th, 26th and 27th.

This past year the Honourable John Godfrey, Parliamentary Secretary for Urban Renewal, visited the Canadian

Music Centre in Toronto where he was entertained by Tara Liese Stratton and August Murphy King. Both Tara and August have been repeated participants in Student Composer Workshop. It was mentioned that cities that do not have a strong cultural base are not thriving.

In June, the ACNMP will be doing a series of workshops which will take place in Ontario, Quebec and the Maritimes. David Gordon Duke and Clifford Crawley will be the composer clinicians for the workshops.

We are also very privileged to have composer Stephen Chatman coming to Ontario in May! Mr. Chatman will be doing a workshop and interactive concert as a fund raiser for Mississauga Contemporary Showcase. The dates for this workshop are May 13th and 14th.

The supplement for the syllabus will be available online in the spring of 2004. Be sure to check our website frequently for updates on coming events such as workshops.

There are so many valuable reasons to keep informed on all the projects the ACNMP has to offer young musicians and composers. The ACNMP is an organization dedicated to providing opportunities! The ACNMP exists as one of the only organizations which are dedicated to building future audiences, performers, and composers of Canadian contemporary music. If www.acnmp.ca isn't part of your internet routine, you really could be missing out!

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CARLETON W. ELLIOTT

KILBY HUME

The New Brunswick Registered Music Teachers' Association is saddened at the recent death of one of our charter members, Carleton Elliott. Professor Elliott's death occurred suddenly at the Dr. Everett Chalmers Hospital, Fredericton, NB on Sunday, August 24, 2003 following a lengthy illness, recovery and rehabilitation.

Born in Welland, Ontario, he was the son of the late Weir and Gertrude (Chrysler) Elliott. A theorist, composer and choir conductor, he was Professor Emeritus of Mount Allison University. B. Mus. (Mount Allison University) 1951. M. Mus. (Redland, California) 1959; further studies in theory and choral conducting at Indiana University. He began a distinguished career at Mount Allison University in 1951, teaching there until 1993. He was the founder-director of the Mount Allison Conservatory Chorale and the

supervisor for Mount Allison Local Centre Examinations in Music from 1967 – 1993. As an adjudicator, he adjudicated at many music festivals in the Atlantic Canada region. He composed numerous choral works, but most of his published compositions are for young pianists. He was a member of Lebanon Masonic lodge # 28 F & AM.

Carleton will be sadly missed by his wife, the former Patricia Lewis, 2 sons, David and Grant; a daughter, Anne; and 4 grand-daughters. He will also be sadly missed by his many friends and colleagues both at Mount Allison University as well as throughout the Atlantic region.

On a personal note . . . I first met Carleton when he was the examiner for my piano exam when I was about 8 or 9 years old. Many years later, I had the privilege of renewing acquaintance with both him and Patricia when they were examining the students in my studio.

He shared many a humorous story and was certainly an advocate for young students taking exams. I recall on one occasion, the Mom of three of my students came in to the studio at the end of the examination session and asked to speak to Carleton. She thanked him for his time spent with each of her children and then said to him, "Regardless of how my children fared with this exam, I want you to know that you have made this experience a very positive one for them . . ." Each one as he/she returned to her car had commented on how much they had enjoyed the experience and how at ease they felt during the whole process. He had dispelled their fears and nervousness by his gentleness and his genuine interest in them as people as well as musicians. I think that says it all! We will all miss him.



Bach's ideas about interpretation strongly influenced the playing of the entire classic period. That he wrote a lengthy paragraph on tempo rubato may come as a surprise to those who consider rubato a romantic phenomenon. Bach was one of the first to describe it and his remarks were taken up by Mozart. Bach's historic statement deserves to be quoted in full.

On entering a fermata expressive of languidness, tenderness or sadness, it is customary to broaden slightly. This brings us to the tempo rubato. Its indication is simply the presence of more or fewer notes than are contained in the normal division of the bar. A whole bar, part of one, or several bars may be, so to speak, distorted in this manner. The most difficult but most important task is to give all notes of the same value exactly the same duration. [That is, do not distort note values: a quarter note remains a quarter note; an eighth, an eighth.] When the execution is such that one hand seems to play against the bar and the other strictly with it, it may be said that the performer is doing everything that can be required of him. It is only rarely that all parts are struck simultaneously. The beginning of a caesura which terminates in a tempo rubato may be drawn into manipulation, but the end, as in all endings of this tempo, must find all parts together over the bass. Slow notes and caressing or sad melodies are the best, and dissonant chords are better than consonant ones. Proper execution of this tempo demands great critical faculties and a high order of sensibility. He who possesses these will not find it difficult to fashion a performance whose complete freedom will show no trace of coercion, and he will be able to manipulate any kind of passage. However, practice alone will be of no help here, for without a fitting sensitivity, no amount of pains will succeed in contriving a correct rubato. As soon as the upper part begins slavishly to follow the bar, of rubato the essence is lost, for then all other parts must be played in time. Most keyboard pieces contain rubato passages.

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MAREK JABLONSKI ENDOWMENT CELEBRATES IT'S FIFTH ANNIVERSARY

BY SUSAN WILSON

The Marek Jablonski Endowment is celebrating its fifth anniversary with a re-release of the CD Marek Jablonski – The Edmonton Years, Part 1.

The first Marek Jablonski Prize for Chopin was presented by ARMTA Edmonton Branch in July 1999 to Thomas Yu at the CFMTA National Piano Competition in Winnipeg. One of the jury members, internationally renowned Canadian pianist Jon Kimura Parker and former student of Marek Jablonski was approached on that occasion and graciously agreed to play a benefit recital in Edmonton's Francis Winspear Centre for Music on January 27, 2000. Actually, he would be sitting in for Marek himself, who had planned to play the recital to help establish The Marek Jablonski Prize for Chopin as an ongoing award at the competition. Marek lost his battle with cancer before he was able to do that, but his dream was more than realised. Five years later, The Marek Jablonski Endowment

continues to award the original biennial prize of \$500 for the best performance of a work by Chopin at the CFMTA Piano Competition, as well as a biennial prize of \$500 to the winner of the Alberta round of the CFMTA Piano Competition, an annual prize of \$500 to a worthy student in piano performance at the University of Alberta Department of Music, an annual prize of \$250 to the winner of the Edmonton Kiwanis Festival complete piano concerto class, and an annual award of \$60.00 in the senior piano classes of the Sherwood Park Music Festival. In addition, selections of archival recordings of Marek's performances at Convocation Hall, University of Alberta have been released on two CDs - Marek Jablonski – the Edmonton Years, Parts 1 and 2. Part 1 was made possible with the generous sponsorship of Remy Martin Cognac and sold out almost immediately. Both CDs were produced

with the special assistance of Garth Hobden of Arktos Recordings and the University of Alberta, Department of Music.

Who was Marek Jablonski? He was a pianist of international stature and member of ARMTA Edmonton Branch who dedicated much of his teaching and performance to the works of Chopin. He was incredibly generous in sharing his time, expertise and friendship with teachers and students in Edmonton, throughout the country, and internationally. Many students and teachers across Canada will have known him through his teaching as a member of the piano faculty at the University of Alberta and at the Banff Centre's summer program. Held in high and affectionate esteem, he was a uniquely gifted and inspiring teacher. His colleagues, students and friends are privileged to remember him through the legacy of The Marek Jablonski Endowment.

Anyone wishing to order CDs may do so as follows:

- All orders prepaid, payable to *The Marek Jablonski Endowment*.
- Single CD: \$20.00 each
- 2 CD package of Part 1 and Part 2: \$35.00
- Shipping: \$3.00 for one CD, \$4.50 for 2 CDs
- Payment and shipping information to: *Jennifer Bossé, 14111 – 52 Ave., Edmonton AB T6H 0P9.*
- Further information: j.bosse@shaw.ca

Marek Jablonski – The Edmonton Years, Part 1 Chopin

- Sonata No. 3 in b minor, Op.58
- Polonaise – Fantasie Op.61
- Mazurkas
- Op.24 No. 3 & 4
- Op.63 No.1
- Op.56 No.3
- Op.67 No.1
- Op.17 No.3
- Op.30 No.4
- Op.17 No.4
- Op.24 No.2

Marek Jablonski – The Edmonton Years, Part 2 Chopin

- Polonaise in E flat minor, Op.26 No.2
- Mazurkas
- Op.59 No.1
- Op.6 No.3
- Op.7 No.3, 4 & 5
- Op.17 No.1
- Op.41 No.1 & 4
- Andante Spianato and Grande Polonaise, Op.22

Schubert

- Impromptu, Op.90 No.4

Beethoven

- Sonata in F minor, Op.57

MUSIC TEACHERS' NORTH AMERICA CONFERENCE

How can I best describe an MTNA conference? Let's begin by saying that the Program Book is 125 pages long! It is filled with clinician names that read like the Who's Who of music.

Names like: Barry Green (author of *The Inner Game of Music*)
 Paul Scheffel (Juilliard)
 William Westney (Texas Tech University)
 Martha Sanchez (Dalcroze Eurhythmics Specialist)
 Barbara Kreader (author of the *Hal Leonard Student Piano Library*)

to name just a few.

And for concerts: Jon Kimura Parker (piano)
 Zephyr (flute, cello and piano trio)
 Bobby Watson (all-star jazz artist)

There are more than 85 exhibitors! Maybe it would help to take you through a typical day at the conference. I leave the hotel for the first "showcase" from 8am until 9am. Showcases are opportunities for the dealers to demonstrate their products.

My choices this morning are: Frederick Harris Music: Celebrate Piano!
 Neil A. Kjos Music Company: Keith Snell Master Class
 Steinbuhler and Company: The 7/8 Piano Keyboard
 Yamaha Corporation of America: Software Support for Teachers

During this hour, the student competitions (all disciplines) have already begun and are in locations throughout the hotel.

At 9:15 I must choose my first session from the following:
 Beginning notation with Sibelius
 Two's Company!-Adventures for One Piano, Four Hands
 10 Common-Sense Ways to Restore Your Student's Natural Zest and Confidence
 Martinu's Second Cello Sonata: A Depiction of His Personal Tragedies in WWII
 The Church Organist: A Fresh Approach to Hymn-Based Literature for Worship

At 10:30 my choices are:
 Sequencing 201-Taking Your Skills to the Next Level
 All About the ARTS Program for High School Seniors
 Bela Bartok's *For Children*
 Music of Black Composers: Art Songs, Folk Songs and Spirituals
 A Pilgrim's Progress: Liszt's *Annees de Pelerinage: Suisse*

And so it continues . . . a plethora of choices – all top quality, professional, informative and inspiring sessions. I have only provided here a "taste" of what is available. One o'clock there is another "showcase" hour followed by two more workshop sessions.

At 3:30 each day there is a concert/awards ceremony for the winners from the competitions held the previous day. Disciplines represented are string, brass, wind, voice, percussion, composition and piano. Each winner receives a cash award and an inscribed plaque. Some levels of the competition provide a further award - the piano winner at the young artist level actually wins a 7 foot Steinway piano! Major donors are Yamaha, Warner Brothers, Baldwin, Steinway and the MTNA Foundation.

I leave the concert studying the program, reminding myself that these performers are, indeed, KIDS. The junior level performers (competition levels include junior, intermediate, senior and young artist) are 11 to 14 years of age. I am astounded by the high quality of their playing and the level of difficulty of their selections.

A quick trip back to the hotel to freshen up and grab a bite to eat and then off to the evening concert: *Zephyr*, (Lady Jeanne Galway, flute, Darrett Adkins, cello and Jonathan Feldman, piano). The program included selections by Martinu, Villa-Lobos, Doppler, Liebermann (who happens to be a former MTNA composition competition winner) and Weber. I have been invited to a reception given by the President of the MTNA, Phyllis Peiffer, and I am excited to meet many of the clinicians there who are presenting at the conference.

Bedtime about midnight and alarm set for 7 the next day to begin my inspirational journey again!

Next year's conference will be held in Seattle, Washington April 2-6, 2005. I would encourage all members of the BCRMTA, and, indeed across the country, to make a special effort to attend. You won't regret it!

Victoria Warwick, CFMTA President



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FROM THE PROVINCES - CANADA MUSIC WEEKTM REPORTS

ALBERTA

JANICE DAHLBERG

Alberta teachers have so far enjoyed a season rich in productive activities. The ARMTA Provincial Executive met in Red Deer in September. The provincial newsletter "Tempo" was revived and mailed out to the membership in late August.

The Alberta Music Conference was held in Edmonton on October 23, 24 and 25. Christopher Norton was the main clinician. New CFMTA President Victoria Warick was introduced at the ARMTA Annual General Meeting where she spoke on Conservatory Canada's new e# program, announced that a keyboard improvisation workshop tour by Dr. Cook will come to Western Canada, and urged everyone to attend the CFMTA conference at Calgary in 2005. Pat Frehlich was introduced as CFMTA Vice President. The ARMTA Special Recognition Awards were presented at the AMC Banquet on Saturday evening to Rosalyn Martin, Calgary Branch, and Marilyn Sinclair, Lethbridge Branch, for their many years of dedicated service to ARMTA. Honourary Lifetime Membership was awarded to Vera Shean. Newly elected officers for the provincial organization are Bettijo Smith, President, and Dorothea Johanson, Vice President. ARMTA is grateful to Teresa Allred (now Past President) for her many hours of toil and travel on its behalf—all dispatched with competence and good cheer.

Calgary Branch Executive meets monthly. The October AGM featured guest speaker Bob McPhee of the Calgary Opera. The C3 Gala Concert, performed by past and present winners and competitors of the Calgary Concerto Competition, was held at Steinway Hall in November. The winners of the C3 competition scheduled in February will play with the Calgary Civic Symphony on May

30, 2004. STAG, the Student Teacher Affiliate Group, meets once a month. A successful Honours and Scholarship Recital was presented in January, at which time Canadian Music Week scholarships were also awarded. The Royal Conservatory Alumni Group (all ARMTA members) hosted the RCM Silver Medal Awards in November. A workshop was offered in November, by Dr. David Mitchell, "Playing by Ear and Jazz Improvisation." Two workshops are scheduled for May: Neil Cockburn, "Organ Masterpieces;" and Pat Jewell, "The Art of Piano Accompanying." Student recitals occur throughout the year. Contemporary Showcase was held at St. Andrews United Church in November, which included – unique to Calgary – a class featuring Alberta composers. Three benefit master classes were held for the Calgary Arts Summer School Association scholarship program: Dr. Peter Jancewicz offered one on his own compositions in November at Mount Royal College; Lai-See Chan gave one on all piano literature, grades 1 to 8 in February; and Mila Brandman heard pianists playing classical pieces, grades 6 to 9, in April. Plans for The Alberta Music Heritage project are underway.

The Honens: 2003 International Piano Competition took place in Calgary from October 23 to November 7. Master Classes were offered on stage at the Eckhardt-Grammatte Hall in the Rozsa Centre at the University of Calgary. Supported by the Calgary Foundation, the classes were free of charge to the public and to the participants. Honens: 2003 judges Christopher Taylor, Ursula Oppens, Andre Laplante, Emanuel Kraskovsky, and Rudolph Jansen also acted as clinicians for the master classes. RMT's from B.C., Saskatchewan, and Alberta attended the piano competition as well as the master classes.

CFMTA-FCAPM "Peak Performance" 2005 committee met in September. The commissioned piece

for voice and piano, "Amour" by William Jordan is now published. The Rozsa Foundation will support the vocal competition for jurors, accompanists, and first, second, and third prizes for the three finalists. It will be named The Rozsa Voice Competition. Additional support by the Calgary members of the National Association of Teachers of Singing will be awarded to singer and pianist. The beautiful "Heritage Quilt" is completed.

Edmonton Branch offers many services to its members and their students. The Challenges and Joys of Lieder--bringing life to the text--was presented by Allan Monk in the Music and Fine Arts Building at the University of Alberta. STAFF club enjoyed a presentation by Elsie Hepburn in March on the business of setting up a professional studio and included a discussion on copies of music – allowed vs. not allowed. Mark Fuykishima spoke to STAFF on Methods, Old and New. An annual Membership Appreciation evening was held in September, remembering the contributions of Thelma O'Neill and Beulah Doney. Contemporary Showcase was held at Taylor University College, in November. Dr. Terry Dawson was the clinician, and Jean Coulthard was the featured composer. The Young Composers class will be held next year. A benefit concert will feature the music of Gaugeon. Both Magenta Monday and STAFF enjoyed a master class with Boris Kononov. A STARS recital is offered in the spring, the proceeds of which will offer scholarships and bursaries to music students.

A baroque Master Class with Stillman Metheson was held during October in the Chapel at Taylor University College. The Northern Alberta Concerto Competition finals, featuring piano and voice, were held in January at Alberta College, Muttart Hall. Professor Leonard Ratzlaff was the featured speaker at the General Meeting in February. Edmonton will

be the site for The Great Human Race, a major fundraiser.

Fort McMurray reports eight new members. The popular Technique Olympics required two sessions. This event is held before the January and June practical exams. "Morning Musicale" was featured in October. James Lawless of the RCM offered a piano pedagogy workshop on the new "Celebrate Piano!" method.

Also in October, a Christopher Norton Festival occurred featuring stage bands from local high schools as well as solo instrumental performers. The Festival included a recital with commentary. Christopher Norton toured Fort McMurray elementary schools, speaking about composition as a career.

Fort McMurray enthusiastically greeted Canada Music Week with a Creative Music Writing Competition in November, judged by Dr. Jeffrey Anderson. A scholarship recital plan came to fruition with generous contributions from local businesses and the Chinese Cultural Society--a first annual presentation. Throughout the year in Fort McMurray, student recitals include pre-exam and pre-festival performing opportunities with master classes at both junior and senior levels. The RCM has agreed to re-instate the January practical exams at Fort McMurray.

Lethbridge Branch has nineteen new members. Last spring, Teresa Allred visited Lethbridge to make a presentation to City Council regarding business licenses for music teachers, who currently pay a fee of \$150 to \$165. The Branch is trying to create a music educator's certificate to replace the regular business license.

A workshop and master class was held in October on the Romantic period: "Putting Romance Back into Your Music." Forthcoming is a presentation on piano tuning. Student recitals occur throughout the year: the Awards Presentation and General Recital was held in February; Festival Preparation in March; Pop/Duet Recital is planned for May; and an Adult Recital happens annually in June. An RCM History Workshop was presented to the Branch

in September. A Practice-a-thon was held in October to raise funds for achievement awards. The family of the late Philip Smerek – an honorary lifetime member of ARMTA – donated his extensive music library as well as some cash to Lethbridge Branch.

Lethbridge is developing a new web site, www.lrmta.tymely.com, which will be updated monthly.

Lloydminster Branch had several functions last year. A workshop and master class in March with Sylvia Shaddick Taylor on "Creative Teaching." It has held two performance opportunities for their students: a Pre-Festival Recital and a Pre-Exam Recital in April and June respectively at Blackbox Theatre. In July, this Branch held a Hamburger and Pop Fundraiser. It presented a Canada Music Week recital in November, and enjoyed a lecture by Shelagh Scott on style and interpretation from Baroque to Contemporary periods of music.

Medicine Hat branch is a small but enthusiastic group of teachers. Student recitals are presented monthly, with a special one for Halloween in which the performers dress in costume. Awards Presentation and Canada Music Week Recital was held in November. Pre-exam and pre-festival recitals are also offered regularly.

Members at Large reports some new faces and that some familiar faces have joined local branches.

Red Deer Branch also presented a variety of activities for teachers and students. Last March, it offered a Pre-Festival Jitterbug Recital. Many Branch members volunteered at the Kiwanis Festival in April. A Twentieth Century Workshop with recital and master classes with Cheryl Cooney and Anta Bhadressa was held in May. Red Deer Branch has created a student group, STAFF – Student Teacher Advancement For the Future. It held an Adult Recital last June. The Annual General Meeting was enriched with music provided by an ARCT student. Joe Ringhofer presented an RCM History Workshop in September.

The Alberta Music Education Foundation offered support in 2003 for the following ARMTA projects with

funding and/or scholarships: Keyboards for Kids, Continuing Education, Professional Development for Teachers, Outreach Alberta (Contemporary Showcase, Canada Music Week, the Concerto Competitions), the Alberta Heritage Project, Classical Pop Fest, Musicamp Alberta, and the Calgary Arts Summer School.

ARMTA'S President, the intrepid Bettijo Smith, has visited all of the branches and communicates regularly with her board. ARMTA has a new Administrator, Dale Bawol, #209, 152 Stony Plain Road, Edmonton, Alberta T5N 3R3.



**BRITISH
COLUMBIA**

ERNST SCHNEIDER

Our branches have reported many activities since the beginning of the new teaching season in September – Canada Music Week recitals and related workshops, master classes, etc. The Richmond Branch was involved with the 10th Pacific Piano Competition held in February. It was a very successful event with competitors coming from several countries. The first place winner was Yi-Fei Hu of Vancouver, second-place winner was Michael Schneider of the US, and third-place winner was Cong Fan, also of the US.

March and April are of course music festival months and all teachers are extremely busy preparing participating students. Several of our branches are also involved in the actual sponsorship and operation of their community's festival, which adds an enormous amount of work to their already full schedule.

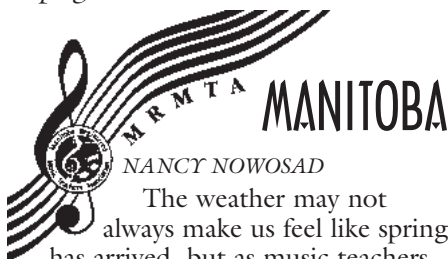
The North Shore Branch is now very involved in the preparation of the September 2004 provincial convention. This promises to be another great event with Jane Coop as the major clinician. The B.C. Piano Competition will also take place during the convention, so it should be a very exciting weekend.

The Abbotsford Branch has an interesting fund-raiser – it's a 32-page

package (27 pages of explanation, examples and exercises plus a 5 page answer key) of materials relating to the recent syllabus changes for Rudiments 1 and 2. The package is available in paper or on CD. If you are interested, contact Joyce Janzen at 604-859-1502 or e-mail: jnzn@telus.net.

Our provincial association has once again provided a \$500 bursary to the student with the highest mark in the Teacher's ARCT examination. This year the bursary went to Phyllis Heppner.

BCRMTA's 2004 fund-raising event for the "Variety - The Children's Charity" was a big success. Under the very capable leadership of Carol Shinkewski students and teachers raised just over \$15,000 for the charity. The Richmond Branch topped the list of contributors with \$3,350, followed closely by the North Shore Branch with \$3,225 and South Fraser Branch with \$2,442. We can now have our association's name placed on another 11 coaches or combine this year's funds with the money raised last year and sponsor one coach. In any event, as Carol puts it "either way, we will certainly accomplish our goal to have *Our kids helping kids*".



NANCY NOWOSAD

The weather may not always make us feel like spring has arrived, but as music teachers we know it has! Festivals, competitions, workshops, recitals, exam preparation, the list goes on.

The 15th annual Pianothon/Musicthon was held in February, and once again over \$10,000 was raised for Variety Club Special Arts Programs. Early childhood music sessions in 19 subsidized day care centres, and group music therapy for special needs children in 2 schools and at the Canadian National Institute for the Blind are made possible by the funds raised through this wonderful event. Our students love to be part of "Kids Helping Kids".

After a year hiatus, the Young Artist Series is back on track in Manitoba. Auditions were held the end of February with five very talented performers participating. Violinist Tanya Gerl was selected as the winner of the Manitoba competition, and went on to be selected as the Western Young Artist for 2004.

Winnipeg Branch has sponsored workshops on "Successful Practice Techniques", with the focus being on voice and strings in January, and piano and winds upcoming in May. The Scholarship Series auditions and competitions have been ongoing over the past couple of months, with the finals set for April 25. Approximately \$6000.00 will be awarded to deserving students in both voice and instrumental categories. The Winnipeg Branch Annual Meeting was held in March, with entertainment from a string quartet from the Winnipeg Symphony Orchestra. The Spring Luncheon will be held in June, with entertainment by Prairie Winds.

Both Brandon and Southern Manitoba Branches continue to provide their students with high calibre music teaching and opportunities for performance, as well as support and camaraderie for their members. Southern Manitoba teachers are so busy that the only time they can get together is for breakfast! Brandon Branch held its Annual Meeting early in the new year, and now many of their teachers are preparing for the upcoming Egge Competition at Brandon University.

The Provincial By-Laws have been revised over the course of this year, and will be voted on at the Provincial Annual General Meeting on April 25. Certificates will also be presented to 30 and 40 year members.



Greetings once again from the province of New Brunswick. The snow is almost gone and the air is beginning to feel

like spring!! Many music festivals are just around the corner and students and teachers alike are feeling the "heat!"

The period from December to the present has been a relatively quiet time from the stand point of branch activities. After the Canada Music Week recitals and celebrations, Christmas music took the stage and most teachers and students enjoyed a few short weeks with carols and Christmas songs. Both the Fredericton and Saint John teachers took the opportunity to get together at Christmas Luncheons. The Fredericton teachers met at the Pond Spa and Resort while the Saint John teachers met at the Shadow Lawn Dining Room in Rothesay. Elegant meals in elegant atmospheres and warm fellowship with one's colleagues make for a wonderful way to start the Yuletide season!

The Fredericton branch held their traditional Post New Year Potluck in January. UNB's resident musician, Peter Allen, joined with the teachers in a discussion about performance anxiety and ways to cope with it. Peter has been giving regularly scheduled masterclasses with the Fredericton students. So far this year, he has done four - October, January, February and March.

The Saint John branch held their second annual Technique Olympics on February 21st. This is an opportunity for students to get their technical requirements well under their fingers early in the year. Teams are formed and scales, triads, chords, and arpeggios are performed for a panel of judges after which prizes are awarded. The teachers who have students who participate in this event find it is a valuable tool in developing the technical part of an examination, not to mention the advantages for the students in handling the technical aspect of the pieces and studies.

February is also Festival month in Moncton, so the NBRMTA members were busy not only with their own students, but also serving on committees and in various roles at the Festival itself.

The Fredericton branch held a workshop on Teaching Especially Young Children in March. Linda

Sprague, Joy Broad and Tanya Clark each brought a young student from their studio and demonstrated some of the techniques that they use in teaching them. Geraldine Mitchell also explained a motivational tactic which can be used to encourage students to practise more.

The Sackville branch has also held several recitals . . . many of them in conjunction with Mount Allison University. Their Festival is usually held in early April and some of the Sackville RMT's are heavily involved with the organization of that Festival as well.

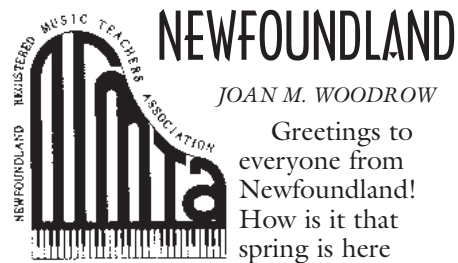
April and early May are Festival months in Saint John and Fredericton. Recitals are being planned in both places to give students an opportunity to have a "dry run" at performing their Festival pieces.

The Saint John RMT's are busy

planning the NBRMTA Annual convention which will be held in June. It is my understanding that many wonderful activities and workshops are being planned. We expect to have Rebecca Maxner from Nova Scotia as our key-note speaker.

On a more serious note, we offer our condolences to Patricia Elliot and Elizabeth Armour who have both suffered the loss of their husbands in the past months. Many of you know both Patricia and Elizabeth who served so faithfully as CFMTA delegates in years past. Our hearts go out to them in their loss.

We trust all our Canadian music teachers are enjoying these days with a promise of summer to come. NBRMTA wishes you all success with your students during the current examination season followed by a restful, well-deserved summer break!



JOAN M. WOODROW

Greetings to everyone from Newfoundland! How is it that spring is here already?

As usual, we've been musically very busy here throughout the winter months.

In December we held our annual Christmas Food Bank series of recitals. Individual teachers booked recital times, and performances ran from Friday evening through to Sunday evening. Admission was by donations to the local food bank. Once again, our project was a great success, and our students really felt the spirit of giving through their music-making.

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Early in January we were treated to a workshop for young composers by well-known Canadian composer Clifford Crawley, who is now a resident of St. John's. The workshop was open to the public and free of charge, and those who attended spent a delightful and very informative afternoon with Mr. Crawley. He sent the participants home with a project, and he will follow up with another workshop in late March. We are very fortunate to have such a wonderful mentor and extremely kind and sensitive person working with our children and teachers.

The MUN Masterclass series got off to a busy start in January with classes full and a waiting list of performers. Four of our music faculty from the Memorial University of Music gave these classes and we are thankful to Maureen Volk and Timothy Steeves, piano, and Jane Leibel and Catherine Fitch Bartlett, voice, for so generously donating their time and expertise to our students.

Our Young Artist Atlantic Tour winner this year, Patrick Cashin, was also the winner of the Petro Canada Young Artist award and gave a splendid performance with the Newfoundland Symphony Orchestra on March 13. Congratulations, Patrick, we are all very proud of you!

To all CFMTA members--until next time--keep sharing all your skills and your love of music!



ONTARIO

BY FRANCES MAE BALODIS

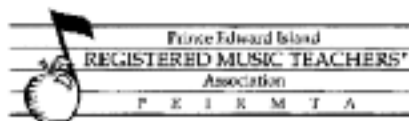
ORMTA executive and council are preparing for our upcoming convention in Waterloo, Ontario in July. Judy Home will be welcomed in as our new president. We also have some retiring council members, plus we have a new treasurer Nancy Dale.

Our competitions will be held at the convention. This promises to be an exciting time for students, parents, and teachers.

Other activities such as up-dating our By-laws, organizing and executing the tour of our Young Artist, tabulating the results of the ORMTA participants in the Terry Fox Run, keeping the website up-to-date, plus handling the frequent requests for information from members and prospective members keep us all busy and focused on ORMTA matters.

Judy Home and Doranne Cooper (as our new 2nd delegate) are looking forward to the CFMTA meeting in Toronto this July.

Best wishes all.



PRINCE EDWARD ISLAND

SUZANNE CAMPBELL

It's been a busy year as usual for the PEIRMTA. We started the year with several teaching workshops that were well received by the members in attendance. The fall also featured the Atlantic Young Artists Tour, where we had a great turnout for Newfoundland pianist, Patrick Cashin. Canada Music week was also a success with many entries in our music, art and writing competition. In December, as most of our members are private teachers, we decided to have a Christmas "Staff Party" to get the season started.

We are now in the planning stages for our annual Loonie Tunes Cabaret, in which PEIRMTA members let their hair down and perform music from many different genres in between segments of our lively Loonie Auction. This event is always popular and is a great fundraiser for our Scholarship Fund. Plans are also underway for our convention and agm. This year as part of our convention, members will enjoy two workshops on the use of popular music in students' lessons.

We continue to hold our ever popular Young Musicians' Recital Series. With an average of 40 participants per month, we are reaching a lot of students who would otherwise be without regular performance opportunities.

From the PEIRMTA, good luck to all CFMTA members who are busy preparing their students for festivals and exams! Perhaps we may see some of you at the National Music Festival in Charlottetown in August 2004.



CHRISTIANE CLAUDE

Greetings from Quebec! The QMTA continues its activities, some of which are repeated annually because they are so popular, and others when time permits.

In November we had a workshop on jazz and musical creativity. Although our emphasis is on classical music, we felt an understanding of the basics of jazz, improvisation, arranging, etc. would prove to be an asset for teachers and their students. It was attended by many and enjoyed by all.

Also in November, Canada Music Week drew about 100 participants. Seventeen were chosen for a gala concert. Several well-known personalities attended. Present were the following composers: Paul Frehner, LoPol, Rhené Jaque, Jacques Hétu and John Rae.

On December 14th, Santa Claus visited our Kinder Club at its annual recital. This is always a great hit with the little ones.

In January we were pleased to welcome Mr. Michel Fournier, pianist, for a master class. Praised as a soloist and chamber music player, Mr. Fournier has performed with several orchestras and is widely appreciated for his numerous recitals given in Canada, Europe and the United States. Five students participated in the class and appreciated the insights on interpretation of the music as well as the approach and practice required to meet the composer's expectations. Both parents and students agreed that it was a truly positive experience for our young students. Mr. Fournier ended the class by playing

“Improvisation: Hommage à Edith Piaf” (1960) by Poulenc which was enjoyed by all.

On February 25, the QMTA in collaboration with the QMEF, sponsored a concert by the Orchestre Métropolitain du Grand Montreal directed by Yannick Nézet-Séguin. The theme was “Pages d’amour” and included Roméo et Juliette, Tristan und Isolde, Psyché et Eros and Daphnis and Chloé. Wonderful program, wonderful music! Proceeds from this recital go towards prizes awarded at the Montreal Classical Music Festival.

April 25 is the date of our Spring Recital this year, and May 21-24 is the date for the Montreal Classical Music Festival. Both these activities require co-operation and co-ordination from many members. They provide an opportunity for our students to be heard, rated and compete with their peers, an invaluable experience and much appreciated by parents and students alike.

Our best wishes for a relaxing summer to all CFMTA members.

APMQ

CHRISTIANE CLAUDE

Bienvenue à tous. L’APMQ poursuit ses activités; quelques-unes sont répétées annuellement grâce à leur grande popularité, et d’autres ont lieu si le temps le permet.

En novembre s’est tenu un atelier de jazz et de créativité musicale. Bien que nous mettons l’emphase sur la musique classique, nous pensons que le fait de comprendre les principes de base du jazz, de l’improvisation, de l’arrangement, etc., est un atout pour les professeurs et leurs élèves. Cet atelier fut fort apprécié par toutes les personnes présentes.

Également en novembre, la Semaine de la Musique Canadienne a attiré une centaine de participants. Dix-sept ont été choisis pour un concert gala. Plusieurs invités de marque se sont joints à nous. Étaient présents les compositeurs: Paul Frehner, LoPol, Rhené Jaque, Jacques Héту, John Rae.

À l’occasion de son récital annuel du 14 décembre dernier, le club des tout-petits a reçu la visite du Père Noël. Cet évènement est toujours une grande réussite. Tous se sont bien amusés.

En janvier, nous avons eu le plaisir de recevoir le pianiste Michel Fournier pour une classe de maître. Acclamé comme soliste et comme chambriste, M. Fournier a joué avec plusieurs orchestres et il est grandement apprécié pour ses performances au Canada, en Europe et aux États-Unis. Cinq étudiants ont participé à cette classe de Maître. Ils ont pu bénéficier des judicieux conseils d’interprétation sur la manière d’approcher et de pratiquer une oeuvre de façon à rencontrer les attentes du compositeur. Parents et élèves étaient d’accord pour dire que cette expérience fut vraiment positive pour nos jeunes pianistes. Michel Fournier a terminé sa classe en interprétant une pièce intitulée: “Improvisation: Hommage à Edith Piaf” (1960) de Poulenc, à la joie de tous.

Le 25 février dernier, l’APMQ a parainné en collaboration avec la FQEM, un concert de l’Orchestre Métropolitain du Grand Montréal sous la direction de Yannick Nézet-Séguin, concert ayant pour thème “Pages d’Amour” incluant Romée et Juliette, Tristan et Isolde, Psyché et Éros et Daphnis et Chloé. Magnifique programme, merveilleuse musique! Les bénéfices de ce concert seront versés au Festival de Musique Classique de Montréal sous forme de prix aux élèves méritants.

Le récital du Printemps aura lieu le 25 avril cette année, et le Festival de Musique Classique de Montréal se tiendra du 21 au 24 mai. Ces activités requièrent de la coopération et de la coordination de la part de plusieurs membres. C’est une occasion pour nos élèves d’être entendus et évaluer ainsi que de rivaliser avec leurs pairs: une expérience inestimable appréciée autant des parents que des élèves.

Nos meilleurs souhaits pour une été reposant à tous les membres du CFMTA.

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SASKATCHEWAN

PEGGY L'HOIR

Saskatchewan's nine branches continue to keep music education and professionalism alive and well in Saskatchewan. Interesting meeting topics have included teaching students with disabilities, discussions on ornamentation, preparing students for performance, motivation and incentives, professionalism in teaching as well as interesting Saskatchewan facts.

Six branches warmly received Young Artist, Becky Peters. Students and teachers were inspired by the compositions of Sarah Konescni during her series of recitals across the province. Contemporary Showcases were hosted in the three Saskatchewan centers.

Yorkton included in its activities a workshop/recital with Robin Harrison as well as its first Contemporary Showcase. Prince Albert Branch hosted Robin in a lecture/recital format and continues to contribute two scholarships to the local Kiwanis Festival. The Battleford's Branch has featured recitals by Michael Swan, Robin Harrison, John Griffiths, Janina Kuzmas and Lynn Channing. Swift Current was treated to a workshop by Debra Wanless, followed later in the year by visit from a music dealer who brought out much music to peruse and purchase. Enthusiasm in education continues to exude from the East Central Branch after their fine hosting of this Fall's Annual Meeting and they continue to share through performance. The West Central Branch is continuing its journey

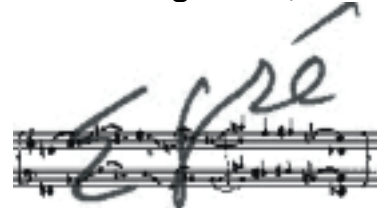
through the Beethoven Sonatas with wondrous performances by Mary Lou Dawes, and is eagerly anticipating it workshop with Steven Chatman on October 16. Lloydminster has been busy with fundraising, recitals and workshop planning including a workshop with Sheila Scott. Members of the Saskatoon Branch have been treated to a workshop with Greg Chase as well as various fine recitals. Regina continues to promote performance and education, while preparing for the Fall Convention featuring "A Musical Showcase of Saskatchewan Composers", workshops related to using the art of creativity, a vocal recital with Sophie Bouffard, and a piano recital with Suzanne Beaubian.

Provincially, we are seeing some endings and some new beginnings. Our Act/Bylaw chapter is quickly coming to a close, our web-site is up and running (check us out at www.srmta.com). Fundraising continues with a delectable new provincial cookbook. A travelling music box (filled with used music for sale) is presently travelling from meeting to meeting. In anticipation of Saskatchewan's Centennial, we are in the process of compiling a book of compositions for piano, chosen from Saskatchewan's finest composers. Look for its release in early 2005.

Saskatchewan Registered Music Teachers continue to celebrate their enthusiasm for music in over sixty communities in our large province. The result is a generous network of excellent and accessible musical pedagogy that stretches across the miles and continues to have an impact locally, provincially and nationally.

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"MULTIMUSIC CANADA FOR THE NEW MILLENNIUM"

BY MAYA BADIAN

"*MultiMusic Canada for the New Millennium*" by Maya Badian was selected by the jury of the Canadian Music Centre for the Professional Orchestral Reading Session to be performed by the Kitchener Waterloo Symphony Orchestra, conducted by Dan Warren, on February 4, 2004.

Dr. Maya Badian is invited to be in attendance in Kitchener, Ontario, to present her music to performers and audience. This session will result in the recording of a CD including her work. Moreover, "*MultiMusic Canada for the New Millennium*" will make part of the standard repertoire of Canadian orchestras.

"*MultiMusic Canada for the New Millennium*" Orchestral Fresco was composed in 1999 for an orchestra requiring 69 performers. It is a historical soundscape conceived to reflect a synthesis of the Past Millennium and to envision the sonorities of the New Millennium, proposing a musical springboard into the Third Millennium, and including all of the people who share new life in Canada. This work is structured in six modules. In *Genesis* (Module I) it evokes the vastness of the land. This

module remarks on the space of Canada before the coming of Europeans. Various musical structures of First Peoples, Francophones, and Anglophones are used to reflect on the history of their interaction, culminating in the *Canadian Confederation* of 1867; in *Indigenos* (Module II), the roots of its inhabitants; in *Francophonos* (Module III), *Anglophonos* (Module IV), and *Canada Altogether* (Module V), the diversity of Canadian cultures, exploring Canada's rich and unique multiculturalism. This module combines musical structures of all Canadians into a positive approach to the New Millennium; and in *Celebration* (Module VI) - a vision of Canada's future. This final module is based on the Canadian Anthem. Maya Badian has searched her creative depths to find a fresh way to work with and develop Calixa Lavallée's nation - binding hymn.

The philosophic Message of the Fresco symbolizes the relation between *The Permanent* and *The Ephemeral*.

A musical representation of Time is related to this message. The circularity of time (composed by the time in a

circle and time in a spiral), and the unidirectional time (characterized by irreversible time, and historic time), are symbolized by the content of the six modules. At an opposite to historic time, one could think of historically unmeasured time as a static effect reflected in the idea of mobility. Its significance is important, because it is the source of ritual. Without this primary time, action could not have a beginning. As it is related to the imaginary, it cannot be strictly established. With regard to this Orchestral Fresco, one could think of a process having no beginning, but instead a sonorous reality. Thus, *Interlude*, appearing identically in the first and in the fifth modules, symbolizes the *Permanent* in contrast with the other modules symbolizing the *Ephemeral*. The double aspect of Time - *historical* and *historically unmeasured time* with its *ephemeral* and *permanent* meanings - is emphasized in *MultiMusic Canada for the New Millennium*.

You are cordially invited to visit Dr. Maya Badian's website at:
http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=9643&by=B

MEMORIAL PEDAGOGY AWARD WINNER

One of the Special Projects sponsored by CFMTA is the Memorial Pedagogy Award.

This award is offered to the candidate who receives the highest mark in the Teachers' Written Examination of either the Royal Conservatory of Music or Conservatory Canada. This award has been established to honor teachers who have been recognized

for their contributions to the profession.

The award is presented biannually and in 2004 it was won by Ann Empey of Kanata, Ontario with a mark of 98%. Congratulations to Ann and her teachers, Mary Mackay and Sandra Cooke. Ann has won many awards and scholarships as have her students. She has been an active member of ORMTA since 1997 and

currently holds the positions of 2nd Vice-President and Secretary for the Ottawa branch. She has worked with school choirs and a theatre group. She has performed as a soloist and has an active music studio and although her formal training is through she continues with regular piano lessons with Mary Mackey.



"WHERE ONCE THEY STOOD": MUSIC IN NINETEENTH-CENTURY NEWFOUNDLAND

BY DR. GLENN DAVID COLTON

(an abridged version of a workshop given at the National Convention of the Canadian Federation of Music Teachers' Associations, St. John's, Newfoundland, July 2003)

To say that Newfoundlanders have long been a musical and music loving people would be an understatement. Long before the arrival of European explorers, in fact, there is compelling evidence that music played a role in ancient cultures in the region. Among artifacts discovered in an archaeological dig near L'Anse-Amour, Labrador in the 1970's was a 7500-year old bone flute used by the Maritime Archaic people 3000 years before the Egyptian pyramids!

Given that permanent settlement was discouraged for much of Newfoundland's colonial history in favour of migratory fishing fleets from England, it is nothing short of remarkable that a tradition of musical excellence was given the chance to develop at all. While the practice of military music, church music, and folk music was widespread by the eighteenth century, it was not until the nineteenth century that musical performance and education saw significant growth and development. A tradition of public concerts in Newfoundland dates from 1827 when, shortly before the death of Beethoven, mixed concerts of vocal and instrumental music were held at the St. John's Amateur Theatre. Aside from their entertainment value, these concerts held important social meaning, signifying both a nostalgic connection to the musical culture of the Old World and a sense of buoyant optimism for the emerging culture of the new. As the *Public Ledger* exclaimed prior to a concert in March of that year, "The number as well as excellence of the musicians will far exceed any estimate which those unacquainted with the actual state of the harmonic science here could imagine. We wish our friends on the other side of the Atlantic could witness the display." By 1828, a vibrant

concert tradition could also be observed in communities such as Carbonear and Harbour Grace, the latter of which would later boast of its own Harmonic Society.

Sporadic visits by guest artists aside, the development of musical culture in Newfoundland was dependent upon the tireless dedication of a large and enthusiastic population of amateur musicians and a select group of music professionals. As early as 1811, advertisements for private musical instruction could be observed in Newfoundland's first newspaper, the *Royal Gazette*, where a Mr. LaTour had placed an advertisement for music and dancing lessons. By 1830, Professor James Putlock was offering instruction in pianoforte, French horn, and trumpet (as well as operating a piano tuning and repair business), while a year later the recently arrived Joseph Bacon taught pianoforte, violin, flute, viola, and cello. Like Putlock and most other immigrant musicians in the New World, Bacon was a musical jack-of-all-trades who supplemented his teaching with the tuning of pianos and the sale of music and musical instruments. The fact that such a business could thrive and prosper in Newfoundland in 1831 is remarkable in itself. Even more intriguing perhaps is the quality of the music for sale, which included collections of classical sonatas, variations, and marches for the piano, as well as method books for the piano, violin, cello, flute, and clarinet. By 1851, another Newfoundland music dealer named McCoubrey claimed to have in stock more than 1000 pieces of new music!

While private music teachers attended to the families of merchants, professionals, government officials, and members of the clergy, it was the tireless dedication of religious groups such as the Presentation and Mercy convents on the island of Newfoundland, and the Moravian missionaries in coastal Labrador, that made musical instruction

available to those less privileged. By 1833, the Presentation nuns had incorporated hymn singing into the daily school routine, the legacy of which could be observed decades later. At one performance by girls of the convent school in 1861 it was noted that "some of the girls sang solos and duets, playing the piano accompaniment, and showing much progress and taste in music . . . These institutions must truly be regarded as amongst the greatest blessings to society, when we remember how largely its well being depends on female education — more especially the education of the female poor, who if not taught at such establishments, would probably be denied all education whatever . . ." (*Newfoundlander*, 5 August 1861)

The most significant singing society in nineteenth-century Newfoundland was the non-denominational St. John's Choral Society, founded in 1878. Led by Emile Handcock, choirmaster at George Street Methodist Church, and later Anglican Cathedral choirmaster George Rowe, the Choral Society was noteworthy for its longevity, large membership, and sophisticated repertoire. In April of 1880, the group presented the first complete performance of Handel's *Messiah* in Newfoundland to a throng of fervent patrons. By the mid-1880's the Choral Society had grown to over 200 members and achieved an enviable standard of performance, prompting the critic of the *Evening Mercury* to proclaim that "Our choral society has now reached a state of musical excellence which enables it to compare favorably with any similar association elsewhere. It is one of which we may well feel proud. It has now won a high place in public estimation, as providing for the community pure and elevating enjoyments; and every year its efforts are more widely appreciated." Such activities were by no means confined to the capital of St. John's. Accomplished church, school and community choirs contributed

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immeasurably to the cultural and social life of communities such as Bay Roberts, Bonavista, Brigus, Burin, Carbonar, Greenspond, Harbour Grace, Heart's Content, River Head, Trinity, and many others. The town of Trinity, moreover, enjoyed a rather illustrious history in the field of hymnody. It was there, in 1827, that the Rev. William Bullock wrote one of the first hymns in North America, "We Love the Place, O Lord," for the consecration of the newly constructed Anglican Church.

As the curtain was about to fall on a century of musical development, a new star emerged who would eclipse all others to become Newfoundland's most celebrated concert artist. Georgina Stirling was born in the town of Twillingate in 1867, where she studied music with Robert Temple, organist at St. Peter's Anglican Church. Following further study with Carl Martens in Toronto from 1883 to 1884, she returned to Twillingate to appear before adoring throngs of hometown admirers. By 1888, Stirling decided to pursue an operatic career in Europe, and one can only imagine what a brave new adventure this must have been for the teenager from Twillingate. She moved to Paris to study with Madame Mathilde Marchesi, one of Europe's premiere voice teachers and a former pupil of the legendary Manuel Garcia. One of Stirling's fellow pupils in Marchesi's studio was the great Australian diva Nellie Melba, for whom "Melba toast" and "Peach Melba" were named! In 1890 Stirling secured her first professional engagement in Milan singing the role of Azucena in Verdi's *Il Trovatore*. Traveling under the name of Marie Toulinguet (in honour of her birthplace), she performed widely throughout Europe and the United States during the 1890's, including acclaimed operatic performances in Paris, London, Venice, New York, and Boston. She never forgot her Newfoundland roots, however, and when the city of St. John's was devastated by the Great Fire of 1892, Georgina Stirling headed the list of artists lined up to perform in a benefit concert. She would frequently return to her homeland in the years that followed, juggling her hectic operatic

schedule to accommodate benefit concerts in St. John's, Twillingate and other communities for a host of worthy causes. Wherever she went, she was the toast of the town, drawing capacity crowds of adoring patrons and rave reviews in the local press. Georgina Stirling was for them not merely a great singer but a great Newfoundlander.

No less of a patriot himself was Charles Hutton (1861-1949), eminent Newfoundland organist, conductor, impresario, and music storeowner. In 1906, Hutton published an important collection of music entitled the *Newfoundland Folio of Over Fifty Old Favorite Songs*. The *Folio* is an invaluable compendium of a bygone era, preserving for posterity the music that helped define an emerging Newfoundland society. Included in the *Folio* are six works by Newfoundland composers, including four by Hutton himself, as well as Sir Hubert Parry's famous setting of Sir Cavendish Boyle's *Ode to Newfoundland*. Boyle's stirring words, as they did over a century ago, serve as a fitting tribute to Newfoundland's rich history and

culture and the intense pride of place that lies at the heart of Newfoundland music:

*"As loved our fathers, so we love,
Where once they stood we stand;
Their prayers we raise to heav'n above;
God guard thee Newfoundland."*

BIOGRAPHY

Glenn D. Colton, Ph.D., is Associate Professor and Chair of the Department of Music at Lakehead University, where he teaches courses in Music History, Canadian Music, Form and Analysis, and Music Criticism. His research areas include Canadian music and nineteenth- and twentieth-century piano music, with a special interest in the music of Jean Coulthard and the musical traditions of Newfoundland and Labrador. He has contributed articles to publications such as the *Canadian University Music Review*, the *International Alliance for Women in Music Journal*, the *University of Toronto Quarterly*, *The Phenomenon of Singing*, *Fermata*, and the *Newfoundland Quarterly*. Recent projects include

extensive research toward the first comprehensive history of music in Newfoundland and Labrador, and a period study of music in St. John's, Newfoundland entitled A History of Music in North America's Oldest City, 1800-1949.

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RCM Examinations *News*

RCM Examinations has Workshops & Lectures coming up in 2004!

Art of Teaching (June 28-30, 2004)

RCM Examinations will be presenting two workshops at the Art of Teaching Symposium at the Royal Conservatory of Music in Toronto.

On Monday, June 28, 2:45-3:45, Peteris Zarins, *Chief Examiner Training & Development* will be the clinician/examiner for the *Simulated Piano Examination* workshop – 'Put yourself in the examiner's shoes!'

Then on Tuesday, June 29, 2:45-3:45, Dr. Janet Lopinski will be 'Looking ahead to the *Piano Syllabus, 2008 edition*' – the Technical Requirements.

ORMTA Provincial Convention 2004 (July 25-28, 2004)

RCM Examinations will be taking part in the Ontario Registered Music Teacher's Convention this summer. 'Musicianship: From JS to J Lo' will be the topic of discussion by Peteris Zarins.

Alberta Music Conference (November 4-6, 2004)

RCM Examinations will be participating in the Alberta Music Conference taking place in Edmonton. Peteris Zarins will be presenting 'Examination Repertoire' for the Alberta Registered Music Teacher's Association on Saturday, November 6 at 3:00 p.m.

Fall 2004 Practical Workshops

RCM Examinations is pleased to be presenting workshops on a practical theme. The three-hour presentations will feature a lecture on the development of musicianship throughout the grades, and two simulated examinations - Grade 2 and Grade 7.

Maria Case, Dr. Thomas Green, Christopher Kowal, *Chief Examiner Practical Subjects*, Heather Laliberte, Dr. Janet Lopinski, Susan Steele, and Peteris Zarins, *Chief Examiner Training & Development* will be presenting these workshops all across Canada in September and October.



Start your teaching year 'con brio'! These workshops are FREE of charge and are open to all teachers. Once again RCM Examinations would like to thank the many Registered Music Teacher's branches that will be co-hosting the events. Watch for further details in the July/August issue of *Music Matters*, our website, and your local RMTA branch newsletters.



Practice Theory Assessments

Submit a practice paper from the *RCM Examinations Official Examination Papers, 2003 edition*, available for Grades 3 and 4 Harmony, and Grade 5 Harmony and Counterpoint for assessment in preparation for your actual examination.

Receive the Practice Theory Assessment, marked by a member of the College of Examiners, 2-3 weeks after the date of submission. Your assessment will include a mark and brief comments.

New in September 2004! Students will also be able to submit for assessment the Grade 4 Counterpoint and the Grade 5 Analysis examination papers. Students can use the *RCM Examinations Official Examination Papers, 2004 edition*. Check out our website for instructions and the form.

THE SCIENCE AND ART OF MUSICAL MEMORIZATION

BY DR. MAUREEN VOLK

Thanks in large part to the virtuoso tradition dating back to Paganini and Franz Liszt, many performers today—especially pianists but also other instrumentalists as well as singers—are expected to perform solo repertoire from memory. Memorization can be a frustrating process for many of us, but it need not be a mystery. Researchers have learned a lot about how the brain creates and stores memories, and there are a number of fine books, videos and online resources available that describe the application of these research findings to the process of musical memory.

Components of Music Memory

Several sources describe the components of musical memory. Stewart Gordon's video *Memorization in Piano Performance*, Volume 8 of the *The Taubman Techniques* video series, and the book *Practicing Perfection* by Chaffin, Imreh and Crawford each describe five components of memory, as shown in the table below:

Gordon	Taubman	Chaffin et al
motor	kinetic	muscle (motor)
aural (inner hearing)	aural	aural (auditory)
analytical	conceptual	conceptual (declarative)
visual (score)	visual (score and keyboard)	visual (score and keyboard)
spatial/tactile (keyboard)	technical	automatic (incidental)

As you can see, four of the components are common to all three authors. We are all familiar with kinetic memory (also referred to as motor memory or muscle memory), the ability of the fingers to remember elaborate sequences of movements without conscious direction. Kinetic memory is essential for fluency, especially in fast and complex passages. However, it is also described as dangerous, because when a performer relies on kinetic memory alone, performances become high-wire acts without a net. The slightest interruption of kinetic memory can trigger a memory slip and the performer will have no means of recovery.

Aural memory, the ability to remember what a piece sounds like, allows us to hear what comes next before we play or sing it and to respond to what we have just heard. If a performer has good aural skills and is able to identify what s/he is hearing, aural memory can be especially useful and powerful. Stewart Gordon points out that pianists tend to ignore this form of memory because we don't need to listen for intonation in the same way that singers and other instrumentalists do. On the other hand, jazz musicians use aural memory more consciously than many classically trained musicians. Regardless of the level of one's aural skills, aural memory is essential to

musical memorization—just try playing on a silent keyboard to see how difficult it is to maintain continuity without hearing what you are playing.

The third component of musical memory is analytical or conceptual memory. Chaffin et al use the word "declarative" to describe this component, since it includes anything that we tell ourselves about the music to make sense out of it, by recognizing patterns and labelling what we see and hear. Analytic memory ensures the piece is a logical sequence of ideas, rather than gibberish in a foreign language that has no meaning for us. This component of memory is essential for keeping track of

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Evening masterclasses for Music Educators. This year, the focus will be topics in instrumental music. Classes will be held Tuesday and Thursday evenings from 7-9:30 p.m.

Orff Certification Program

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For university students and practising Music Educators. Certification in either level I, II or III will be offered. Comprehensive instruction in Orff philosophy, pedagogy and improvisation.

Chamber Music Program

July 5-9

An opportunity for students and amateur adults to participate in chamber ensembles, coachings and masterclasses. 2004 teachers are Andrea Bell (orchestra), Daniel Scholz (violin & viola), Karin Erhardt (cello), and Gail Label (violin).

Canadian Wind Conductors Development Program

July 23 - 30

For university students, conductors, and music educators. Dr. Fraser Linklater and Dr. Dale J. Lonis direct the program, and students work with the Winnipeg Winds. This year's guest instructor is Dr. Thomas Lee from UCLA. Space is limited, apply early!

Jazz Orchestra Workshop

August 9 - 14

New this year! University students, professional players and music educators are invited to participate in this week-long rehearsal and performance opportunity. Daily rehearsals and nightly concerts! Led by Hugh Fraser.

Jazz Workshop for Music Educators

August 19- 20

This two-day workshop gives teachers the opportunity to interact with highly-regarded jazz educators to gain skills in all aspects of jazz pedagogy.

Music Theory Courses

July 2 - August 5

For all music students who wish to prepare for Conservatory Canada or Royal Conservatory theory requirements for the August 6 examination date, or to prepare for University-level theory.

Summer Musical Theatre Camp

July 19 - 30

Students age 9-13 will work with Catherine Robbins to learn about all aspects of Musical Theatre. They will train as actors, singers and dancers, and have the opportunity to create their own scripts and characters.

Contemporary Opera Lab

August 3 - 21

For advanced students, graduate students, and professionals. Training in voice, movement and acting for contemporary opera. Guest Artists: Jon Hess and Dáirine Ní Mheadhra. Due to numerous requests, the workshop now runs for three weeks!

Jazz Camp

August 16 - 20

Musicians of all levels participate in small jazz ensembles, vocal jazz, master classes and improvisation. This year's special guest instructors include Lincoln Centre Jazz Orchestra members Herlin Riley, Wycliffe Gordon, Miguel Zenón, and Walter Blanding, Jr., as well as the best from the Winnipeg Jazz scene.

Brass Quintet Workshop

August 23 - 27

Advanced high school and university musicians are invited to join the Northern Brass for this intensive seminar. Students receive personal coaching sessions and performance opportunities with members of one of North America's finest brass quintets.

where we are in a long piece and for recovering from slips. However, it is not sufficient to prevent slips in the first place because it is not as quick and automatic as kinetic and aural memory.

Visual memory is the ability to picture the score in your mind. This is not a form of photographic memory; most of us will not be able to visualize details such as articulations, phrasing, or even individual notes. But we do have a visual map of the work, and a sense of where we are on which page most of the time. You can prove that we use this form of memory by trying to read a piece of memorized music from a different edition than you used to learn it; the change in page layout and general appearance of the score will be very confusing. Like analytical memory, visual memory does not provide fluency, but it helps us keep track of the architecture of the work, and can also be useful in recovering from memory lapses.

All three authors also describe a second type of visual memory which is particularly applicable to pianists, visualization of the shapes of chords and the position of the hands on the keyboard. (Gordon considers this part of a fifth component, which he labels spatial/tactile memory). This component is especially important in learning complex music with unfamiliar chords that are difficult to analyze.

Taubman's fifth component of memory is what she calls "technical memory". She points out that often what we call a memory slip is really a technical slip that disrupts the memory. Playing a passage using awkward fingerings and incoordinate movements will increase the likelihood of such slips, so it is important to learn the music using movements that are coordinate. Technical memory may be thought of as a sub-component of kinetic memory; however, it is a very important element and worth highlighting.

Chaffin's fifth component, which is described as automatic or incidental memory, arises from a series of interviews with famous pianists, in which the pianists frequently talk about an aspect of memory which "just happens" without conscious effort. I am not convinced that this is really a separate component of memory; rather I suspect that the pianists are describing kinetic and aural memory, which do become automatic and are

often acquired without apparent conscious effort, especially by experienced performers.

Taubman insists that all components must be working together for memory to be secure, and that isolating one or more of the components can be destructive to memory. In order to ensure that all components work together, it is essential to memorize consciously and to start doing this before motor memory has become too highly developed. Taubman cautions against mental practice away from the instrument, as this separates the kinetic and aural memory from the visual and conceptual. She also points to the importance of continuing to use the score regularly after memorizing, in order to keep visual memory integrated with the other components.

Memorization: From STM to LTM

When we first learn something, it is stored temporarily in our short-term memory (STM). Permanent retention of

the new information requires frequent and immediate relearning to get the material into our long-term memory (LTM). Once the information has been transferred to LTM, it can be retained with less frequent repetition.

Scientists have found that STM is capable of holding only a limited number of units of information at one time. For most of us that limit is between five and nine items, with seven being average. If we try to memorize too much information—or too large a passage of music—at once, we will overload the STM, and the beginning of the passage will have been forgotten by the time we get to the end of it. In order to learn efficiently, we need to limit the passage to approximately seven "units" of information.

This does not mean that we can only memorize seven notes at a time, because we can use a technique that psychologists call chunking, combining individual units into larger a unit. The key to successful chunking is that the larger units must make sense or have meaning to the learner. For example, we would have a very hard time memorizing forty random letters, but most of us would have little difficulty memorizing a meaningful sentence that contained forty letters. When we memorize music, analysis is our main chunking tool. By using our



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knowledge of scales, chords, phrases, and other meaningful musical patterns to label and describe chunks of music, we are able to learn the music more quickly. Students who do not learn music theory as they learn to sing or play an instrument will find it very difficult to learn music of increasing complexity because they lack the chunking tools needed to learn efficiently.

Timing is an important element in transferring information from STM to LTM. If new information is not repeated and rehearsed immediately, there is a sharp decline in our retention of it over the first ten hours, then a more gradual decline over the following weeks. (This is known as Ebbinghaus's forgetting curve, named for the scientist who first identified it.) The obvious implication of this finding is the need for frequent and regular practice when we are learning and memorizing music. It is also helpful to return to the music being memorized several times during a practice session, so that the material is "re-learned" after a small bit of forgetting has occurred.

An obvious but often overlooked aspect of memorization is the need to use the same movements and fingerings each time we repeat a passage. Scientists can now observe increases in the size and density of specific areas of the brain that occur as we learn. One group of researchers observed subjects practising complex finger sequences similar to playing the piano. After thirty minutes of practising, the area of the brain that represents the fingers was enlarged. If the subjects continued to practise these movements over the next week, thereby transferring the movements into LTM, the enlargement became stable, but only if subjects practised the same sequence of movements. If they just improvised other similar movements, the temporary enlargement disappeared after a week.

Another factor to keep in mind in memorizing music is a phenomenon called interference. When we try to learn two things within a short time period, the second one interferes with the first. The more alike the two things that you are trying to learn, the greater the interference. For example, if you spend an evening studying French and Spanish, interference will be a bigger problem than it would be if you spent the evening studying French and math. When learning music, it will be more efficient to

memorize two short contrasting passages, possibly from different pieces, during one practice session, rather than a longer passage composed of similar material. You may also benefit from ending your practice session by playing the piece or passage that you are trying to memorize, so that it will not be followed by a potentially interfering passage.

Finally, we need to recognize that LTM is not like the hard drive on a computer, which stores information exactly as we entered it. The human memory becomes inaccurate over time. Psychologists have found that over time, people will recall a story with omissions and transformations, changing unusual elements of a story into more familiar and conventional forms as they make logical inferences to fill in gaps in memory. So even after something has been memorized, the memory will need to be reinforced and corrected periodically—another reason to heed Taubman's advice to keep practising with the score, as if reading it for the first time, once a piece has been memorized.

Retrieval from LTM

The more thoroughly something is learned, the easier it is to recall and apply. However, storage in LTM is not the only requirement for secure memory in performance. We have all heard a student say, "I don't know why I had a memory slip. I know this passage so well I could write it out." The problem is that the process of recalling stored information when we need it requires what psychologists call retrieval cues, reminders of what to look for next in memory. Without such cues, there is no guarantee that the memorized material will be recalled at the right time or in the right order.

Chaffin believes that musicians use a hierarchical retrieval scheme by starting with basic cues that link small chunks. As we learn a new piece, each note or passage cues the next one. What we are doing is creating a mental "soundtrack" that connects the chunks as we memorize them.

Chaffin suggests that as we continue to memorize a piece of music, the basic cues become automatic and we are able to start thinking of the piece in larger chunks, so that an entire phrase may now be recalled as one meaningful item rather than as a group of chunks. Such re-chunking

requires the development of new retrieval cues to go along with the bigger chunks. These new cues, which Chaffin calls interpretive cues, will also include reminders about things like pedaling, phrasing, dynamics, and changes in tempo.

Finally, as the interpretive cues are memorized and become automatic, performers develop what Chaffin calls performance cues or expressive cues. Now the music is re-chunked into larger sections and the retrieval cues focus primarily on expressive goals such as the mood or character of a passage, conversations between voices, emotional content, and dramatic effect. The ideal performance would be guided entirely by expressive cues, but Chaffin finds that even at this level, some of the lower-level cues must be retained in order to keep a performance on track.

There are a few interesting points to keep in mind here. One is that basic cues need to be largely automatic before we can free up enough capacity in STM to cope with interpretive cues, which will also need to become automatic before we can shift to performance cues. This does not mean that musical issues cannot be considered before the notes are learned. To the contrary, all practice, even at the basic level, should be informed by the big picture, so that work on the local level is directed toward appropriate musical goals. However, it is important for students to understand that detailed work at the basic level will make interpretive and expressive work possible—and that's what makes music fun.

Secondly, the retrieval cues must be memorized as we memorize the music. Many of us do this without being fully aware of the process, especially in the early stages of learning a piece. But we may need to work more consciously at memorizing the higher-level cues. Many students have difficulty incorporating a teacher's interpretive suggestions into their playing because they don't realize that they will need to integrate those suggestions into their mental soundtrack each and every time they play the piece until they become automatic.

Finally, we all tend to underestimate the amount of time needed to progress through these three levels of retrieval cues, and as a result most students begin memorizing too late and never get much past the basic cues. No wonder they are disappointed with their lack of confidence


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and fluency in performance. Chaffin found that Gabriela Imreh, a concert pianist who was learning the third movement of the Bach Italian Concerto for performance, spent approximately twice as much time polishing the work after it was memorized as she had spent learning and memorizing it.

Conclusion

Perhaps the most significant scientific finding of all is that the only way to get better at memorizing music is to practise memorizing music. Start small, by memorizing only a phrase or two each day. Be sure to use all of the components of musical memory as you learn a new work. Plan your practice time to maximize your efficiency at getting the music into your head and into your body. Pay conscious attention to the development and memorization of retrieval cues. And memorize early to allow plenty of time to work at the interpretive and expressive levels after basic memorization is complete.

By using the information available to us about how the brain processes, stores

and retrieves musical information, we can all become more efficient learners and more confident performers. The sources listed below may be of interest to those who want to pursue this fascinating topic further.

BIOGRAPHY

Dr. Maureen Volk - Maureen Volk began her piano studies in Saskatchewan, and received her Bachelor of Music degree from the University of Regina. With the assistance of The Canada Council, she continued her studies at The Julliard School in New York, where she received her Master of Music degree, and at Indiana University, where she completed her doctorate in 1992.

Her piano teachers include Sasha Gorodnitzki, Shigeo Neriki, Ilya Itin, and Edna Golandsky. She was president of the Canadian University Music Society from 1997 to 1999 and director of the School of Music at Memorial from 1990 to 2000. She remains on faculty at the School of Music, where she teaches piano, piano literature and pedagogy,

and aural skills.

Dr. Volk has performed as a recitalist, orchestral soloist and chamber musician in Canada and the United States. Her repertoire spans a wide range of styles, from the Baroque to newly commissioned works. Her most recent solo performances have reflected her strong interest in the music of Schubert and Debussy. In 2002 she received a Canada Council Grant to attend the Taubman Institute and International Piano Festival in Williamstown.

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 30 FINGERS, 6 FEET UNDER . . . THE STARS CAME OUT AGAIN
 

BY MARY GARDINER

When adjudicating at the Winnipeg Music Festival last March, I heard a class of piano students playing 4- and 6-hand arrangements. One group was made up of three boys, about 11-13, who appeared dressed alike in long black pants, long-sleeved white shirts, black bow ties and braces. They played a sparkling version of Joplin's, 'The Entertainer' and I learned afterwards that they had been together for a few years appearing always as 'Stars of the Festival'. Addressing the class afterwards and complimenting them all on their performances, I spoke directly to the boys and suggested they commission a Manitoba composer to write a work especially for them.

A few weeks after returning home, I received an email: the boys, after talking with their teacher, Lydia Wiebe, asked me to write the work. I decided to make it a 'learning experience' for them and replied stipulating that it be a 'commission' (\$5.00 from each) half 'up front' and the rest upon completion. I also recommended that it be based on Canadian folksongs to make it a Canadian work and asked each of them to write me a letter telling me about himself, his interests and for any suggestions about specific songs to be used.

At the end of the summer, I received a cheque for \$7.50, indicating it as 'half the commission amount' and three wonderful letters: these are obviously not average boys. Patrick wrote he really liked the tune of 'The Maple Leaf Forever', wasn't sure if it qualified as a folksong but thought perhaps 'Red River Valley' would. Radi was born in Bulgaria and sent me several versions of that country's folk music to illustrate their "excitement and rhythm". Wesley's parents were from Hong Kong so he knew no Canadian songs but he really loved 'Turkey in the Straw'! So, my work was cut out for me.



Patrick Boreskie, Radi Andonov, Wesley Chan

I finally selected 'I'se the B'y that Builds the Boat' and 'Red River Valley' for the arrangement, named the finished version, 'The Red River B'ys' and sent off the completed version with the inscription on the title page, "Commissioned by and dedicated to . . ." 'naming each of the boys. Inside are the words of the songs, and their origin as found in 'Folk Songs of Canada' edited by Edith Fowke and Richard Johnston.

The second installment cheque arrived later and I am delighted to report the boys are excited about premiering their very own work in the next festival. Incidentally, I managed to slip in a few bars of 'Turkey in the Straw'.

(Report after festival)

Our performance at the festival went very well and the adjudicator was actually one of your friends, Mrs. McInnis. She was very excited that she got to adjudicate our piece after hearing so much about it. She talked about the story of you writing the piece and I think she was very impressed with our playing. She gave us the mark of 91. We were even invited to the Gala! I think this is the third or fourth time we have been invited! We are very proud with this achievement.

I just got back from the Gala Performance this afternoon and you would not believe how many congratulations (sic) and other positive comments we got from people at the concert. One lady said to me she wished the piece would go on forever. We are going to send you the programmes from the Gala, the festival class and the Junior Musical Club concert, along with a recording of the piece which we hope to do soon.

I do not think there is anyway that I can express in words how happy we are that you have created this masterpiece for us. I definitely think this has been one of the greatest experiences I have ever been through. Thank you so very much.

Patrick Boreskie



NETWORKING WITH PIANO TEACHERS ACROSS CANADA

BY GREGORY CHASE

One of the advantages of 21st Century is that we have the opportunity to network with teachers from right across Canada. One of the disadvantages of being an independent music teacher is that often times we feel isolated in our profession.

Now teachers can network from coast to coast from their own home and remove the sense of isolation that is often felt. In January 2004, Canadian Piano Pedagogy discussion

group was created to give teachers an opportunity to learn, share, and network with other piano teachers across Canada. Currently there are almost 90 teachers from coast to coast who have subscribed to the discussion group who are sharing ideas. Topics of conversation have varied from quick recipe ideas for family preparation while teaching, to detailed discussion and interpretation of individual pieces.

To join the Canadian Piano Pedagogy discussion group send an

email to: can-pno-ped-subscribe@yahoogroups.com

Or if you need further assistance email the list moderator: g.kchase@sasktel.net

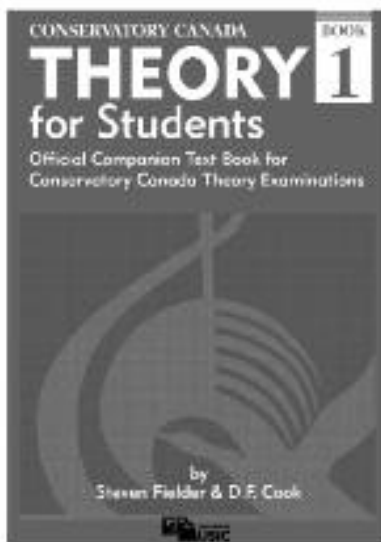
To quote one teacher:

"Finally, isolated piano teachers can be "together" and interact without having to travel or spend a lot of money! It's great how we can now network with colleagues across the country from our own homes!"

– Tenley Dyck, Boissevain, MB



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BOOK REVIEWS



THE FOLLOWING REVIEWS BY: MARYANNE RUMANCIK,
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Intermediate piano by Robert Schultz.

Published by F.J.H. Music Company Inc. Robert Schultz is a composer, arranger and editor from Miami, Florida.

This collection of character pieces is reminiscent of etudes by Czerny, Burgmüller and Heller in that each piece focuses on a particular technical challenge. Each piece has a motive which is repeated often to facilitate quick learning of accompaniments so the student may focus on the playing of melodic lines. The titles are imaginative and interesting; *Wind Chimes*, *Sizzle*, *Power*, and *Mischief* to name a few. The composer's goal is to guide students in developing a wide range of expressive playing styles. The music is accessible and has a contemporary flavour.

THE BEST OF KEVIN OLSON BK 2

Early intermediate & intermediate piano by Kevin Olson.

Published by F.J.H. Music Company Inc. Kevin Olson is an American composer, teacher and pianist.

This book is a collection of nine character pieces written in a variety of Twentieth century styles. Some of the titles include; *Melted Ice Cream Blues*, *Tick - Toccatina*, *Time's Up* and *At a Paris Café*. These pieces would appeal to students and be great performance repertoire.

KEYS TO SUCCESS BK 1: MAJOR PENTASCALES

Early piano by Kevin Olson.

Published by F.J.H. Music Company Inc.

Olson's goal with this book is to make young pianists comfortable reading in a variety of keys. A pentascale is the first five notes of a major scale and should not be confused with a pentatonic scale. Students learn how to navigate scales with 7 sharps or 7 flats. Confidence is developed through technique, composition, improvisation, transposition and note reading. These activities will encourage students to make music "off the page".

CELEBRATE PIANO!

A Comprehensive Piano Method by Cathy Albergo, J. Mitzi Kolar and Mark Mrozinski.

Published by F.J.H. Music Company Inc. Beginner piano levels 1A, 1B, 2A and 2B.

This series is designed to prepare piano students for graded classical music repertoire. Particularly,

the *Celebration Series* and *The Piano Odyssey* graded repertoire books used by RCM Examinations.

Each book is divided into chapters with color coded pages for quick reference. Lessons and Musicianship are combined in one book at each grade level for an integrated approach to teaching music. A Supplementary Solo repertoire book is also available for each grade level. Teachers and students who wish to take advantage of recent technology may purchase the practice CD or MIDI accompaniments available with each grade level.



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BOOK REVIEWS (CONT'D.)

Practice tips are given throughout the Lesson and Musicianship books along with creative activities to reinforce concepts. Short duets are also given with many of the pieces. These could be played by the teacher, an older student or musical family member.

The artwork in these books is well done and is not gender specific. Many of the pictures are about animals, birds, insects, reptiles and nature themes. Students who like lively and colorful pages will find this series interesting.

Although the co-authors of the series are from the United States efforts have been made to include Canadian folk songs and original music by Canadian composers. Some of the Canadian composers represented are Dale Reubart, Anne Crosby, Stephen Chatman, Pierre Gallant and Linda Niamath.

SONATA ALBUM: 10 SONATAS BY HAYDN, MOZART AND BEETHOVEN

Advanced piano, grade 8 and up edited by Maurice Hinson, Alfred Publishing Co., Inc.
Volume 1 - Volume 2

Dr. Hinson has selected twenty two complete sonatas from the Classical Period which he considers to be important in developing a solid keyboard technique. The Sonatas are published in their original form and are arranged in order of increasing difficulty. Editorial marks are clearly identified on the score along with finger sets and metronome marks from Dr. Hinson. Explanatory notes, such as historical context and interpretation, are provided at the beginning of each volume. Sonatas included are:

F. J. Haydn Sonata C+ Hob XVI: 35, Sonata G+ Hob XVI: 27
Sonata D+ Hob XVI: 37, Sonata b- Hob XVI: 32
Sonata G+ Hob XVI: 40, Sonata E flat+ Hob XVI: 49

W.A. Mozart Sonata C+ K545, Sonata F+ K547a, Sonata G+

K283,
Sonata A+ K331, Sonata B flat + K570, Sonata F+ K280
Sonata a- K310, Sonata F+ K332

Beethoven Sonata g- Op 49 No. 1, Sonata G+ Op 49, No.2
Sonata G+ Op 79, Sonata E+ Op 14 No. 1
Sonata f- Op. 2 No. 1, Sonata c- Op. 13
Sonata A flat + Op. 26, Sonata c#- Op. 27, No.2

Although Dr. Hinson indicates that these scores are performer orientated, they would be equally well suited for students of musical analysis. These volumes are reasonably priced and would be a great resource for young musicians working at the advanced levels.

THE FOLLOWING REVIEWS BY: GREG CHASE

Conservatory Canada Theory Book 3 The Official Companion for Conservatory Canada Theory Examinations

By D.F. Cook, Published by Waterloo Music Company, 2003

The *Theory 3* book reviews theory rudiment material from *Theory 1* and *2*, and builds upon it by introducing new material in accordance with Conservatory Canada syllabus requirements. The workbook format offers graded exercises for each topic, with regular review tests after every two chapters -- based on the material covered.

The *Theory 3* book has a spacious layout and provides many charts, hints and illustrations to aid students in their learning.

Beyond the Romantic Spirit - Book 2

Selected, edited and annotated by Nancy Bachus
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Beyond the Romantic Spirit, is a continuation of the Spirit Series published by Alfred Publishing. This collection

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BOOK REVIEWS



contains 16 intermediate and early advanced piano solos reflecting the influence of 16 great composers, with music originating in Russia, England, France, Finland, Hungary, and North and

South America of the 20th Century. Students will easily catch the spirit of the 20th Century period with a wealth of societal, stylistic and musical insight from editor-historian-teacher Nancy Bachus. Bachus has edited and annotated this collection of music and has enhanced it with interesting facts about fashions, fads and dances that swept Europe and North America at the turn of the century. Also included are societal customs and political upheavals; demands on composers by patrons and audiences; and fascinating biographical information about featured composers.

Lichner, Three Sonatinas for the Piano

Edited by Keith Snell

Published by Neil A. Kjos Music Company - Publisher, 2003

The Lichner *Sonatinas for the Piano* are published in three separate volumes, Opus 4, Opus 49, and Opus 66 and are the first modern editions of the complete sonatinas by Heinrich Lichner (1829 - 1898). These charming and accessible sonatinas are a welcome change of pace for teachers and students alike. Each sonatina is written in traditional three-movement form and provides ample opportunity for intermediate students to explore a variety of time signatures, tempos, and textures. Quicker first and third movements use frequent scale passage work and broken chord accompaniment patterns; slower second movements have beautiful "cantabile" melodies and include a liberal use of pedal. Each thirty-two-page book contains one sonatina in C Major, one in F Major, and one in G Major.

These three collections are part of the *Neil A. Kjos Master Composer Library* compiled by Keith Snell.

Jazz, Rags & Blues for Two, Duet Book 3 & 4

By Martha Mier

Published by Alfred Publishing Co., Inc. 2003

The magic of Martha Mier's new *Jazz, Rags & Blues for Two* series has added two more books to the series. *Jazz, Rags and Blues for Two, Book 3* contains six original duets for intermediate to late intermediate pianists, while *Jazz, Rags and Blues for Two, Book 4* contains four original duet for late intermediate to early advanced pianists. The series reflects the various styles of the jazz idiom and now students can experience these with a duet partner.

Each book includes all-new pieces and students will love the syncopated rhythms and colorful, rich harmonies found in these collections.

Accelerando, Books 1 - 3

By Robert Schultz and Tina Faigen

Published by The FJH Music Company Inc. 2003

The *Accelerando* Series is a collection of keyboard studies designed to accelerate the progress and development of the student pianist. Each edition within the series presents a progressive sequence of studies that provide a foundation of standard technique.

Accelerando Book 1 contains 72 studies for beginning piano students and may be incorporated from the first lesson. To ensure even development of all fingers, the majority of the studies in Book 1 are written for one hand at a time. An in-depth exploration of the contrast between two fundamental articulations - legato and staccato - is a primary element of the studies. While the early studies begin in the Middle C position, later studies introduce smooth thumb-under passagework as the reading range expands to include the octave below and above Middle C.

Accelerando Book 2 contains 60 studies for early elementary piano

students and is to be used following the completion of *Accelerando Book 1*. To ensure the continued even development of all fingers, the studies in Book 2 provide equal activities for both hands through a balanced combination of hands-together and hands-separate studies. An in-depth exploration of the contrast between three fundamental articulations - legato, staccato, and 2-note slurs - is a primary element of the studies. Transpositions assignments of 5-finger positions are a vital part of *Accelerando Book 2*.

Accelerando Book 3 contains 61 studies for early elementary piano students of any age and is to be used following the completion of *Accelerando Book 2*. To ensure the continued even development of all fingers, the studies in Book 3 provide equal activities for both hands through a combination of parallel motion and contrary motion writing. An in-depth exploration of the contrast between three fundamental articulations - legato, staccato, and slurs - is a primary element of the studies. Transpositions assignments of major and minor 5-finger positions are a vital part of *Accelerando Book 3*.

Leading to a secure and even technique, the *Accelerando* Series provides the foundation for students to accelerate their learning process and ultimately create colorful and expressive interpretations of the standard piano repertoire.

Planets and Stars The Sun and the Moon Space Travel

By Nancy Telfer

Published by Frederick Harris Music 2004

The albums, *Planets and Stars*, *The Sun and the Moon*, and *Space Travel*, are part of the Nancy Telfer Library published by Frederick Harris Music. Telfer's fascination and love of the sun, the moon, the stars, and the huge size of everything in space has been captured in these three albums.



BOOK REVIEWS (CONT'D.)



The Sun and the Moon contains thirteen elementary piano solos in this awe-inspiring phenomenon. *The Rising Sun* is depicted as a black-key piece with each group of notes rising in pitch as the sun slowly rises. In a warm romantic mood, *The Moon's Orbit* spins its way around the earth in a 6/8 meter, which creates a circling motion that carries the music through the air. The steady eight-note rhythm catches *The Great Fire* of the sun while the hot and darting flares are depicted by harmonic 3rds and 2nds in a strong staccato dance in *Solar Flares*.

Planets and Stars holds twelve imaginative early intermediate piano solos and offers a fascinating view of the nine planets in our solar system. *Mighty Neptune* describes the storms of Neptune through a series of chords that lumber slowly about the keyboard. The millions of stars in *The*

Milky Way dance playfully through the alternation between 6/8 and 5/8 meter. *The Big Dipper*, one of the easiest constellations to find, is represented through the half-note melody that creates a silvery sound while the repeated rhythmic accompaniment patterns create a dreamy effect.

Space Travel is a collection of nine intermediate piano solos that allow students to experience the perils of space travel while seated at their piano. As students *Blast Off!* they will experience the majestic sound of smooth trills, clean accents, even eighth notes and legato sixteenth notes. *Traveling for Light Years* will greet a speedy travel in 5/8 meter. Tone clusters, while the right hand plays only white keys and the left hand plays only black keys will create some unusual sounds with pitches as

students enter a *Meteor Shower*. As the students' technology breaks down in *Malfunction! Malfunction!* they will be faced with rhythmic energy and rising melodies in this piece of mechanical sounds and machine-like rhythms. After students enter *Hyperspace*, quit *Spinning through Space*, and see *Halley's Comet*, they will have time to end with a *Space Station Party*, which is a very rhythmical piece with some clanky, but warm and relaxed, yet excited sections. Have a blast!

Jazz Piano from Scratch

By Dr. Charles Beale

Published by Hal Leonard in association with the Associated Board of the Royal Schools of Music.
2002

Jazz Piano from Scratch a how-to guide for students and teachers is a complete step-by-step guide to playing



By Carole L. Bigler &
Valery Lloyd-Watts

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BOOK REVIEWS (CONT'D.)



jazz with confidence and style. Designed for the absolute beginner, it breaks down the process into simple yet fun activities, with many musical examples to illustrate the points made. The accompanying CD provides examples, activities, and some great trio playing to use as the backdrop to your own work.

Part I deals with beginning skills, looking in turn at rhythm, melody, and harmony. Part II extends these techniques and makes clear the structure, harmony, and common changes of standards.

Companion volumes to this one: *Jazz Piano*, Levels 1-5

Jazz Piano, The Complete Method Level 1 – 5

Published by Hal Leonard in association with the Associated Board of the Royal Schools of Music. 2002

A pioneering set of publications and optional assessment materials provide the building blocks needed to play jazz with imagination, understanding, and style, and to improvise effectively right from the start. *Jazz Piano* is based on the world-famous ABRSM assessment program in five levels of graded pieces. Containing a wealth of jazz repertoire from the African-American tradition to the multi-cultural nature of today's jazz, *Jazz Piano* provides a wide range of styles which include Funky jazz, Calypso, Latin, Jazz waltz, Bebop, and Ragtime to name only a few.

Within each level there are 15 pieces, aural tests, quick studies, scales, arpeggios, and a CD with minus one practise tracks. The pieces are presented in three categories – blues, standards, and contemporary jazz. Each piece provides a head/melody, which contains all the characteristic voicings, phrasing, and rhythmic patterns needed for a stylish performance. An improvised section follows, where guideline pitches and left-hand voicings are given as a practical starting point for solos.

Totally accessible, these pieces provide the opportunity to play jazz confidently and creatively.

Companion volumes to this one: *Jazz Piano from Scratch*.

Just for Fun, Book 1 Jazzy Rags

By Melody Bober

Published by The FJH Music Company Inc. 2003

Just for Fun, Book 1 and *Jazzy Rags* by Melody Bober are part of the *Composers in Focus* collection written for today's developing pianist that celebrates the creative artistry of contemporary composers.

Just for Fun, Book 1 is a collection of eight late elementary / early intermediate piano solos. This album by Melody Bober includes pieces that are interesting to hear and play, yet also serve a pedagogical purpose. Written in a variety of keys, they help students to become proficient in playing major and minor pentascale patterns.

Jazzy Rags is a collection of eight intermediate / late intermediate ragtime piano solos. Students will enjoy playing these clever ragtime pieces. Imaginative compositions offer great opportunities for practicing right-hand and left-hand melody and cross-hand arpeggios. Melody Bober gives ragtime lovers the chance to really shine!

THE FOLLOWING REVIEWS BY: LORE RUSCHIENSKY

MacDowell – Selected Works for the Piano

Compiled and edited by Keith Snell.

Published by Neil A Kjos Music Company

Edward MacDowell, considered to be the first truly professional composer, wrote many romantic "character pieces" using titles borrowed from mythical history, painting or literature.

This compilation includes many of his most famous pieces including *To a Wild Rose* from *Woodland Sketches Op.51*, *Tarantella*, *Shadow Dance* and *Hungarian* from *12 Etudes Op 39*, *Witches Dance Op17 No2*. These delightful pieces show his German musical training and are representative of the late 19th Century Romanticism.

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BOOK REVIEWS (CONT'D.)



Pathways to Artistry – Technique and Repertoire Book 2

By Catherine Rollin
Published by Alfred Publishing

This is the second book in the Pathways to Artistry Series and is meant to develop the physical skills needed to play artistically and to give students the physical vocabulary that will equip them to play the masterworks.

The Technique Book includes a Prelude that reviews the 12 Basic Skills from Book 1. The new techniques include four scale skills – thumb rolls, thumb and finger pivots, thumb unders and legato arm; six new techniques- overlapping pedal, under-over wrist rolls, portato, wrist staccato, trills and voicing. These are followed by exercises using each of the new techniques and etudes.

The Repertoire Books bridge the gap between the early levels of method books and intermediate masterwork repertoire using the techniques learned in the Technique Book. These original late elementary compositions by Catherine Rollin are meant to develop strong reading skill with form and style periods identified

to aid in learning, memorization and stylistic performance. They include a variety of keys and tonalities.

Expressive Etudes Book 5

Compiled and Edited by Suzanne Guy
Published by FJH Music Company

This fifth in a series of six books, provides more progressive etudes by many composers, in many styles, keys and tempi represented. There is a helpful page of practice suggestions to follow for learning and improving an etude and each etude is prefaced by a summary of specific technical elements.

This 45 page volume includes 20 etudes by composers such as Bach, Bartok, Berens, Clementi, Czerny, Gurlitt, Heller, Saint Saens and Schumann. Composer biographies are included at the end of the book.

*THIS REVIEW ORIGINALLY APPEARED
IN THE BRITISH COLUMBIA
NEWSLETTER.*

Canadian Art Songs,

Selected and Edited by Phyllis Mailing
Alberta Keys

The three books of Canadian Art

Songs (for High, Medium and Low Voice), Selected and Edited by renowned Canadian mezzo soprano Phyllis Mailing, should be in every voice teacher's library. It is important to realize that the three books contain different selections (not the same songs arranged for a different voice). Composers represented are: Violet Archer, John Beckwith, Allan Gordon Bell, Jean Coulthard, Clifford Crawley, Chester Duncan, Euphrosyne Keefer, John Oliver, Barbara Pentland, Frederick Schipizky, and Thomas Schudel. The three songs by E. Keefer use French lyrics and all others are written with English lyrics. All of these selected works are quite "singable" and the accompaniment is quite "playable". In other words, they are written very much along traditional lines with contemporary harmonic influence. The songs are of different grade levels-many are of only moderate difficulty while others are quite challenging for both the singer and the accompanist. Notes about the pieces, the composers and the poets are provided throughout.

NEW MUSIC

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TEACHING CREATIVE ACCOMPANIMENT

CAN TEACHERS BE CONVINCED THEY CAN AND SHOULD TEACH ACCOMPANIMENT

BY GAYLE DUNSMOOR

Teachers should know that they can easily teach this area of music - even if it has not been part of their own formal training. In the same way that students gain sight-reading and technical skills by structured, routine practice, the skill of anticipating chord changes and selecting chords can also be taught. By routinely assigning two or three melodies, along with suggested pattern instructions, students can be given the tools needed to creatively accompany melodies. However, without both teachers and examining institution determined to make it work, this very important music subject could remain buried.

Unfortunately, until examining institutions recognize that teachers WANT their students to learn how to create accompaniment for melodies (at the keyboard) and are persuaded to provide motivation with effective teaching material and marks on the grades one through diploma level examinations, teaching of the subject will continue to be avoided.

Exploring chord progressions and experiencing the joy of creating, can be fascination and exciting! Shouldn't this aspect of music be available to all our students? Some parents find it impossible to understand why something as basic as 'how to accompany a melody' (at the keyboard) is not a part of their child's music training.

MEMORIAL PEDAGOGY AWARD

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

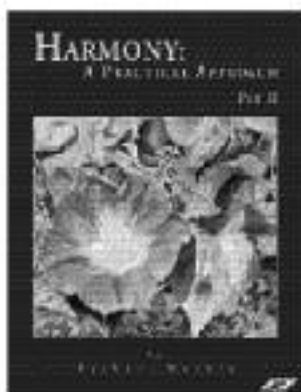
The applicant must be studying with a current CFMTA/FCAPM teacher and the

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

The Memorial Pedagogy Award will be presented biannually in the non-convention year and will be governed by the Special Projects Convenor. The closing date for applications to be received by the Convenor will be February 15th of the non-convention year, and anyone

completing the requirements in the two years prior will be eligible. **The first award will be granted in 2004 and anyone completing the requirements from January 2002 to December 2003 will be eligible to apply.**

The amount of the award will be governed by the availability of funds. It is hoped that CFMTA members will wish to honor teachers and mentors with donations to this Pedagogy Award. For more information please contact Rosalyn Martin
Rosalyn Martin, 144 Hawkwood Dr. N.W.,
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