

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN



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GREETINGS FROM CFMTA

After a restful summer holiday it is time to rejuvenate the spirit by attending one of the many workshops planned by your provincial RMT Associations. I am looking forward to attending BCRMATA and MRMTA events in September and October respectively.

I am also looking forward to the CFMTA Convention in Calgary! It is fast approaching and I trust you are making plans to attend. You do not want to miss this exciting event and I have it on good authority that Calgary knows how to throw a party!

Delegates from across the country gathered in Mississauga in July for our Annual CFMTA Executive meetings. We had a wonderful time! There was lengthy and fruitful discussion covering issues of finance and membership. As mentioned in my last report, a CFMTA membership drive is underway. Provinces have been surveyed and the data has been collated. A brochure outlining benefits of membership has been developed and will be distributed across the country. Two new committees have been formed: a finance committee and a membership committee. The finance committee will be responsible to oversee the association's fiscal well-being, and the membership committee will look at ways to develop a national, uniform system of membership criteria, thereby providing the association a stronger national voice. Although we worked efficiently and with much energy for two days, there was also time for a little fun at the dinner theatre *British Invasion II*. Be sure to ask your delegates about our new theme song!

In addition to the Executive meetings in July, Vice President, Patricia Frehlich, and I traveled to Montreal to meet with the planning committee for the 2007 collaborative conference in Toronto. You do not want to miss this one! As you may already know, CFMTA, RCM and the Music



Teachers' National Association (MTNA) plan to partner for this historic event March 23 to 27, 2007 at the Sheraton Hotel in downtown Toronto. The theme of the conference is **Teaching Without Borders: A collaborative conference exploring pedagogical diversity**. We now have a tentative schedule together and are working on projects such as a special concert with the Toronto Symphony Orchestra and an evening's entertainment featuring an American and a Canadian student concerto performance with the RCM Orchestra. Our

American colleagues have been wonderful hosts and continue to demonstrate much enthusiasm and generosity through this partnership. Watch for a complimentary copy of their national magazine coming to each CFMTA member as well as an offer of discounted membership and a special invitation to their next conference in **Seattle, Washington, April 1 to 6, 2005**.

I would like to close by quoting part of the agreement signed by CFMTA, RCM and MTNA. I believe these words represent not only the nature of this upcoming collaboration, but also reiterate for us as members of the CFMTA the reason for the association. We must continue to emulate this "spirit" in all that we do.

The spirit of this Agreement and the Event is defined by the collaboration between three not-for-profit organizations, all with missions to serve, support, and champion music teaching, music literacy, and music making, coming together to realize an event unprecedented in scope, quality, and influence, now and going forward. Each organization will work towards this shared vision with the collegiality, professionalism, and energy typical of the passion that drives each organization in its not-for-profit purpose every day.

Victoria Warwick, President - CFMTA

NOTICE OF ANNUAL GENERAL MEETING 2005

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

University of Alberta, Calgary on Wednesday, July 6, 2005

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 2, 2005 at 8:30 a.m.

By order of: Victoria Warwick, President • Beryl Wiebe, Secretary/Treasurer
Dated at Surrey, British Columbia, this 10th day of September, 2004.



USA/CANADA COLLABORATION AND PARTNERSHIP

Do you remember the advertisement for AT&T in which the phrase, "Reach out and touch someone," was used to promote long distance calling? That is what we teachers do constantly in our work. We reach out to students, trying to touch them with the beauty and joy of music and music making, helping them to make music a part of their lives. We reach out to our colleagues to provide mentoring, support, sharing, and learning. We give our music to our communities and churches through teaching, performing, conducting, and participating.

At the local association level, we initiate contacts with potential members to help them see the benefits of belonging to an association that encompasses local, state, and national levels and brings a higher level of professionalism to their studios. At the state level, we support the local efforts by providing incentives, timely information, and programs that benefit the members within the state. At the national level we support the efforts of local and state associations, providing helpful programs, such as "Music for Everyone," tools such as the *Teacher Assessment Tools, a Code of Ethics* which supports our professionalism, information on zoning, taxes, and insurance, an annual *Conference* which provides educational opportunities, and an exceptional journal, the *American Music Teacher*, just to mention a few benefits. At the national level our outreach also expands globally. Over the past decade, MTNA has initiated international relationships through invitations to attend our national conference. As the world continues to grow smaller with the technological advances in communication and ease in travel, the next step as an association is to develop partnerships with other music associations around the world.

A LANDMARK PARTNERSHIP was announced at the Opening Session of the 2004 MTNA National Conference. After nearly 200 years of combined service to the music teaching profession, the Music Teachers National Association (MTNA), the Canadian Federation of Music Teachers Associations (CFMTA) and the Royal Conservatory of Music in Canada will hold a joint conference in Toronto, March 23-27, 2007. This marks the first time in the history of MTNA that the annual conference will be held outside of the United States.

As music teachers on the North American continent, it is logical to develop a strong relationship with our Canadian colleagues. We not only share a common boundary geographically, but we share the desire to make music a part of everyone's life. Combining our efforts to bring music to all human beings, young and old, can only enrich our lives and that of our students.

Victoria Warwick, CFMTA President, states, "The CFMTA is honored to partner with the MTNA for this exciting and historic event! Since we share the same goals in music education, we are able to develop a relationship between our associations that spans not only our common border, but also our common futures. I can only dream of the possibilities for subsequent collaborations — how many doors will be opened? How many generations will benefit? This collaboration is so much more than merely a joint conference."

MTNA's mission to advance the value of music study and music making to society and to support the professionalism of music teachers complements the purpose of CFMTA, to promote and maintain high standards of teaching among members and to foster music excellence in students.

Each of our associations believes in the importance of music, as a reflection of the culture(s) in which we live, for the ability of music to improve the quality of life, and as a tool to enhance all domains of knowledge.

The theme of this exciting 2007 Conference is: "Teaching without Borders: a collaborative conference exploring pedagogical diversity." The program will include daily plenary sessions devoted to pedagogical diversity plus a stellar list of presenters, MTNA and CFMTA competitions, concerto performances by American and Canadian student winners with the Royal Conservatory of Music orchestra, and a guest soloist with the Toronto Symphony orchestra. The conference will provide a forum for the exchange of ideas, networking and the continuation of professional development for independent and collegiate music teachers in both countries. More information about the developments in this partnership will be forthcoming in the future AMT issues.

"As discussions between the MTNA, CFMTA, and RCM have progressed — evaluating the viability of and reasons for a collaborative event — enthusiasm for the possibilities has grown contagiously," Clarke MacIntosh, Executive Director of the Royal Conservatory of Music Examinations, says. "The conference steering committee can hardly contain its excitement about the influence this cross-cultural event might have."

This joint conference is an exceptional opportunity to collaborate with our Canadian colleagues and enrich our teaching and performing through this collaboration. In the words of Saul Bellow, we must "Seize the Day." Don't miss this conference — Toronto, Canada, March 23-27, 2007!

Phyllis Peiffer
MTNA President

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A CONVERSATION WITH DEBRA WANLESS

This interview was conducted by Gregory Chase.



I had the privilege of interviewing Debra Wanless and felt her warmth, love and passion for what she does. Debra is truly a person who is making a difference on the Canadian music scene with her innovative ideas and programs.

GC *What was your musical background as a child?*

DW I can't remember not playing the piano. I began lessons at age five and truly do not remember practising. I was one of those children who could not walk by a piano without having to play something.

GC *Do you come from a musical family?*

DW My paternal grandmother (Una) was a piano teacher although her formal training was limited. My mother loved to sing and as children on road trips we sang from start to finish. We also spent hours gathered around the piano singing first with my mother playing and soon with me as the accompanist.

GC *Do you remember one of your favorite pieces as a child?*

DW My mom had an old "Everybody's Favorite Songs" book, which I loved to play from, especially the Irish tunes. I loved the Kabalevsky "Toccatina" and drove my family crazy with it!

GC *What aspects of music are you involved with now?*

DW I currently am the principal of

the Canadian National Conservatory of Music, work as a studio teacher and own and operate Wanless Music, a music retail outlet for teachers and Julyn Music Publishing, a company focused on producing Canadian compositions. I also work as an editor and writer for Mayfair/Montgomery Music and Waterloo Music. I love to adjudicate festivals, especially junior piano and am an examiner.

GC *When did you start composing?*

DW I have always improvised at the piano and arranged music for my church as a young organist. I began writing for my students as needs arose and interests required certain compositions.

GC *Did you study composition with anyone?*

DW Besides extended theory studies, I am self taught as a composer. I love reviewing and analyzing music. I especially love children's music like that of Bach's and Kabalevsky's. I am truly inspired by the works of Rémi Bouchard. I am always looking for new-to-me repertoire.

GC *What is your driving force behind composing?*

DW I love nature and animals so the connection for children is easy. Everything has a sound or colour or rhythm, which provide me with many ideas. I think that it is 'the love of creating' and sharing of music that drives me to compose. I believe that young children deserve to have good music that is appealing to them.

GC *How do you get your ideas and inspiration to compose?*

DW My ideas come from all kinds of sources – people, places, nature, student needs, emotions, and dreams. Music is always around me. As a child I remember my mother had an old wringer washer (now I am really dating myself) that she started up every Monday morning. Washing took place directly below my bedroom and

that old wringer always sang the same old song – Monday after Monday. All kinds of things take on songs and words in this fashion.

Sometimes I work out my pieces at the piano and sometimes the music just pops into my head. Other times I need a gimmick or push, like with my most recent book, *A Jazzy Day*. The plan was to create a book of easy jazz pieces but I was having trouble getting started. Our local Canada Music Week® festival decided to use Days of the Year as their 2004 theme – *A Jazzy Day* happened very quickly after that.

GC *What are some of your greatest joys about composing?*

DW The greatest joy is hearing the children play my work. I love to chat with them about their ideas and thoughts about the music, even sharing some of the real life experiences about the music.

GC *What compositions are you working on now?*

DW I am always working on projects and am currently working on an elementary harmony book. I have bits and pieces of works in progress – probably a sequel to *Jazzy Day* and two other similar books with more exotic themes. I don't always finish everything I start.

GC *When will the Elementary Harmony book be ready for purchase?*

DW I believe late 2004 or early 2005.

GC *Are there other composers that you look toward as a mentor or for inspiration?*

DW Nancy Telfer has been very encouraging from the time I met her in 1994, as have many of the composers I have met through my work with the Canadian Composer calendars. David Duke has been very supportive of my work, as well as Joan Hansen.

GC *Is there a specific composition or collection of your compositions that is a*

favorite or has more personal meaning to you?

DW I find this difficult because it always seems that the most recent work is my favorite. I do like the collection *Country Characters* but am especially fond of *Una's Ghost* and *Shadows of the Night* from *Rats 'n' Bats 'n' Witches Hats*. I really love the new *Jazzy Day* but find my ensemble works especially sentimental as my sister Judy and I played duets as girls.

GC *Who publishes your music?*

DW I am published by Mayfair/Montgomery Music, Julyn Music and my theory books are published by Waterloo Music.

GC *How did Julyn Publications come about?*

DW Julyn grew from a need for a Canadian company that would promote Canadian writers. The name is a dedication to my late sister, Judith Lynn who passed away in 1987.

GC *You have recently revised the Leila Fletcher Piano Course and have added supplemental material to this method. How did this come about?*

DW The Fletcher project is a great project. I first met John Loweth of Mayfair/Montgomery at trade shows through a mutual friend, Joyce Oliver. Actually, it was in Peterborough, Ontario that I really got to know him when he bought me ice cream! In 2002, John purchased the Montgomery Music Company from the Fletcher family and literally brought Leila home to Canada. He needed an editor, writer and pedagogue to revise, create and workshop for the Fletcher material. John knew of my work as a teacher, composer, editor, clinician, retailer and publisher and asked me to join the project.

GC *You have revised the James Lawless Theory books. Are there other theory books you have worked on?*

DW I have written theory books for the Fletcher series and have always had a strong interest in theory. Grace Vandendool was a dear friend of mine and we would have long talks about theory and her books. As a matter of fact, I almost declined the Lawless project because of our friendship, but it

was Grace who encouraged me to take it. I had prepared and marked theory papers for Conservatory Canada and actually worked for a time on their latest theory books. As a matter of fact, if you look closely you will actually find a Debra Wanless example in one of Grace's theory books.

After completing the rudiments books in the Lawless series, I have two new Rhythm Workbooks soon to be released by Waterloo and am currently preparing an elementary harmony book.

GC *What is one of the most rewarding elements you find in teaching?*

DW I love to watch the excitement of a child when a new task is understood and executed properly. I also love the feeling that a teenager gives you when they realize that music is truly something they want for life.

It is quite rewarding to watch my pedagogy students suddenly really understand not only the execution of an element but the why, how and when of a topic.

Probably the best is all of the things that I learn from these people everyday.

GC *You sponsor and hold a summer teacher's workshop. Tell me about that.*

DW Summer Sizzle has become a wonderful pedagogy retreat. This year was the fourth Summer Sizzle and is held each year during the third week in July. It has grown from about twenty-five participants to just under one hundred this year.

Summer Sizzle is held in Palmerston, a quiet town of about 2,000 people in South Western Ontario. It is an easy drive from all the major centers and has a wonderful relaxed atmosphere about it. Each year we present new Canadian music, and our list of guest composers include: Rémi Bouchard, Nancy Telfer, Stella (Goud) ter Hart, Beverly Porter, Margaret Livermore, Jack Behrens, Fishel Pustilnik and Heather Laliberte. David Duke has written works for us and this year we featured a new collection of lullabies by Joan Hansen.

Summer Sizzle has grown to two and a half days and is now co-hosted by the Canadian National Conservatory of Music. Participants enjoyed twelve

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workshops, four concerts including a two piano Rachmaninoff concert, four catered meals, coffee breaks, trade show, showcases and door prizes. Workshops included harpsichord demonstrations, musicians' injuries, two piano works, composition and improvisation, technology in the studio, dancing of the gigue and rhythm through handbells. Our guests included Guy Flechter, a baritone and harpsichord specialist from France; Barbara Paull, author of *The Athletic Musician*; and Patrick Rafferty, renowned tenor, to mention a few. Teachers come from across Canada as Summer Sizzle rapidly becomes the

place to be in July for friendship and inspiration.

GC *How did Summer Sizzle come about? What was the driving force in starting it?*

DW A friend and I were chatting one day and he asked what my next project would be. I replied that I would really like to offer a summer pedagogy program of some kind. He thought it was a great idea. However, it was already May of 2001. The idea was so appealing the Summer Sizzle was up and running for July of 2001.

GC *You are the principal of the newly founded Canadian National Conservatory of Music. How and when was that founded?*

DW CNCM [Canadian National Conservatory of Music] was founded in February of 2002. It was founded to launch a Licentiate Diploma in Piano Pedagogy, the only one of its kind in North America. CNCM is a unique conservatory supported by like-minded creative people.

GC *Tell me about CNCM and the programs it has to offer.*

DW CNCM offers graded programs for pre-grade one to associate. The difference is our performance program that allows students to invite family and friends to their examination. The student presents a complete recital and may choose from a traditional program or a theme program. The musicianship portion is a holistic approach to studying music encompassing all necessary aspects of music education.

Candidates may also complete their grades through a workshop examination, which may also be theme [exam] or traditional [exam] taken behind closed doors. The

workshop examination includes a brief teacher-parent-student-examiner workshop.

CNCM does not have a required repertoire list but rather allows candidates and teachers to be more creative in their choices. Students are encouraged to include one additional piece that may be an ensemble work, a work performed on another instrument or voice or even their own original composition.

We launched our new Pedagogy Syllabus at Summer Sizzle 2004. CNCM has provided pedagogy programs for all levels of study.

The Early Childhood Music Education Diploma is an ideal program for any teacher considering teaching pre-school students. The Elementary and Primary Piano Pedagogy Diploma is designed for the new private teacher or even the teacher returning to a music career.

The CNCM Associate by credit in Piano Pedagogy offers candidates an opportunity to build their Associate in the same fashion as a BA [Bachelor of Arts] - credit by credit. The CNCM Associate also places more emphasis on the pedagogy skills of each topic and offers longer examination sessions.

The Licentiate Diploma in Piano Pedagogy was our first program, providing candidates with an opportunity to continue their pedagogy training at a higher level. It combines practical examinations with written and research papers.

CNCM is the first conservatory to offer Fellowships in piano pedagogy at both the junior and senior levels. The Junior Fellowship focuses on repertoire from pre-grade one to grade eight, while the Senior Fellowship requires repertoire from grade 9 to performance level. The Fellowships combine practical examinations with research papers and performance.

We believe that our pedagogy programs will provide teachers and students with an opportunity to continue their studies, improve their skills and enrich their lives.

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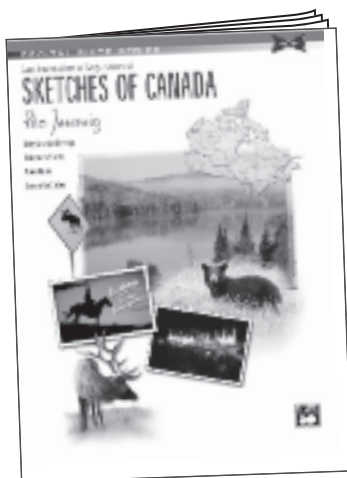
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and teacher. He holds a Master of Music Degree from McGill University and a Doctor of Music Degree from the University of Alberta. He has taught at Medicine Hat College and Alberta College Conservatory. As a result of an injury to his hands, Dr. Jancewicz was forced to stop performing in 1997. During his recovery, he turned to composing and writing on musical topics for magazines including *Clavier* and various Canadian newsletters.

He is currently on the faculty at Mount Royal College Conservatory in Calgary, and is a member of the Alberta Registered Music Teachers Association.



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GC *If you had one wish for the music scene of Canada, what would that be?*

DW I would love to see more emphasis placed on Canadian content within examination systems. We have some wonderful writers whose work never gets the recognition it deserves. CNCM has opted for open repertoire lists for this reason. New works are being created daily and deserve the opportunity to be heard.

I would like to see our teachers more connected or networked, sharing information and seeking more training. Inspired teachers offer inspired lessons, which inspire students to be the best they can be. We often lose the expertise of pedagogues as they retire; years of experience and success just disappears. CNCM hopes to change this through some of the required research and reading.

CNCM also hopes to change the examination experience for the candidate, making it a positive and encouraging situation. An exam should be anticipated with excitement

not fear and completed with pride and a sense of accomplishment, not just relief that it is over.

GC *What advice would you give a young teacher who is just starting out?*

DW "To teach is to Learn". Never stop studying, practising or playing! Seek out new material, colleagues and challenges and never let yourself become stagnant or isolated.

GC *What advice would you give young composers?*

DW Write from your heart – I know it sounds cliché – but be true to yourself. Study theory and form to develop some basic tools. Share your music, listen to what others have to say but remember that ultimately it is your music, your expression, your creation. Remember that one of Rémi Bouchard's best selling books was rejected by the first publisher. Even Beethoven's Bagatelles were rejected upon their first submission.

Write what you hear, see, and know but challenge yourself to try new ideas and idioms.

MY FIRST CFMTA MEETING

BY DORANNE COOPER, ONTARIO

It was Friday evening at 8pm. I looked around a room filled with strangers from across the country. I had expected to feel some trepidation - some unease at being the "new gal" - but it never came. I thought that with all of the talent in the room I might bump into some huge egos. It never happened. What DID happen was I had an exhilarating evening filled with laughter and ideas. This was the beginning of what proved to be a very thought provoking and efficient (and fun!) weekend.

The July '04 CFMTA meeting, my first, was not at all what I had expected. There was no "us" and "them", but rather a dedicated, focused group of individuals with Victoria Warwick at the helm. A team of twenty-four people shared in the vision of the Executive. A vision of a grander, more vibrant, more Nationally recognizable and influential CFMTA. It was truly inspiring!

Both Victoria and our First Vice-President, Pat Frehlich, have been attending meetings with members from the MTNA (our US counterpart) and RCM, regarding the upcoming MEGA Conference in 2007. They have gleaned many exciting ideas and have a long term plan that, if implemented, will have every Canadian knowing who we are, and requesting CFMTA teachers.

To all teachers who read this little article, hold on to your hats. Your CFMTA Executive has big plans. I am thrilled to be able to take part in helping this organization to establish an identity that will be nationally known to all Canadians.

After a weekend of discussing the upcoming convention in Calgary, working out ways to cut costs, and discussing many Provincial and National issues, how did we end the meeting? Breaking into song, of course. Strains of "We are the Champions" could be heard throughout the halls of the Stage West Hotel. A CD of our rendition will most likely NOT make it to a music store near you.

I would like to take this opportunity to encourage teachers from across Canada to get involved. Join your Branch and Provincial Executive committees. There is so much to learn from each other!

THE Truly Canadian LEILA FLETCHER PIANO COURSE

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. Healy 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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CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS EXECUTIVE AND 69TH ANNUAL GENERAL MEETINGS

MISSISSAUGA, ONTARIO, JULY 2004

Summary of Business conducted at these meetings:

*BERYL WIEBE, CFMTA
SECRETARY/TREASURER*

President, Victoria Warwick welcomed all members to the Ojibwa Room of The Stagewest All-Suites Hotel, Mississauga, Ontario. The meeting was called to order at 8:30am.

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

THE AUDITED FINANCIAL STATEMENT for 2003/2004 was accepted as read. Beryl Wiebe commented on and answered questions on this report. The Delegates and Provincial Secretaries have a copy of this Statement.

THE PROPOSED BUDGET for 2004/2005 was presented by Pat Frehlich, Finance Chair. A DIRECTIVE was issued to the Finance Chair, to head a Finance Committee of no more than 4 persons to investigate and offer solutions to CFMTA with regards to its finances.

A very detailed report from Pat Frehlich was included with the Agenda prior to the meetings and this was discussed in detail. We need to create a national identity to allow us to work together as a team. A strong team is inclusion, not exclusion!

THE PROVINCIAL REPORTS were received by the Executive and Delegates prior to the meetings and were commented on by the Delegates at the AGM on Sunday.

CORRESPONDENCE: general correspondence has been answered and is on file.

Thank you notes were received from some of the winners of the Piano Competition held in St. John's, NF.

Correspondence received by Victoria Warwick, Beryl Wiebe, Barbara Clarke was read and discussed.

The Minutes of these meetings held in July 2004, have been received by the Executive, Delegates, Provincial Presidents and the Provincial Secretaries.

All Directives & Motions are included in the Minutes.

STANDING COMMITTEE REPORTS: were mailed to the Executive and Delegates prior to the meetings. They were not read at the meeting but were discussed.

UNFINISHED BUSINESS: Kilby Hume, By-laws and Standing Rules Chair has made two versions of cross-referencing for our Motions & Directives booklets.

NEW BUSINESS: Information was circulated on the CFMTA/MTNA Collaboration for Convention 2007 entitled: Teaching Without Borders: a Collaborative Conference exploring Pedagogical Diversity.

MEMBERSHIP DRIVE: The new brochures, targeting prospective new members were given to the Executive and Delegates.

A membership committee was struck to investigate a new nationally generated system of membership criteria so that our Association can benefit from uniformity and a more inclusive vision.

CALGARY CONVENTION 2005: Janice Dahlberg and Annette Bradley reported on the Rosza Voice Competition planned, as well as other activities and plans for the Convention.

PRIVATE MEMBER'S BILL: Pat Frehlich gave a copy to the Executive and Delegates. It has had its 1st reading. The 2nd reading is pending. Details will follow as they become available.

YOUNG ARTIST NATIONAL CO-ORDINATOR: Barbara Clarke will formulate guidelines for the Regional Convenors.

The meeting was adjourned at 5:35pm by Judy Snedden.

69th ANNUAL GENERAL MEETING

This meeting was held on Sunday, July 11, 2004 at 8:30am in the Ojibwa Room, The Stagewest All-Suites Hotel, Mississauga, Ontario.

President Victoria Warwick welcomed all to the meeting.

The Minutes of the AGM held on July 9, 2003 in St John's, NF were read by Beryl Wiebe, CFMTA Secretary/Treasurer.

A resumé of the business conducted at the meeting of July 10, 2004 was given by Beryl Wiebe.

The Provincial Reports were received prior to the meeting and some of the Delegates added comments to their printed reports.

It was suggested that we have a 'sharing' of musical ideas between our Council. This could be at the social for the Delegates prior to the meetings.

The meeting was adjourned at 9:15am by President, Victoria Warwick.

EXECUTIVE MEETING IMMEDIATELY FOLLOWING THE ANNUAL GENERAL MEETING

The Elections were conducted by Barbara Clarke, Past President, and the following were elected for a two year term:

Secretary/Treasurer - Beryl Wiebe
Archivist - Doranne Cooper
By-laws & Standing Rules - Judy Home
Canada Music Week Coord. - Ron Spadafore
Editor/Advertising Mgr. - Lore Ruschensky

Questions & Discussion:

The Report from Pat Frehlich, Finance Chair, was discussed in great detail and motions, suggestions, and directives came from this discussion. (see Minutes)

There will be a 'Silent Auction' held at Convention 2005. Annette Bradley, Pat Frehlich, Peggy L'Hoir will coordinate this.

Thank yous were extended to the following Delegates in appreciation of their terms, now ending, on CFMTA Council:

Jean Grieve, BC
Peggy L'Hoir, SK
Faith Reimer, MB
Jacqueline Sorensen, PEI

The meeting was adjourned at 11:15am by Peggy L'Hoir.



CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
STATEMENT OF OPERATIONS AND FUND BALANCES
(All Figures in Dollars)
FOR THE YEAR ENDED MAY 31, 2004

	Operating Fund	Young Artists Fund	Special Projects Fund	Trust Fund	Endowment Fund	Total 2004	2003
REVENUES							
Fees	56,616	-	-	-	-	56,616	57,302
Canada Music Week	1,797	-	-	-	-	1,797	1,151
Young Artists	-	9,749	-	-	-	9,749	8,516
Special Projects	-	-	4,581	-	-	4,581	4,414
Newsletter	20,362	-	-	-	-	20,362	21,156
Trust	-	-	-	16,127	-	16,127	5,530
Interest and other	13,679	-	-	-	-	13,679	2,317
	<u>92,454</u>	<u>9,749</u>	<u>4,581</u>	<u>16,127</u>	<u>-</u>	<u>122,912</u>	<u>100,386</u>
PROGRAM EXPENSES							
Canada Music Week	2,590	-	-	-	-	2,590	1,569
Young Artists	-	3,827	-	-	-	3,827	4,749
Special Projects	-	-	6,113	-	-	6,113	-
Newsletter	35,027	-	-	-	-	35,027	35,529
Trust	-	-	-	15,958	-	15,958	4,930
	<u>37,617</u>	<u>3,827</u>	<u>6,113</u>	<u>15,958</u>	<u>-</u>	<u>63,515</u>	<u>46,777</u>
GENERAL AND ADMINISTRATIVE EXPENSES							
Audit	2,675	-	-	-	-	2,675	2,639
Bank charges	31	-	-	-	-	31	-
Bonding and insurance	1,855	-	-	-	-	1,855	420
GST and related legal research	2,954	-	-	-	-	2,954	-
Office and general, including telephone	2,449	-	-	-	-	2,449	3,712
Public relations	314	-	-	-	-	314	882
Travel and meetings	32,250	-	-	-	-	32,250	26,232
Postage	325	-	-	-	-	325	405
Website	452	-	-	-	-	452	72
	<u>43,305</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>43,305</u>	<u>34,362</u>
HONORARIA / ADMINISTRATION							
Secretary / treasurer	10,800	-	-	-	-	10,800	9,600
President	800	-	-	-	-	800	750
Newsletter editor	3,000	-	-	-	-	3,000	3,000
Young Artists co-ordinator	250	-	-	-	-	250	225
Canada Music Week co-ordinator	500	-	-	-	-	500	500
Finance chariman	450	-	-	-	-	450	400
Special Projects co-ordinator	275	-	-	-	-	275	225
	<u>16,075</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>16,075</u>	<u>14,700</u>
OTHER EXPENSES							
Production costs	6,396	-	-	-	-	6,396	-
	<u>103,393</u>	<u>3,827</u>	<u>6,113</u>	<u>15,958</u>	<u>-</u>	<u>129,291</u>	<u>95,839</u>
EXCESS OF REVENUES OVER EXPENSES (EXPENSES OVER REVENUES)							
	(10,939)	5,922	(1,532)	169	-	(6,380)	4,546
FUND BALANCE AT BEGINNING OF YEAR							
	124,386	10,907	28,415	9,912	38,156	211,776	207,227
FUND BALANCE AT END OF YEAR							
	113,447	16,829	26,883	10,081	38,156	205,396	211,773

NOTICE TO READER:

This summary has been compiled using information from the audited financial statements. Users should refer to the audited financial statements if they intend to use this information for decision making purposes.





SOMETHING WORTH ATTENDING



Laughter (lots of it!), tears, stories, gossip, sharing, advice, ideas, helpful criticism, brainstorming, a listening ear, munchies, and coffee. Now! What is this? A party? A support group? A Registered Music Teachers' Meeting? Yes to all of the above.

For many years I've belonged to the Registered Music Teachers' Association, paid my dues, read all the newsletters, but never attended a meeting because I was too busy. That changed a couple of years ago when I finally decided to attend a few meetings and all of a sudden was nominated to become the branch's treasurer! Talk about a shock! I was immediately immersed in branch activities, informed about and attended workshops, kept up to date about recitals for students to play in and recitals for all to attend and enjoy, found out about musical events locally and provincially, and most importantly, met and fellowshiped with real music teachers just like myself.

I have not looked back since attending my first few RMT meetings. They are "food for a music teacher's soul" so to say. I have made some treasured friendships, discovered a wealth of musical knowledge in these dedicated teachers, found true compassion and understanding from listening ears willing to share a "bad teaching day" or attain sound advice on how to deal with "problem students". Hearing precious words of encouragement and praise always bolsters self esteem when our students do well in exams and festivals. I have been inspired by the many teachers who have ventured to different cities, provinces and even other countries to attend music workshops, concerts, and conventions. My own musical knowledge has been expanded by attending workshops put on by some of our city's finest musicians and teachers. My heart has been filled with pride and awe for the talented and gifted performers (some of these being

our own registered music teachers) at recitals, concerts, operas and musicals that I have attended. My eyes have been opened to the generous and giving attitudes of some of the music teachers of our branch. The spirit of volunteerism and selflessness lives on because of the enormous amounts of time and effort these teachers devote to keeping music and related events alive in our city and province. If a dollar amount could be placed on the number of hours spent by some of these committed teachers to further the RMT association and its activities, they would be millionaires!

We all have busy lives, families to care for, children to raise, second jobs, practicing for choirs, church and accompanying, and of course teaching. I am an example of one of these. To attend RMT meetings I have to purposely make time to attend but I don't regret a second of it. Being a music teacher at home is an isolated and lonely profession (just like practicing, huh?) We need the support of others like us. Who else would understand my complaint of why a student only has 15 minutes to practice for the entire week? Where can I find a second opinion on how to interpret the ornaments found in Chopin's Nocturne? Where would I get ideas on how to make the scale of C major intriguing? Who can loan me a Bach Urtext edition? Who knows what a blues scale is? Who has a copy of the expired theory syllabus that I threw away so I can find out about last year's history exam? How do I get the support I seek to become the best teacher that I can be? My fellow music teachers are my inspiration, mentors, advisors, critics, comrades and cheerleaders.

So don't sit in your own little corner letting the world pass you

by. If you are a music teacher, love what you do, desire to enrich your musical knowledge, yearn for friends who know exactly what you go through each teaching day, and want a little musical excitement in your spare time . . . attend your local RMT group's meetings and do something noteworthy for yourself! Believe me, it will make you a #er teacher.

Eileen Tsui, Saskatchewan



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GERMAN DANCE IN C MAJOR

This German Dance, No. 1 of a set of 12, was written in 1795 when the composer was 25 years old. Since Beethoven taught many students himself, this set was probably used as teaching repertoire.

Practice Strategy

Practicing two-note slurs:

The thirds in measures 10 and 12 must be played legato (connected). To do this, on beat two of measure 10, lift the second finger while holding onto the upper note, as seen in the example below. Then prepare for the quarter notes by moving fingers 1 and 2 over these notes.

What is a Minuet and Trio?

The minuet was a stately, dignified dance that first appeared at the court of Louis XIV of France around 1650 and was danced by aristocrats through the 1700's. Couples would exchange curtsies and bows during the dance.

Minuets are always in 3/4 time, and often have a middle section (B part) called a Trio. The Trio section often contrasts in mood from the Minuet.

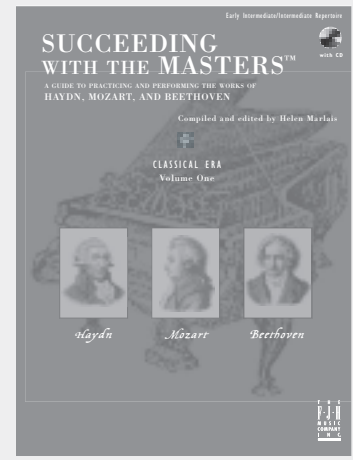
Not only did Haydn and Mozart write minuets and trios for the keyboard, but they also wrote them as part of their larger works—in symphonies for orchestra and in string quartets (for two violins, viola, and cello).

Characteristics of the Classical Era

The form of a minuet and trio is as follows:

Minuet	Trio	Minuet
A	B	A
aabb	ccdd	aabb

MINUET AND TRIO
~ continued ~



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Sunday, July 3, 2005, 8:00 a.m. – 1:00 p.m.

Join us as a professional guide takes us on a bus tour of the city of Calgary. The tour will give us an overview, from past to present, of the "Heart of the New West". You will see the Olympic Oval, Fort Calgary, Inglewood, the Calgary Stampede Grounds, Talisman Centre, Downtown Calgary, the Calgary Tower, Eau Claire Market, Chinatown, the Sandstone Buildings, Olympic Plaza, City Hall and more. The tour will end at Canada Olympic Park, home of some of the 1988 Olympic Events. Admission to the Canada Olympic Park and Olympic Hall of Fame, guided tour and lunch in the 90 metre Ski Jump Tower are included. Cost: \$65



GOLF DAY

Monday, July 4, 2005

Enjoy a golf day at one of the many fine golf courses around Calgary. This tour includes transportation, green fees, a golf cart, snacks and GST. Equipment rental is additional. COST: \$15



DRUMHELLER DAY TRIP

Wednesday, July 6, 2005

Visit the Alberta Badlands and imagine a time when the land was a tropical plain dominated by dinosaurs and flyer reptiles! On route you will travel through a landscape of rich farmland and vast plains. You will make your first stop at Horseshoe Canyon to view the River Valley formed 12,000 – 15,000 years ago. During this part of the tour, you will be in the vicinity of J. B. Tyrell's first discovery of the skull of a dinosaur, the "Albertosaurus," in the late 1800's. Orkney Hill View Point, with its sheer drop to the Red River Valley below, is your next stop before boarding the Bleriot Ferry for a river crossing on one of the few cable ferries still operating in the province. As you continue along the historic Dinosaur Trail, you will pass Horsethief Canyon and the world's largest Little Church. This trip would not be complete without a visit to the Royal Tyrell Museum, one of the largest palaeontological museums in the world. Opened in 1985, the museum is today a major research and exhibition center. Step inside the doors and enjoy your visit back in time. This tour includes a professional guide, transportation, admission, lunch, Dinosite Watch, gratuities and GST. Cost: \$105



CALGARY STAMPEDE DAY PACKAGES



Friday, July 8, 2005

- (A) Breakfast, parade, rodeo, chuckwagon races and grandstand show - 7:00 a.m. - 11:00 p.m. This package includes transportation to the Calgary Tower, breakfast in the Tower, reserved seats at the Stampede Parade, admission to the Stampede Grounds, reserved seats at the Rodeo (calf roping, steer wrestling, saddle bronc, barrel racing, bull riding, etc.), reserved seats at the Chuckwagon Races, the Grandstand Show and fireworks, gratuities, GST and return transportation. You are on your own for lunch and dinner. On the grounds you may listen to the bands, hear free concerts, watch the blacksmith contest, go to the agriculture displays and explore the midway.
Cost: \$160
- (B) Breakfast, parade and rodeo – This package includes transportation to the Calgary Tower, breakfast in the Tower, reserved seats at the parade, admission to the Stampede Grounds, reserved seats at the Rodeo (calf roping, steer wrestling, saddle bronc, barrel racing, bull riding, etc.), gratuities and GST. You are on your own to listen to the bands, hear free concerts, watch the blacksmith contest, go to the agriculture displays and explore the midway.
Cost: \$105
- (C) Breakfast, parade, chuckwagon races and grandstand show. This package includes transportation to the Calgary Tower, breakfast in the Tower, reserved seats at the parade, admission to the Stampede Grounds, reserved seats at the Chuckwagon Races, the Grandstand Show and fireworks, gratuities, GST and return transportation. You are on your own to listen to the bands, hear free concerts, see the blacksmith contest, go to the agriculture displays and explore the midway. Cost: \$115



STAMPEDE PACKAGES: MUST PAY BEFORE MAY 20, 2005

BANFF AND LAKE LOUISE TOUR

Sunday, July 10, 2005, 8 a.m. – 11 a.m.

You will be westward bound on the Trans Canada Highway to visit a national treasure: Banff National Park, the oldest national park in Canada. It's big, it's beautiful, it's fragile and it's a World Heritage Site! A visit to the "Cave & Basin", the birthplace of Canada's national parks system, is included. A Banff town site tour will show a panoramic view of Sulphur Mountain, Upper Hot Springs, Bow Falls and Canada Place. The tour includes Lake Minnewanka, Bankhead and possible wildlife sightings. A drive up Tunnel Mountain (Sleep Buffalo) will enable you to discover the secret of Surprise Corner and to inspect the strange formation of the Hoodoos during a stroll through the "Cascade Gardens".

The journey will continue west to Lake Louise, "the jewel of the Canadian Rockies". Ride the sightseeing gondola at Lake Louise Ski Resort, and experience the breathtaking view of glaciers and mountain peaks. Enjoy a luncheon buffet at the Lodge of the Ten Peaks. See the Chateau Lake Louise, Lake Louise, Victoria Glacier and Mount Victoria. The last stop before heading back to Banff will be at Moraine Lake – the Valley of the Ten Peaks.

Experience the historic dinner buffet at the "Castle in the Rockies" – the Banff Springs Hotel, built in 1988. Enjoy a bounty of the finest food and a selection of exquisite desserts and music. A guided tour of this national historic site is included. You will have time to shop in the trendy boutiques. On this tour you will be exposed to one of the most spectacular mountain environments – a trip never to be forgotten.

Minimum numbers are required by May 20, 2005, or tours are subject to cancellation.

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- "Peak Performance" embroidered logo, long sleeved – Cost: \$45
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- Men's sizes: S 37-39, M 40-42, L 43-45, XL 46-48



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MEMORIAL FOUNDATION DONATIONS INVITED

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

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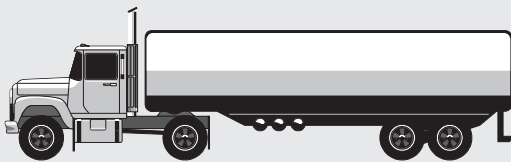
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CANADIAN MUSIC CENTRE



Although many teachers are interested in incorporating Canadian music into their teaching, they don't always know how and where to access the tools and resources to do so. This observation sounded out a possible gap in the awareness of the teaching community as to the existence of the Canadian Music Centre, what it does, and how it can support the role of Canadian music in the "repertoire" of music teachers and educators.

The following article is part 1 of 3 written by Jason van Eyk, intended to bring awareness of the CMC and its facilities to Canadian teachers.

Watch for parts 2 and 3 in subsequent editions of *The Canadian Music Teacher*.

The CMC's Mission

The Canadian Music Centre exists to stimulate the awareness, appreciation and performance of Canadian music by making the music of its now 604 Associate Composers generally available through the Centre's collection, information resources, and production & distribution activities.

The CMC supports its mission primarily through the production, promotion and distribution of scores, performance materials, and recordings of Canadian music, along with supporting information materials, to a broad range of client groups. Such clients include conductors, bands, orchestras, choral and vocal ensembles, instrumentalists, vocalists, festival organizers, music presenters, music teachers, students, scholars, researchers, educational institutions, choreographers, theatre companies and their producers, television & radio broadcasters and their producers, film makers, plus many more creators, interpreters, patrons and enthusiasts of Canadian music.

Fundamentally, The CMC is the premier organization promoting, disseminating, developing and championing the appreciation and performance of Canadian musical works.

A Brief History of the CMC

In the early half of the 20th century, a group of Canadian composers recognized a serious need to create a central repository for information on Canadian music as well as a need to promote and facilitate the performance of this music. After much lobbying, the Canadian Music Centre (CMC) was officially formed in 1959. In its humble beginnings, the CMC was responsible for collecting and cataloguing serious musical works, developing a catalogue of music scores, copying and duplicating scores and parts, and making them available for loan, both nationally and internationally. Since that time the CMC has grown considerably. Today a National Office and five regional centres representing the Atlantic provinces (1996), Quebec (1973), Ontario (1983), the Prairie provinces (1980) and British Columbia (1977) help advance the mission of the CMC through their lending music libraries and a full range of both national and regionally targeted programs and services.

By 1981, the CMC's Centrediscs recording label was established. It was, and is to this day, the only label fully devoted to Canadian concert music. And in 1987, with the assistance of the Sound Recording Development Program of the federal government, the CMC was further charged with the responsibility of distributing specialized music recordings produced by independent labels. Hence, the CMC established its Distribution Services division, which has grown into the largest Canadian distributor of specialized music.

In between, 1986 was a year of great international exposure for the CMC, when the International Association of Music Information Centres declared an International Year of Canadian Music. There were more performances of Canadian music at home and abroad than ever before, and the CMC was bustling with activity. It was evident that new tools to promote Canadian music were required if this momentum was to continue. Successive presidencies moved the CMC forward in addressing these needs, including some significant technological transformations:

- A fully computerized library catalogue and library circulation system, accessible to all regions;
- In 1997, the launch of the first CMC website; 1,600 static pages of information on CMC programs and services, information about Associate Composers, an online Centrediscs/ Distribution Services catalogue, and a searchable automated library database; and
- The conversion of the 4,000 piece CMC Audio Archives, then in multiple media (reel-to-reel tape, DAT, audiocassette, vinyl) to compact disc, for its protection and to improve the archive's accessibility for clients and patrons.

These elements were accomplished at a time when prolonged funding shortages (1994-1999) made it challenging for the CMC to keep up with the demands of promotion, education and outreach to a vast international client community, while also maintaining its core Composer Services. To some degree, the impact of these cuts carries through to the current day, especially in the areas of both human and promotional resources.

In 1999, due to an aggressive fundraising campaign, the CMC was able to propel itself once more into the forefront of innovation with help from a special Canada Council grant and support from Xerox Canada. The CMC became a beta-testing site for digital archiving software, and was the first Music Information Centre in the world to begin digitizing and electronically storing its collection of then 15,000 scores and 4,500 audio recordings by over 500 Associate Composers. Such innovation enabled the CMC to improve the use of both physical and human resources. Continued growth in the number of Associate Composers represented, in the library collection, and in Distribution Services, matched with the possibilities of these new digital

capabilities, called for the CMC to re-envision its online presence and its organizational structure. In June 2003, the CMC launched its new database driven, cross-functional and e-commerce enabled website, including the first internationally accessible score samples and sound clips of its Associate Composers' music. A dedicated online Associate Services section was crucial for more efficient composer servicing, including biography and professional opportunity updates, a Composer Forum and, for the first time in CMC history, electronic score submission capability. To deal with the already high and expected increase in demand for the CMC's programs, products and services, the new website implemented a set of internet-driven "behind-the-scenes" automated workflow tools. These tools allow for an entirely

re-organized Music Services Team to effectively and efficiently deliver on-demand services better than ever before.

The CMC now holds close to 16,000 scores by 622 Associate Composers. The

collection promises to continue to become more rich and diverse as new Associates Composers are admitted on a semi-annual basis. The Centrediscs catalogue now holds almost 100 separate titles, and over 70,000 CDs have been distributed worldwide. In 2002, Centrediscs commenced its continuing and essential Composer Portraits Series, now celebrating 15 of Canada's pioneering composers. It also continues to grow its entire catalogue by some dozen new releases every year. CMC Distribution Services now represents close to 800 titles from 120 independent recording labels. Finally, continued progress in the digitization and website projects show sizable opportunities. These include eventual complete score and audio recording digital transmission, a CMC Internet Radio, improved online patron request and ordering capabilities, as well as expanded educational tools. These leading technological transformations all promise that CMC products and services will be offered effectively and efficiently, optimizing the use of CMC resources for the benefit of its Associates and our ever-growing client/patron base.

(Jason van Eyk is the Ontario Regional Director for the Canadian Music Centre. He may be reached by e-mail at jasonv@musiccentre.ca, or by phone at 416-961-6601 x. 207)

THE Truly Canadian
**LEILA FLETCHER
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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. Healy 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 CRMTA Special Teachers Award.

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THOUGHTS ON CREATING ACCOMPANIMENTS TO MELODIES

BY JUDY HOME

When I was growing up and taking piano lessons, playing cadences was not one of the requirements of the technical studies. None of my early teachers taught me anything about the structure of music, how to know where a phrase ends, why sonatinas always ended much the same way they began, or how chord progressions worked in music.

The first contact I had with cadences was in the study of rudiments, and I was told to do this away from the piano, since there would be no piano in the examination. I never heard what I wrote, and never equated this with anything that I played.

I wonder how many other people learned like this!

When I left home, I lived in rooms over a store and continued taking piano lessons at the Conservatory. During this time of bohemian existence, I made friends with a lot of artists and musicians who came over and discussed philosophy late into the night. The musicians would bring their instruments and have jam sessions, which left me full of admiration for the way they could hear harmonies and know where they were going. I didn't feel I had the freedom to experiment or that I had the courage to make mistakes. And my Conservatory training didn't give me the basic tools even to chord the way the guitar players could.

Many people who take piano lessons don't go as far in their studies as we did, and are left with only the ability to play from a score. However, if you ask most adult beginners why they want to learn to play, they will tell you they would like to play for pleasure, to be able to play the songs they hear on the radio, and to be able to play an accompaniment for tunes they like. Many are not necessarily interested in playing a Chopin Ballade.

Why do we not give our students the tools to be able to go where they want in music? Is it because of the way that we learned? Are we too stuck in our own groove to be able to teach something that we ourselves didn't learn? Are we afraid to try something new?

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This past winter I had a bad accident while skiing and ended up with torn ligaments in both of my thumbs. After a long period of not having any use at all of my opposing digits, I am gradually building up the strength to be able to do the most basic things for myself. The piano remained closed for months, and only now am I starting to play again. But, the playing has had to undergo a huge change, because I can no longer reach an octave let alone the tenth that I used to be able to do in my left hand. Nor can I cross my fingers over my thumb, or bend the thumb in my left hand.

With this enforced time out, I decided to approach this problem of creative accompaniment because it can be explored at any level of technical proficiency.

To be able to play from a “fake book” or putting a creative accompaniment with a tune is something that I always would have loved to be able to do. I tried taking some lessons on this from a popular-style piano player when I was in my teens, but was bored silly with the songs that were assigned, like “Wichita Lineman”. What I needed was a step-by-step approach, one that taught me to walk before expecting me to fly, and one that had a variety of interesting pieces to practice with.

A set of books was sent to me to review for NOTES that did just this. It is a formidable six volume collection in bright colours that is comprehensive, gradual, and fascinating. Although I reviewed this set for a previous issue of NOTES, I have to admit that I am just beginning to learn this style of playing. Since then Gayle Dunsmoor, the author, has come out with a revised Book 3 and a series of four BASICS books.

Gayle recognizes the fear that many teachers may have in both learning this method of playing and teaching it to their students. She says, “. . . teachers should know that **they can teach this area of music** – even if it has not been part of their own formal training. Workshops could be very helpful by demonstrating how to give students the firm foundation. In the same way that students acquire sight-reading and technical skills by structured, routine practice, the area of the brain responsible for hearing and anticipating chord changes

can also be trained. By routinely assigning two or three melodies, along with suggested pattern instructions, students could be given the tools needed to creatively accompany melodies.”

To this end, the new BASICS series is aimed at the absolute beginner, with pictures and a story line suitable for children of all ages. These books are designed to be used as a complement to any other teaching method, and contain pieces that could be assigned to the student as self-study exercises.

The first book eases into it and does not expect the student to add his/her own accompaniment until half-way through the book. Everything is in the key of C+, and by the end of the book, students are applying the two chords of I and V or V7. The second book introduces playing in the A- key, and includes a variety of rhythms such as syncopation, Latin, and boogie. On finishing this book, students are prepared to move on to the third book, which features using the three chords, I, IV, and V in the keys of C+, G+, A-, and E-. Use of arpeggios, climbing inversions, cowboy patterns and blues patterns are taught. The final book in the series adds the keys of D+, F+, B-, and D-, harmonic and melodic, and uses key changes and the diminished chord.

I encourage all teachers to look into this method of teaching this all-important subject. It is my hope that the conservatories will recognize this as a skill worth including on the practical examinations. As long as we focus our lessons on only what is required at examinations, we do our students a disservice in not teaching them something that could have such an important impact on their future in music. By not giving our students the ability to play a creative accompaniment to melodies, we are depriving them of the joy of creating their own music in their own way.

Books by Gayle MacAulay Dunsmoor:
The Keyboard Accompaniment Course
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**PRESS RELEASE**

ALFRED ACQUIRES MYKLAS MUSIC PRESS

LOS ANGELES, CA – July 1, 2004 – Alfred is proud to announce the acquisition of Myklas Music Press. Myklas is known for its high quality supplementary piano solos and collections at elementary and intermediate levels. In addition, the Myklas catalog includes numerous piano duets, trios and ensembles that are used frequently in recitals, piano festivals and monster concerts. An extensive list of titles is included in the Junior Festivals Bulletin of the National Federation of Music Clubs.

Founded in 1972 by Mary Elizabeth Clark, Myklas is dedicated to providing high-quality teaching music for students and teachers. Among its featured composers are Robert Vandall, Mike Springer, Stephen Fiess, Sharon Lohse Kunitz, Ronald Bennett, Ruth Perdue and Anne Shannon Demarest.

“We are pleased to add the Myklas titles to our supplementary piano catalog. The merger of the two catalogs adds depth to Alfred’s offerings to teachers especially in the areas of ensemble music and contemporary teaching music,” said E. L. Lancaster, Vice President and Keyboard Editor-in-Chief of Alfred. “Myklas has created unique publications and developed authors who write appealing music.”

Alfred looks forward to combining the piano print catalogues of the two companies and adding the approximately 1,500 Myklas titles to its inventory. Alfred is delighted to be able to offer the wonderful music of Myklas to customers and looks forward to working with their attractive list of composers to continue to produce outstanding publications for piano.

ABOUT ALFRED

Alfred Publishing Co., Inc., the world leader in music education products since 1922, is dedicated to helping people experience the joy of making music. With hundreds of expert authors and composers backed by a talented staff operating in six offices worldwide, Alfred publishes educational, reference and performance pieces for teachers, students and performers spanning every musical instrument and style.

In addition to its own titles, Alfred distributes works from the National Guitar Workshop, Studio 4 Productions, the Dover Music catalog, Faber Music and now Myklas Music Press. Alfred is the world’s largest educational music publisher with over 15,000 active print, video (DVD, VHS/PAL), software, general MIDI, CD-audio and E-CD titles currently in circulation throughout the world.

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sponsored by the

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THE AIMS OF CANADA MUSIC WEEK®

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

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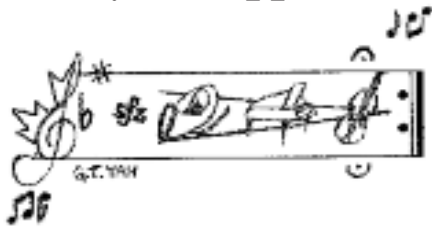
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ROBERT LEMAY



Dr. Robert Lemay holds a doctorate degree in composition from the Université de Montréal where he studied under Michel Longtin, and a masters degree from Université Laval with Francois Morel. He also studied at the State University of New York at Buffalo, and has worked with David Felder and taken part in seminars with Brian Ferneyhough, Louis Andreissen, and Donald Erb. In France he worked with François Rosse in Bordeaux and Georges Aspergis at the ATEM in Paris.

Lemay's music is characterized by an imaginative use of the concert hall space, often employing virtuoso performer techniques. His music has been performed in Canada, the United States, Japan, France, Denmark, Germany, Italy, the Netherlands, Czech Republic, Hungary and Argentina. It has also been broadcast on Radio-Canada, the CBC and Bavarian State Radio. An associate composer of the Canadian Music Centre and member of the Canadian League of Composers and SOCAN, he is a three-time winner of prizes in composition from CAPAC. This year, a composition by Robert Lemay has been selected as a finalist for a prestigious international wind ensemble composition contest in Belgium. The jury at the Harelbeke Muziestad 2003-04 selected Lemay's Ramallah as one of the three finalists chosen from fifty-one entries from fifteen countries.

Saxophone is a dominant instrument in his oeuvres. Robert has written numbers of saxophone pieces for performers and ensembles such as Daniel Gauthier, Jean-Francis Guay, Quatuor de Saxophones Helligan, Rémi Ménard, Jean-Michel Goury (France), and the Amherst Saxophone Quartet (USA), Serge Bertocchi (France), Susan Fancher (USA), SoundMoves (USA) and Jean-Marie Londeix (France)

Dr. Lemay teaches music theory, composition, and contemporary music as a part-time member of the Huntington Music Faculty.

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MUSIC WRITING COMPETITION

NATIONAL CLOSING DATE

The National deadline date for the Music Writing Competition will be June 1, 2005.
Judge for 2004 was Dr. Robert Lemay.

PROVINCIAL INFORMATION

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New Brunswick
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Newfoundland

Closing Dates 2005

April 1, 2005
April 2, 2005
April 1, 2005
April 15, 2005
March 15, 2005
April 15, 2005
April 1, 2005
April 15, 2005
October 23, 2004
May 1, 2005

2004 Judges

Gordon Bell
Helve Sastok
David Kaplan
Dr. Ken Nichols
Martha Hill Duncan
no participants
Terry Hill
Michael Capon
Stella ter Hart
N / A

2004 PROVINCIAL WINNERS



CLASS A1

Emily Way-Nee ON
Sadie Donahue NB
Kendra Coleman BC
Tanisha Blabey SK
Elizabeth Denby MN
Adrienne D. Richey NS
Heidi Crummell NFLD

Luke Nickel MN
Kristina Barclay SK
Angela Miller NS
Conor A. Stuart BC

Jessica Younker PEI
Mai Bui BC

CLASS A2

Gibson J. Savell NS
Nora Kelly BC

CLASS B2

Kristina Barclay SK
Andrew Baker NS

CLASS D

Jamie Hillman ON
Hauke Hempel NB
Anthony Pranata MB
Steven De Vries BC
Philip Roberts NFLD

CLASS B1

Anna Cox ON
Joanne Delaney NB

CLASS C

Matthew Therrien ON
Misha K. Nowicki NB
Keelan Cumming MB
Michael Chupik SK

CLASS E

Anthony Pranata MB
Christian Mann MB
Christian Mann MB





CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

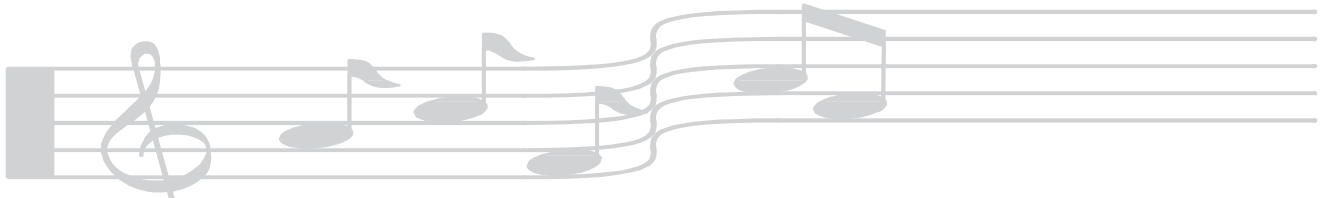
CANADA MUSIC WEEK® - 2005

MUSIC WRITING COMPETITION REGULATIONS

1. A student may enter more than one composition and more than one class but only one prize will be awarded to any individual.
2. The contestant must be eligible in his chosen age group as of June 1, 2005.
3. Each entry is assumed to be the original work of the individual whose name appears on the entry form attach to the manuscript. Any infraction of this regulation could result in the nullification of the offending entry.
4. First place winning compositions will not be returned to the contestant after judging.
5. All rights to his/her original work will be retained by the contestant, but winning compositions may be displayed or employed by the CFMTA for publicity purposes after consultation with and agreement of the contestant.
6. **Only first place Provincial winning manuscripts at the Provincial level** may be forwarded by the Provincial Canada Music Week ® Co-ordinator to the CFMTA office before June 1, 2005 in order to be included in the Canada-wide judging.
7. The contestant must be a student of a current member of the Registered Music Teachers' Association.
8. All manuscripts should be neat and legibly written in black ink, in regulation manuscript size: including all necessary details of dynamics, editing and tempo, with every 10th bar numbered. Manuscripts printed by computers are permitted. It is advisable to retain your original copy of your submitted work.
9. Only entries with name and address clearly printed in block letters will be accepted.
10. The judge's decision is final and no correspondence will be entered into after final judging.
11. Any entrant who moves after June 1, 2005 must advise the CFMTA Secretary-Treasurer of their change of address, including postal code.
12. The winner's cheque must be cashed within thirty days of receipt of same.
13. An entry fee must accompany each composition submitted for Canada -wide judging.
CATEGORY A - \$15.00
CATEGORY B - \$25.00
CATEGORY C , D & E - \$35.00
14. Prizes will not be awarded if the adjudicator feels the standard has not been achieved.



Be sure to see your provincial deadlines on page 26.



**CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
CANADA MUSIC WEEK[®] - 2005**

CONTESTANT MAY SUBMIT ENTRIES UNDER THE FOLLOWING CATEGORIES:

11 YEARS AND UNDER CATEGORY "A"

- CLASS 1. TO WRITE AN ORIGINAL COMPOSITION FOR SOLO INSTRUMENT OR ANY COMBINATION OF INSTRUMENTS\$50.00 AWARD
- CLASS 2. TO WRITE AN ORIGINAL COMPOSITION FOR VOICE WITH OR WITHOUT ACCOMPANIMENT\$50.00 AWARD

15 YEARS AND UNDER CATEGORY "B"

- CLASS 1. SAME AS 11 YEARS AND UNDER CLASS NO. 1\$75.00 AWARD
- CLASS 2. TO WRITE AN ORIGINAL COMPOSITION FOR VOICE, WITH OR WITHOUT ACCOMPANIMENT\$75.00 AWARD

19 YEARS AND UNDER CATEGORY "C"

- CLASS 1. TO WRITE AN ORIGINAL COMPOSITION FOR ANY INSTRUMENT OF ANY COMBINATION OF INSTRUMENTS, OR VOICE(S) OR COMBINATION OF VOICE(S) AND INSTRUMENTS WITH ACCOMPANIMENT WHEN ACCOMPANIMENT IS NECESSARY FOR THE PERFORMANCE . \$100.00 AWARD

OPEN CATEGORY "D"

- CLASS 1. SAME AS 19 YEARS AND OVER\$200.00 AWARD

ELECTROACOUSTIC MUSIC CATEGORY CATEGORY "E"

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

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

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

MUSIC WRITING COMPETITION ENTRY FORM - 2005

PLEASE PRINT CLEARLY

NAME: _____ BIRTHDATE: _____/_____/_____

ADDRESS: _____

_____ APPLICANT'S TEL # _____

TEACHER _____ TEACHER'S TEL # _____

APPLICANT'S PARENT'S INITIALS _____ BRANCH: _____

CATEGORY ENTERED: "A" 11 YEARS & UNDER Class 1 _____

Class 2 _____

"B" 15 YEARS & UNDER Class 1 _____

Class 2 _____

"C" 19 YEARS & UNDER Class _____

"D" OPEN Class _____

"E" ELECTROACOUSTIC MUSIC Class _____

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

TITLE OF COMPOSITION _____

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

SIGNATURE: COMPETITOR: _____

PARENT/GUARDIAN: _____

MUSIC TEACHER: _____

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

COMPOSITION AT THE PROVINCIAL LEVEL MUST BE IN THE HANDS OF YOUR **PROVINCIAL CMW CO-ORDINATOR** (see listing on page) AT THE PROVINCIAL CLOSING DATE AND INCLUDE THE PROVINCIAL FEE. BRITISH COLUMBIA, MANITOBA AND ONTARIO ENTRANTS PLEASE OBTAIN YOUR PROVINCIAL ENTRY FORM FROM YOUR CMW CO-ORDINATOR. ALL OTHER PROVINCES USE THIS 2005 ENTRY FORM AT THE PROVINCIAL LEVEL. THE PROVINCIAL WINNING COMPOSITION **MUST BE RECEIVED BY THE CANADA MUSIC WEEK CO-ORDINATOR, RON SPADAFORE, BOX 635, TIMMINS, ON P4N 7G2 NOT LATER THAN JUNE 1, 2005.**

CLASS A1

Emily Way-Nee
Peterborough, ON



Something Purple

Andantino Emily Way-Nee © 2014

Piano

Emily is ten years old and has been taking piano lessons from Peter McKinnon in Peterborough for three years. Although she has played with a few little compositions, this is her first time entering the Writing Competition, and she is proud of her accomplishments.

Emily is in Grade Five at Edmison Heights Public School. In her spare time she enjoys soccer, synchro swimming, camping, skiing and playing with her brother Geoffrey.

CLASS A1 (Second Place) – Heidi Crummell, St. John's, NL

CLASS A2

Nora Kelly
Vancouver, BC



Christmas Dreams

mp

Sleep - now sleep - now in cozy bed.

mp

Nora Kelly, age 9, loves art and music. She lives in Vancouver, BC with her father Dave, her mother Deidre, and her younger brother Quinn, plus three pet mice (Snicker Doodle, Hieroglyph and Brownie) and fish.

CLASS A2 (Second Place) – ????, ?????

CLASS B1

Luke Nickel
Winnipeg, MB



Shatter Glass Waltz



Luke Nickel is a young composer who lives in Winnipeg, Manitoba. He will be entering grade eleven, and is currently a student at Westgate Mennonite Collegiate. He plays flute in the school band, the Winnipeg Youth Orchestra and has played in various provincial honour bands. Luke takes private lessons from Laurel Ridd, and also joins a Flute Choir every summer at the University of Manitoba. In addition to flute, he also plays the bass guitar in the school jazz band. Luke began composing about a year and a half ago, and since then has been devoting more and more free time to composing. He enjoys collaborating with friends, both in Winnipeg and over the internet with people all over the world.

In addition to music, Luke is an avid writer and artist.

CLASS B1 (Second Place) – Conor Stuart, Richmond, BC

CLASS B2

Kristina Barclay
Biggar, SK



The Sign of Remembrance



Kristina Barclay lives in Biggar, Sk., and has been composing for seven years under the guidance and instruction of Peggy L'Hoir. She is fifteen and will be going into both grade 10 piano and school this fall. Music has always been a big part of her life and she enjoys being able to share her music with others. She originally wrote the poem, "The Sign of Remembrance", for a school Remembrance Day project in grade 7. The poem earned her recognition in the Royal Canadian Legion Prose Writing Competition. It was her piano teacher, Peggy, who suggested setting it to music. The experience was great and introduced her into composing for music ensembles. Besides piano, Kristina plays French Horn in her school senior band and trumpet in the school stage band. Her other interests besides music include running, dance, curling, and writing.

CLASS C

Matthew Therrien
Crystal Beach, ON



In Gloria



Matthew Therrien is an eighteen-year-old pianist and composer. He has studied piano and theory with Jacqueline Dingman (Niagara-on-the-Lake) for the last nine years. A gifted pianist, Matthew has won numerous awards for excellence in piano performance. He represented the Niagara Falls zone at the ORMTA Provincial Student Instrumental Competition (Toronto, March 2003) where he shared the Esther Su Memorial Award for special promise. He has attended master classes with Valerie Tryon, Cecile Desrosiers, and Clark Bryan (with whom he has also studied privately).

Matthew's love of composition began early at the age of six. Over the years, he has attended student composition workshops in Toronto with guest composers Alice Ho and Jeffrey Ryan, and has taken several composition lessons with Mary Gardiner. His compositions have won many awards and scholarships in music festivals including the Toronto Kiwanis Music Festival and Contemporary Showcase. He has entered compositions in the ORMTA Music Writing Competition and received two first, one second, and two third-place awards. A Tribute to Tolkien (for solo piano, in five movements) written at ten years of age, won first-place in the ORMTA Music Writing Competition and represented Ontario in the Nationals. This composition was also performed at the CBC Atrium in Toronto and at the Contemporary Showcase Gala. The highlight for Matthew as a composer occurred when he had the honour of meeting John Weinzweig.

Matthew is also an accomplished artist, prize-winning photographer, and filmmaker. His first short film was awarded Best Independent Experimental Film at the Niagara Indie Film Festival in June 2004. He intends to continue filmmaking, planning to compose original scores for his films.

Matthew completed his ARCT in piano performance in August of this year and will be attending Brock University in the fall.

CLASS C (Second Place) – Mai Bui, Richmond, BC

CLASS D

Philip Roberts
Mt. Pearl, NF



The Recital



Philip Roberts, 21, holds a Honours Bachelor of Music in piano performance from Memorial University as well as an ARCT diploma from the Royal Conservatory in Toronto. He has won numerous awards including first place at the Canadian Music Competitions national finals, the Royal Bank-Debut Atlantic Award for Musical Excellence, and the International Gold Medal at the Llangollen International Musical Eisteddfod in Wales. Philip has been recorded regularly by CBC comprising solo recitals, stage shows Happy 100th Birthday George Gershwin and Tin Pan Alley's Greatest Hits, and a national broadcast as part of CBC's Up and Coming shows hosted by John Kimura Parker. Other solo performances include Gershwin's Rhapsody in Blue with the Newfoundland Symphony Youth Orchestra and the MUN Jazz Orchestra, Saint-Saëns' Piano Concerto No. 2 with the NSYO and Bach's Brandenburg Concerto No. 5 with the Banff Centre String Orchestra.

As a composer, Philip is a two-time winner of the MUN Music School Christmas Carol Competition. The first of these carols was recently recorded by the international award-winning Quintessential Vocal Ensemble. He has also had pieces performed in the local Kiwanis Music Festival.

This fall, Philip begins his master's degree in piano performance at Université de Montréal with master teacher Marc Durand.

CLASS D (Second Place) – Steven H. DeVries, Duncan, BC

CLASS E

The Love of Prince

Christian Mann
Winnipeg, MB



As this is an electronic music category, scores are often not created.
Music is submitted on a cassette or compact disc.
(See the regulations regarding this category.)

Christian S. J. Mann lives in Winnipeg, Manitoba. He is 15 years old and a grade ten student at St. John's Ravenscourt School. Christian is studying grade eight piano with Ken Adams in the Royal Conservatory Program and plays Tuba in his school band. He was the recipient of the SJR Manitoba Band Association Summer Study Music scholarship in 2001, has attended Music Camp at the International Peace Gardens, and has earned several medals and class distinctions following performances in the Winnipeg Music Festival. Christian has also performed in support of the Variety Club and has been writing music since the age of eleven. This is the second time in a row Christian has earned first place in this Class. Since last fall he has been invited to collaborate and perform with Grammy Award Nominee Hip Hop artist Fresh I. E. both in studio and in concert, completed a CD including "Lovesick Prince" as part of the Duke of Edinburgh program in support of the Children's Hospital in Winnipeg, and shared top spot in the High School category of the Winnipeg Symphony Orchestra's New Composers Competition as part of the Centara New Music Festival. Christian was invited to play two winning pieces at the Centennial Concert Hall's piano nobile during the Festival and also served as a student "journalist" reviewing the Festival's seven evening concerts for publication on the WSO website.

CLASS E (Second Place) – Karen Durham, Winnipeg, MB



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TEACHING COMPOSITION

BY NANCY TELFER

Have some of your students ever brought you their own original compositions? What should you say? What should you do? You want to encourage their creativity but, not being a composer yourself, you may not feel comfortable with this situation. The thought of incorporating some teaching of composition within a music lesson can be daunting to many teachers.

Can a teacher who is not a composer teach composition? Because most of the skills and information needed for composition are the same as those needed to perform music, teachers are actually well equipped to teach composition.

How can I find time during a lesson to teach any composition? Time spent on composition helps to improve your student's understanding of music and performance and, in many cases, is a fast way to open your student up to a higher level of musicality. As you go through each mini-lesson below, be aware of how each new piece of information will affect not only their compositions but also their performance.

Here is a three-step plan for teaching composition:

1. Teach a mini-lesson on composition during the lesson time.
2. Ask the student to write a short composition at home using what they learned from the mini-lesson.
3. At the next lesson, listen to the composition and make a few comments/suggestions.

Step 1: Teaching a Mini-Lesson on Composition

- Tips:
- Keep the lesson as short as possible (e.g. one minute is often enough).
 - In each lesson, ask the student for examples from their own repertoire that illustrate the point in the lesson.

Example Mini-Lessons:

- A good beginning catches the interest of the audience. [e.g. a surprise, a beautiful chord, an unusual sound, a

very soft sound]

- The climax is the most important part of a piece (or a phrase). [e.g. the part that is the loudest or softest, highest or lowest, most rhythmically complex, thickest with texture]
- A good ending leaves the audience feeling satisfied but longing to hear more. [e.g. a strong chord, a fadeout, a surprise, a big climax]
- Repetition creates unity. It helps the audience to bond with the sounds. When the same sound happens more than once, the listeners recognize that those sounds belong together. Each time they recognize the sound, they may feel as if they are meeting an old friend. [e.g. repeated pitches, melody, rhythm, phrase, chord, chord progression]
- Contrast keeps the music interesting. Otherwise, people become bored. Contrast is needed before the listener starts to lose interest. [e.g. contrast in tempo, pitch level, dynamics, mood]
- Every melody has an interesting shape. If it wanders aimlessly, the listener becomes lost. [e.g. look at the contour of the melody – how the notes move up and

down on the page]

- Each phrase must fit logically with the one before. [e.g. continue on with a similar idea or provide contrast when it is needed at that moment]

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- To make rhythm interesting, there should be a variety of short and long notes. [e.g. repeat some rhythms but also use different rhythms for contrast]
- To make rhythm interesting, some notes should be stronger than others. [e.g. use barlines to indicate that the first note in a bar is stronger or use accents or syncopation to make some notes stronger]
- Inner rhythms provide more energy. [e.g. eighth notes between the main beats]

Step 2: Composition Assignments (to be done at home)

- Tips:
- Some students need a topic while others think more abstractly and will compose whatever enters their heads without being assigned a topic.
 - Ask them to write down the music. Pictorial notation is perfectly acceptable from beginning composers. Even professional composers use this kind of notation as a first draft. As students compose more, they realize that traditional notation is very helpful (e.g. to remember certain pitches or rhythms, to remember how a section starts, etc.) and they will gradually switch over to traditional notation.

Example Topics for Compositions:

- Your plans for after school or on the weekend
- A haunted house, the sea or cooking breakfast
- Two types of vehicles (e.g. sportscar and garbage truck)
- A ride at an amusement park

Step 3: Commenting on the Composition

- Tips:
- Look at the music; then have the student perform while you watch

the music.

- Keep your comments/suggestions very short. The whole process should take only a few minutes. Talk about only one or two helpful items.
- There is always more than one good solution for a problem. Let the student choose a solution that they like.
- Refrain from telling them how to “fix” the composition. Help them discover good options by using information from the mini-lessons.

Example Topics for Comments/Suggestions:

- Help the student match some of the notation with the performance.
- Listen for common problems with beginning composers:
Structural: is there a good beginning, climax, ending?
Unity/Contrast: are there too many or too few musical ideas?
- Help the student to decide where the music starts to lose interest or sound “wrong” by performing from the beginning and listening carefully for that moment where the music is not as good as the previous part. Sometimes a small change can make all the difference.

Composition opens up your students to a much higher understanding of the essence of music. The importance of each part of the form suddenly becomes clear. The effect of different elements of the music on the audience becomes an inspiration to the performer. Your students will be eager to share each beautiful detail of a piece with the audience. When they have experienced composition, they will never hear music the same again.

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FROM THE PROVINCES

BRITISH
COLUMBIA

ERNST SCHNEIDER

Joyce Jackson and her committee are busy putting the final touches to the 2004 Provincial Convention in North Vancouver. With Jane Coop as the convention clinician and the BCRMTA Piano Competition, it should be a great event.

There has also been a good deal of interest in the 2005 Rosza Foundation Vocal Competition so our executive will organize a provincial competition in the near future.

Our "Musical Community Service Award" program continues to be very successful. Some 56 awards were presented to students for community service between April 2003 and April 2004.

Several of our members received their 25-year pin – 29 teachers in 13 branches received a pin.

We were saddened by the death of several members – Gladys Smillie of Victoria, who served as the province's secretary-treasurer from 1970 to 1982, Dr. Gloria Venning of the Mid-Island Branch, who chaired a very successful 2002 Provincial Convention in Nanaimo, served on the Provincial Council and was in charge of the Video Library, and Dr. Robin Wood, a member of the Victoria Branch. Dr. Wood will long be remembered not only for his tremendous support for many years to the Victoria Branch of the BCRMTA of which he was a Past President, but for the musical encouragement and wisdom which he shared with teachers and students throughout the province and elsewhere. A fine Tribute Recital for Robin Wood took place March 27, 2004 at the Alix Goolden Performance Hall in Victoria. There were numerous tributes to Dr. Wood and many performers participated in the special recital.



ALBERTA

JANICE DAHLBERG

Alberta looks forward to hosting "Peak Performance" – CFMTA-FCAPM Conference and Celebration 2005. All committees are hard at work to ensure an educational, fun-filled special time in Calgary, the "Heart of the New West."

Calgary ended its season with several events. It hosted a concert and master classes by the Moir Fortepiano duo. Fern Neuls, president of Calgary Branch in 1984-1985, a stellar teacher, and an enthusiastic supporter of all branch activities, was honoured at the General Meeting Brunch. The C3 Concerto Competition winners performed with the Calgary Civic Symphony. A workshop on the "Art of Piano Accompanying" was presented by University of Calgary Professor Emeritus Patricia Jewell. The Calgary Arts Summer School Association offered a pedagogy workshop in August by William Westney, author of *The Perfect Wrong Note*, and founder of the "Un-Master Class." Calgary publishes four newsletters each year, hosts monthly student recitals and a yearly special honours recital, participates in Contemporary Showcase and Canada Music Week, offers a Workshop for Young Composers, and supports a Student Teacher Affiliate Group (STAG). It will host an RCM workshop in the fall.

Edmonton members have produced an excellent new and updated brochure which highlights the benefits of belonging to Edmonton Branch. Its many features include continuing education, performance opportunities, cultural events of a high standard, scholarships, teacher referral, four newsletters per season, and it maintains an up-to-date web site. Edmonton supports a STAFF Club – "Student Teacher Advancement for

Future" – the members of which receive the branch newsletter, monthly workshops, and the yearly "Technique Olympics." Other benefits enjoyed by Edmonton members are opportunities to join several special interest groups: "Etudes," a time to share ideas and explore in depth various topics; "Magenta Mondays," for teachers

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wishing to further develop the ability to demonstrate to students how to bring music to life; "Membership Appreciation Night," an informal social evening to renew old friendships and meet new members. It publishes the practical *Studio Business Guide*. The winners of the Northern Alberta Concerto Competition perform with the Edmonton Youth Orchestra in the spring. The branch offers special workshops throughout the year, and scholarships to students. It supports Contemporary Showcase, Canada Music Week, and the Young Composers Program.

Fort McMurray hosted a marathon two-day workshop last April. The first day offered master classes and mock exams at all levels with clinician Linda-Kundert Stoll. The second day focused on new repertoire not in the conservatory books but readily available. It is completing an official FMMTA Brochure which will include a membership directory and a legend of subjects taught, as well as a concise informational section, i.e., background of the organization, services offered, mission statement, objectives, code of ethics, information contact, and web site address.

Lethbridge Branch offers many activities for its teachers and its students. It presents workshops, master classes, and recitals throughout the year. There is a Festival Preparation Recital in the spring, as well as a traditional Pop/Duet Recital for students and a recital for Adults. It is busy with fundraising and advocacy.

Lloydminster presents workshops, master classes and recitals throughout the season. It awards scholarships to students. A Hamburger and Pop fundraiser is a summer tradition.

Red Deer executive meets monthly. Spring activities include a "Jitterbug" recital for student festival preparation. This spring, due to increased numbers, there were two shows, one for juniors and one for seniors. It supports STAFF, a group for student teachers, which is one year old and growing. Red Deer has

plans to re-establish Contemporary Showcase in the fall. The teaching year ends with the Annual General Meeting luncheon in June.

Medicine Hat reports many spring performance opportunities for students: the Pre-Festival Recital for the Rotary Music Festival, an April Pops Recital, and a Pre-Exam Recital in May.

Members at Large has no report at this time.

Alberta Music Education Foundation continues to offer encouragement and support to many ARMTA programs. It participated in the Great Human Race, a United Way fundraiser last spring.



Salutations from the home of 'From Prairie to Pine - Piano Solos by Saskatchewan Composers'!

Our countdown to publication has begun for the compilation of piano pieces showcasing Saskatchewan's many fine composers. This book of Saskatchewan compositions will be released in January of 2005. Our intention is to utilize this publication as a form of musical dialogue not only throughout Saskatchewan, but across Canada as well. Watch for the advertisement in the next CFMTA newsletter.

Provincial membership is presently at 220 with nine branches enthusiastically promoting music education at community, branch and provincial levels. Serving the membership on the executive are Past President - Anne McGilp, President - Bev Tillman, Vice-President - Greg Chase, Registrar/Secretary/Treasurer - Penny Joynt, executive members - Joy McFarlane-Burton, Christy Waldner, Shawn Sunderland and Lore Ruschenski who is also our newsletter editor.

SRMTA's Competitions have been enthusiastically participated in. The Dorothy Bee (open to teachers wishing to further their musical education) was won by Rebecca Hankins-Vopni. The Lyell Gustin (for



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performers up to 18) was won by Alex Dyck, teacher Bev Dyck. Emerging victorious in the Gordon C. Wallis Competition was James Coghlin, teacher Carol McWilliams.

The Music Writing Competition had ten entries. Winners were:

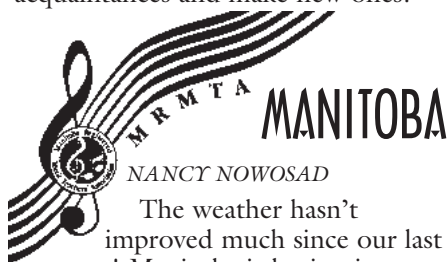
Class A - Tanisha Blabely (Rosthern) with "Raindrops", teacher Audrey Watson.

Class B - Kristina Barclay (Biggar) with "Haunted", teacher Peggy L'Hoir.

Honorable Mention - Michelle Meszaros (Biggar) with "Jean Val Jean".

Class C - Michael Chupik (Regina) with "Palpitation of Triumph", teacher Janis Prpich. Honorable Mention - Jennifer Revering (Humboldt) with "Dreamelody", teacher Allison Sauer.

Saskatchewan's new developments have included new provincial brochures, an active and up and running web-site (www.SRMTA.com), a delectable new cookbook - Cooking Con Brio II and the proclamation of the new Registered Music Teachers Act, constant on-line communication within our provincial executive and of course, the anticipation of our book of piano compositions "From Prairie to Pine - Pianos Solos by Saskatchewan Composers". We look forward to our convention in Regina - "That Creativity Thing" - which includes our annual meeting, numerous inspiring workshops and a great opportunity to renew old acquaintances and make new ones!



NANCY NOWOSAD

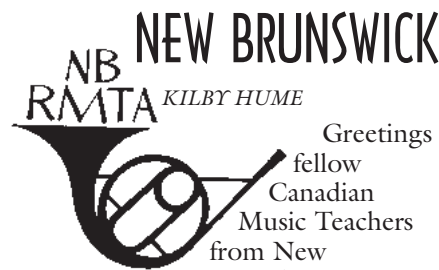
The weather hasn't improved much since our last report! Manitoba is having its coldest summer on record, enough to make us all want to go back to work early!

MRMTA is celebrating its 85th Anniversary this fall with a Gala Dinner in conjunction with our Annual Meeting. With the acceptance

of new Provincial By-Laws at our last Annual Meeting in April, the AGM will now be in the fall in order to make it a more suitable time for our members. It should be a short meeting, being the second one this year (hint hint.) All the more time for festivities!

Winnipeg Branch will begin its new season with the annual September Breakfast Meeting, and we look forward to its slate of workshops and events for the year. Other fall activities include the Young Artist Concerts, Canada Music Week, and a proposed masterclass by Stephane Lamelin who will be in Winnipeg to give a recital at Westworth United Church on the new piano.

Enjoy the rest of the summer and all the best for the new teaching year.



Greetings fellow Canadian Music Teachers from New Brunswick RMT's! We

trust that all of you are enjoying some well - deserved rest and relaxation. It is hard to believe that in a few weeks, all of our presently silent studios will be humming with music again. Ah, summer! It always seems far too short, and yet, when we feel the crisp fall air, we are suddenly more than ready to welcome our students back and get into the daily routine.

The Spring months here are always filled to the brim with performance opportunities heralding the end of another year. Music Festivals, examinations and individual studio recitals take the limelight during these months. I am sure the whole country is on the same schedule!!

The culmination of the year for us as NBRMT's is our

annual convention and meetings. This year, Saint John hosted this one day event which was attended by teachers from Moncton, Sackville, Fredericton and Saint John. Our key-note speaker was Rebecca Maxner from Nova Scotia. Her morning workshop revolved around the different ways individual students learn and the importance of identifying them in order to be effective teachers. She drew on much of her own experience and related many anecdotal incidences from her own studio of students. It was most interesting and enlightening. Rebecca, in addition to being an excellent clinician, is also a composer who has developed her own series of method books. She used her own material to demonstrate in both workshops she presented.

Janet Kidd from Saint John gave a workshop on relaxation techniques. This was followed by a wonderful luncheon at the Shadow Lawn Inn and our annual meeting.

The afternoon session also included performances from some of the winners of the Canada Music Week Music Writing competition. This part of our day is always most enjoyable. It is interesting to hear the musical ideas of these young composers. Some of them have been repeat winners and it is amazing to watch them develop as musicians.

As NBRMTA members, we owe a huge vote of thanks to our out-going president, Gail Carleton. She has been the driving force behind our organization for 4 years, and we have certainly appreciated her efforts on our behalf. We wish her well in her future endeavours and will continue to see her from time to time as she will be our past president for the next

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two years. Our new president is Lynn Johnston from Moncton and we also want to give her our very best wishes for a successful term of office.

Many of you have met and known Gladys MacDonald over the years. She had attended every CFMTA convention except one until 1999. She attended ISME conferences in many years, the latest two being in Edmonton in 2000 and Norway in 2002. She received a Governor General's medal in 2002 and has been a huge asset to the musical community of the north shore of New Brunswick. She was also a charter member of NBRMTA when it began some 54 years ago. This year on July 19th, she achieved yet another milestone as she celebrated her 90th birthday! Happy Birthday, Gladys!

On behalf of NBRMTA, I would like to wish each member of CFMTA a most successful teaching year for 2004-2005.



NOVA SCOTIA
PAT QUINN
Hello from Nova Scotia and welcome back to the excitement of meeting and greeting new and returning students as well as all the new activities which a new season brings.

The spring is always hectic, but so rewarding. Music Festivals were held in April in several parts of the province followed by preparations for exams and of course year end recitals.

The NSRMTA Annual Scholarship Competition was held April 30 and May 1 at the Maritime Conservatory of Performing Arts. We were again impressed by the talent and quality of performance of our young musicians from Grade 3 through ARCT. Our thanks to the students for their hard work, and to the teachers and parents for the guidance and support. Appreciation too, to adjudicators Terence Tam and Lorraine Min. We especially want to thank Carolyn Bird, Competition Convener and Halifax Branch for organizing the 2-day event.

Our Music Writing Competition received 26 entries from eight studios across the province. We thank Skippy Marden, Convener for her hard work and encouragement and we hope to promote more composition at all levels.

On May 29, Dartmouth Chapter hosted its third "Muffins, Mozart and More" at the Alderney Landing Theatre. All NSRMTA members, their students delighted their guests with piano, voice and flute performances. A delicious brunch was continuous and everyone enjoyed a relaxing and uplifting musical presentation. Proceeds from the event go toward prizes and awards at various Festivals and music competitions.

Yarmouth area teachers enjoyed an engaging workshop with Debra Wanless, teacher, composer, examiner and clinician. The workshop introduced the revised Leila Fletcher books as well as new and existing works by various Canadian composers.

A research group has been organized by Halifax Chapter. Dr. Sue Nichols from the University of South Australia was in Halifax during the summer and helped with ideas and organization. The topic of the first research project is "Student retention in the private music studio". Interviews will be set up with teachers, students and parents to address such questions as "Why do students begin music lessons?", "Why do they stop when they reach the intermediate levels?" and "How to motivate students to continue" and other related questions which might encourage students to further their studies. From these interviews, it is hoped that workshops, brochures, etc may be made available to teachers, students and parents. The endeavour is proving very exciting and Dr. Jane Gordon of Mount Saint Vincent University is acting as mentor for the Group.

Our provincial Convention was held June 26, hosted this year by the Halifax Chapter. As well as the regular business meetings, the theme was "Technology for the Independent Music Teacher" with a presentation by Christ Lanetti on Co-Midi & Audio Recording, Editing, Printing & CD Recording. As well, a presentation of Adventus Inc., our new educational computer software programmes, included a hands-on application in the computer lab which was very helpful for the teachers.

By now we are all enjoying a busy Fall, and we wish everyone a successful and fulfilling music season.

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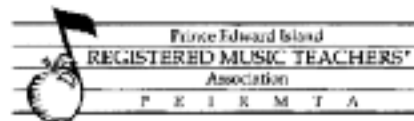
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PRINCE EDWARD ISLAND

ANNE BERGSTROM

Hello to all from beautiful Prince Edward Island, where a mob of volunteers is preparing once again to host the National Music Festival in mid-August. One of the highlights will be the Adjudicators' Showcase, part of the Indian River Festival in the acoustically-ideal St. Mary's Church. The Grand Award Competition will be held at the Confederation Centre of the Arts, another excellent venue. We are also proud to have three PEI musicians competing this year.

Our second annual Loonie Tunes Cabaret was another success in April. The Loonie Auction was livelier than ever, led with great patience by our president, Suzanne Campbell, and there was a silent auction also. A number of teachers and a few students and friends performed a wide variety of music to everyone's enjoyment.

May is festival month in PEI, which gives university students the chance to play at home after the end of the school year. The regional and provincial festivals kept many of our teachers busy with their students, and as volunteers. In June we had a workshop put on by Deborah Wanless from Mayfair Music, a publisher of all-Canadian music. We also had our Annual Convention, which featured two interesting sessions by Dr. Andrew Zinck, music professor at UPEI. His topics were "Integrating popular music into your studio", and "Journal writing for student growth". This was followed by the Annual General Meeting, held at lunch at Smitty's.

In early October we look forward to a possible visit to PEI by Janina Fialkowska, partly sponsored by us; she would be giving a masterclass/workshop.

We hope you have all had a lovely summer, especially if you came to join us for the National Festival. Best wishes for a productive fall!



CLAUDE WALKER

We started the year early with a workshop in June by David Duke, composer and teacher from Toronto. This workshop was made possible thanks to the Alliance for New Canadian Music Projects.

In August, we had another workshop, this one by Melody Bober in which she discussed her insights and experiences with Accelerated Piano Adventures for Older Beginners by Nancy and Randall Faber. She introduced new books by the Fabers as well as her own new and exciting original compositions.

We have a full schedule for the rest of the year, the most important of which will be the Amour and Rozsa Vocal Competition and the Piano Competition for the Convention in 2005. We expect our selections to be completed in December.

QUÉBEC

CLAUDE WALKER

Notre année a débuté en juin avec un atelier présenté par David Duke, compositeur et pédagogue demeurant à Toronto. Cet atelier a été rendu possible grâce à l'Alliance pour les projets de nouvelles musiques canadiennes.


Au mois d'août nous avons eu un autre atelier, celui-ci de Melody Bober, dans lequel elle a discuté de son point de vue et de son expérience sur la méthode Accelerated Piano Adventures for Older Beginners de Nancy et Randall Faber. Elle nous a présenté de nouveaux livres de la collection Faber ainsi que ses nouvelles et excitantes compositions originales.

Nous avons un programme assez rempli pour le reste de l'année, le plus important étant la compétition "Amour", le concours de la Fondation Rozsa et le concours de piano du congrès de la CFMTA de 2005. Nous espérons avoir complété la sélection des participants au mois de décembre.


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Practice Theory Assessment requests may be submitted at anytime during the year. However, if your students have registered for an examination, and wish to receive timely feedback, then their Practice Theory Assessment requests must be received by RCM Examinations **no later than the deadlines for submission** as indicated below:

Examination Session	Submission Deadline
Winter (December 2004)	November 12, 2004
Spring (May 2005)	April 16, 2005
Summer (August 2005)	July 9, 2005

How to submit a Practice Theory Assessment request:

1. Complete either the December 2003, May 2004, or August 2004 examination paper from the RCM Examinations *Official Examination Papers, 2004 edition*.
2. Download and fill out the **Practice Theory Assessment Submission Form** from www.rcmexaminations.org.
3. Mail the completed practice paper and Practice Theory Assessment Submission Form with the requisite fee to: Practice Theory Assessments, RCM Examinations, 5865 McLaughlin Rd., Unit 4, Mississauga, Ontario L5R 1B8.

Attention History Teachers!

The *Theory Syllabus, 1995 edition* is no longer valid for history examinations. Starting September 2004, only the *Theory Syllabus, 2002 edition* can be used for history examination preparation.

New Syllabi for 2004

♪ Double Bass

A new *Double Bass Syllabus, 2004 edition* syllabus is now available for examination preparation. Released in the Spring of 2004 the *Double Bass Syllabus, 2004 edition* completes the remake of the old 'String' syllabus, 1979 issue. Like the other string syllabi the new *Double Bass Syllabus* includes the Introductory and Grade 1 examination requirements. Watch for upcoming issues of *Music Matters* for more details regarding the new *Double Bass Syllabus, 2004 edition*.

♪ Woodwinds

The new *Woodwinds Syllabus, 2004 edition* is now available at better music retailers in your area. There will be a one year cross-over where either the *Orchestral Instruments Syllabus, 1999 reprinting* or the *Woodwinds Syllabus, 2004 edition* can be used for examination preparation.

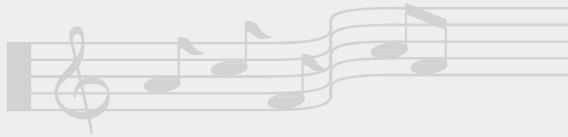
♪ Percussion

There is now a new *Percussion Syllabus, 2004 edition* available at better music retailers. The Percussion requirements are published in a separate syllabus and are no longer included with the *Orchestral Instruments*. There will be a one year cross-over where either the *Orchestral Instruments Syllabus, 1999 reprinting* or the *Percussion Syllabus, 2004 edition* can be used for examination preparation.

♪ Popular Selection List

The *Popular Selection List* has been updated with many new and popular titles. All new and old titles have been included in the *Popular Selection List Syllabus, 2004 edition* available at all better music retailers and from the RCM Examinations website (www.rcmexaminations.org). The complete Popular Selection List can be viewed, downloaded and printed for **free** from the website!

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,
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ACNMP - AUGUST, 2004

To some, the cooler evenings and changing leaves signifies that it is time to put an extra blanket on the bed. To music teachers, it should be a gentle reminder that it is time to start planning for this year's Contemporary Showcase!

To those of you who aren't familiar with Contemporary Showcase, it is a one of a kind music festival devoted to promoting the music of Canadian composers in a non-competitive masterclass environment. The Contemporary Showcase is the major project of the Alliance for Canadian New Music Projects and happens in more than 15 centres across the country every November during Canada Music Week. This year, new centres have been added in Barrie, Ottawa, Montreal, Dunville and Red Deer, Alberta. For more information about Contemporary Showcase, including registration forms please check out our website at www.acnmp.ca.

In addition to Contemporary Showcase, the ACNMP has been working on several projects which focus on promoting the education and performance of Canadian Contemporary Music. This past June the ACNMP and Dr. David Gordon Duke in partnership with the SOCAN Foundation offered workshops at the National Arts Centre in Ottawa. This program is called the Summer Music Institute Young Composer Programme. The workshops were so successful that the NAC will be hosting the same workshop next August and will feature composer, Alexina Louie.

Geneviève Cimon, the Education Officer for the NAC Orchestra was impressed with the workshop and stated that "the improvement from one weekend to the other as seen in the participant's confidence and ability to explore new sounds was truly impressive." It is such a valuable experience for young musicians to have the opportunity to work first hand with living composers! The ACNMP offers ongoing masterclasses and seminars which are always listed on our website. www.acnmp.ca

Student Composer Workshop is also a workshop that happens in select centres during Canada Music Week. It gives budding composers the opportunity to work directly with successful Canadian Composers and often culminates with a performance of their piece. This year, the composer/clinicians for Student Composer Workshops are as follows: Toronto and Niagara Regions-Maria Molinari, London-Craig Galbraith and Calgary and Edmonton are to be decided.

The ACNMP exists as one of the only organizations which are dedicated to building future audiences, performers, and composers of Canadian contemporary music. Make sure you mark our workshops on your fall calendar and introduce your students to Canadian Contemporary music.

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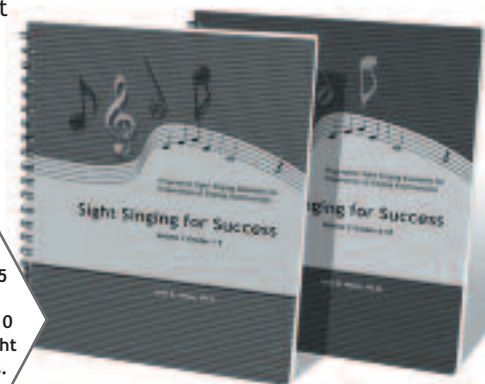
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TEN BOOKS IN TWO!



ROBIN WOOD • 1924 - 2004

Robin Wood FRAM, LL.D, was born in Esquimalt in 1924. He attended Esquimalt High School and Victoria College, and studied piano with Stanley Shale until 1946 when he won an Associated Board Scholarship to study at the Royal Academy of Music in London, England.

At the Academy he studied with Vivian Langrish. He won the Queen's Prize, the 1958 Harriet Cohen Commonwealth Medal for most outstanding Commonwealth pianist of the year, and the Worshipful Company of Musicians' Medal. He also won the Boise Scholarship, which permitted him to study in Paris with Nadia Boulanger and later in Switzerland with Edwin Fischer.

Through Edwin Fischer, Robin Wood's teaching lineage links directly with Beethoven: Edwin Fischer studied with Martin Krause, a pupil of Franz Liszt. Liszt studied with Carl Czerny, who studied with Beethoven.

It was during his trip to London in 1946 that Robin met Winifred Scott, also a scholarship student en route to the Royal Academy. On board ship they competed to use the same piano for practice.

Despite this rocky

beginning, they married two years later. They were partners in both life and music, performing frequently as a two-piano team.

Robin also performed as a soloist and chamber music player. He broadcast more than a hundred performances on the BBC and was soloist with many orchestras, including the London Symphony, BBC Birmingham, BBC Welsh and Northern Orchestras. He gave many first performances of works by William Matthias, Gerhard Wuensch, Walter Bucyznski, Arthur Bliss, Peter Racine Fricker and Robert Simpson. He was a member of the St. Cecilia Trio for many years.

Appointed Professor at the Royal Academy in 1954, he was later named a Fellow of the Academy, the highest honour it bestows. FRAMs are awarded by invitation to eminent musicians who have a connection to

the Academy. There are currently about 300 holders of the honour and the maximum allowable number of holders is 350.

In 1965, Robin and his wife were invited to leave their flourishing careers at the Royal Academy of Music in London to assist at a new music school in Victoria. Although they were both very busy and happy with their performing and teaching careers in London, they agreed to come for a trial period of two years.

Somehow those two years grew into forty as they performed, taught, and served as Principal and Vice-Principal of the Victoria Conservatory of Music, and then as Principal Emeritus and Vice-Principal Emerita.

Robin also taught at the University of Victoria, where he was Professor Emeritus of Piano.

His students from the Conservatory and the University of Victoria are recognized world wide and under his inspired teaching have become fine musicians who pass on his profound understanding of the musical arts and try to reflect his unfailing generosity of spirit and humour.

He adjudicated and examined all over the world, including London, Dublin, Malta, Singapore, Hong Kong, Calgary, Toronto, and Seattle.

He performed frequently on CBC Radio and was a founding member of Trio Victoria, with Conservatory colleagues violinist Sydney Humphreys and cellist James Hunter.

For 22 years he hosted Music Victoria, a weekly television music program on Cable 10 and 11 in the Greater Victoria area. The program highlighted many young





musicians for Victoria audiences, including May Ling Kwok, Richard Margison, and Walter Prossnitz.

In 1995 both Robin and his wife were made Honorary Life Members of the BC Registered Music Teachers' Association. Both were also named Honorary Citizens of Victoria and Life Members of the Victoria Conservatory of Music.

On Thursday, February 26, 2004, the Honorable Iona V. Campagnolo, Lieutenant Governor of British Columbia, bestowed Lifetime Achievement Awards on Robin and Winifred for their immense contribution to the art of music in Canada.

Dr. Wood died Saturday, February 28, 2004, at the age of 79, with his family at his side. Music was playing at the time—a recording of performances by Conservatory faculty and students at the previous evening's 40th Anniversary Gala concert. Robin is survived by Winifred, his wife of 56 years, their son Benjamin, grandson Brian, and daughter Laura, who also teaches at the Conservatory.

Robin Wood was loved and respected, not only for his immense skill as a musician and his gifted teaching, but for his irrepressible sense of humour, his ability to play the violin with an orange, his love of cats, hockey, and Beethoven, and above all, his generous spirit.

A fine Tribute Recital for Robin Wood took place March 27, 2004 at the Alix Goolden Performance Hall in Victoria. It was later broadcast on CBC Fm 2 radio on April 25, 2004.

Reminiscences of Robin were shared by the speakers: Terrence Williams, Susan de Burgh, Lanny Pollet, Alan Neale, Robert Holliston and Sydney Humphreys.

Interspersed between the speakers were performances by:

Stephanie Chow, Arne Sahlen, Miranda Wong, singer Susan Young with Karen Hsiao Savage on piano, Cary Chow and May Ling Kwok. The program ended with a recorded performance of Robin Wood playing the Barcarolle in F sharp op. 60 by Chopin. This memorable event was organized by the Victoria Conservatory of Music and the University School of Music.

Robin Wood will be long remembered not only for his tremendous support for many years to the Victoria Branch of the B.C.R.M.T.A. of which he was a Past President, but for the musical encouragement and wisdom which he shared with teachers and students throughout the province and elsewhere.



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SCORES AND THE INTERNET

BY LINDA SHEPARD

[Websites discussed in this article will have hyperlinks available on Longbow's website (www.longbow.ca), pending permission being granted by the organizations.]

"With freedom comes great responsibility". The good news: there is no longer a required text for the RCM music history exams. The bad news: this means a lot of research is involved when planning your classes. The reality for teachers in small towns across the country is that local libraries do not provide enough resources, and the books listed in the syllabus are often not readily available even at university libraries. Therefore, too often the task of research falls to the busy teacher. But the Internet offers some hope as the amount of information available is constantly expanding, and there are some high quality websites. This article will focus in particular on the availability of scores on the Internet.

Many teachers I have talked to are reluctant to use the Internet, but we cannot afford to ignore such a helpful tool. Certainly there are mistakes to be found on webpages, but this can also be the case with traditional resources! Double-check your facts, as you would when doing any research. If you are nervous about giving out your Email address (if required on a site), then try setting up a free hotmail account or a second family account which you give out when required to log into certain sites.

When looking for information, such as on a particular piece of music, type the whole title into your search engine (such as Google) with quotation marks around the title so that the search engine does not look for each

individual word, but rather the entire title. Remember to bookmark useful sites for future visits to save time, and that when typing in a website address, you do not usually need to put <http://> as you can type www. then the page address, or URL. When searching for information within a webpage, press the control key (bottom left corner of the keyboard, marked "Ctrl") and the "F" key at the same time, and a FIND window comes up. Type in a key word or number, such as "BWV 232", or "Mass" or "Bach" to find the *Mass in B minor*.

Next, a brief explanation about "public domain" scores. Music that was written by a composer who has been dead for at least 50 years are considered in the public domain in Canada. So, why do we pay for pieces by Bach and Chopin? The company that re-creates a composition then has a copyright on that particular arrangement if it is unique in some way. Purchasing collections of scores is expensive for a student, and photocopying scores is illegal, but there are numerous websites that offer legal copies of public domain works.

The number of online digital music libraries is expanding, and since the data is accessible to everyone, you just have to look in the right places. These libraries, including the University of Chicago where I recently discovered Chopin's complete works, are putting up digital images of scores onto their web sites. For choral pieces, try the free Choral Public Domain library. It is a real treasure trove, particularly for earlier music (up to and including the Classical era). For operas, an excellent site that includes links to other sites is: opera.stanford.edu/iu/librettim.html. You can gain access to the entire operas, complete with a list of

characters, a synopsis, and choices which allow you to go directly to a certain scene in the opera and print out what you need.

Another useful site is www.sheetmusicarchives.net. Scores can be downloaded using the Adobe Acrobat program. If you don't have this program, you can obtain a free copy from the company – click on the icon in the bottom right hand corner of the page.

Some sites you need to subscribe to for scores, such as: www.digitalmusiclibrary.com. They charge \$49.95 US for a year, and you can view their catalogue before deciding to join. The choices are endless and you can make extensive personal use of the printouts (for playing at home, public performance, teaching purposes).

Finally, no article would be complete without mention of the Canadian Music Centre website: www.musiccentre.ca with its detailed online information, access to scores, lists of recordings, and addresses to their offices across Canada.

One of the most common mistakes students make is to mispronounce the name of a composer or piece of music. There are several wonderful sites to help with this, including the Virginia Tech Multimedia Dictionary (www.music.vt.edu/musicdictionary) which has pronunciations for every definition, and the Opera Memphis home page (www.operamemphis.org, go to "education") which has pronunciations for opera names and composers.

A follow-up article will focus on finding legal music on the Internet as well as suggestions for history-related websites.





LONG BOW

BY JEANNETTE CHAN

With the new RCM theory syllabus out, it has been a challenge for most teachers to find adequate materials for teaching the history curriculum. The History à la Carte system, produced by Longbow Publishing, gives teachers ample choices and flexibility to choose a suitable program for their students. It is much simpler for students to be able to purchase their materials according to their personal requirements. For some students, it would be suitable for school projects or for other viva voce sections of graded exams (ie: Conservatory Canada, London College of Music, etc.).

Teachers and students alike will find having a colour coded system, as used for each era, very useful. Pieces have already been analyzed, and pertinent information that is required on examinations can be easily located at the students' fingertips. Definitions that appear in bold are clearly explained. The use of these materials can be used in conjunction with traditional textbooks, since you choose what topics you wish to purchase, or can eliminate the need for other resources for examination purposes.

The à la Carte materials are handy to place into the students' regular

BOOK REVIEWS

lesson binders as the pages come hole-punched. Purchasing supplemental sections may be useful for those who prefer to use their own materials and resources, but are missing certain required elements.

All in all, the à la Carte system is simple, affordable and versatile for both students and teachers alike to use in regular class curriculum. It's wonderful to have less work to do!

These materials will be readily available for purchase in September 2004 from their website, www.longbow.ca and you can check out sample pages online.

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BY: MARYANNE RUMANCIK

ENCHANTED FOREST

ELEMENTARY PIANO SOLOS

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BY MARK MROZINSKI

Mrozinski is active in Illinois, USA as a teacher, composer and clinician. This collection includes a biography of the composer as well as brief performance notes on each of the pieces. Enchanted Forest is a collection of eleven pieces with a variety of technical challenges and explores the



full range of the keyboard. Black and white illustrations on some of the pages may be colored in by students if they wish. Titles such as The Wandering Ogre, Dance of the Gnomes, Daybreak at the Castle and The Trees Can Talk will capture the student's imagination. This collection would be suitable for students moving beyond the five finger hand position repertoire into grade 1 Royal Conservatory of Music. These pieces would also be great for recitals and festivals.

JAZZ AND BLUES OPUS 37 BOOK 1 OF A 3 VOLUME SET EARLY INTERMEDIATE

F.J.H. MUSIC COMPANY INC. # FF1403

BY ROBERT SCHULTZ

EDITED AND FINGERED BY DR. TINA FAIGEN

Robert Schultz of Florida, USA is active as a composer, arranger and editor. He has written piano music for beginners up to the professional concert level. Schultz has taken a primarily improvised musical genre and written his music in a detailed manner using conventional piano notation. Some of the pieces have repeat sections which allow the performer to improvise if they wish. Sparse dynamic indications also allow the student some creative



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BOOK REVIEWS (cont'd.)



input. This collection of thirteen pieces would be great supplementary material and may be useful as “pupil savers” to inspire those students who have lost interest in lessons.

JAZZ AND BLUES OPUS 37 BOOK 2 OF A 3 VOLUME SET

INTERMEDIATE PIANO SOLOS

E.J.H. MUSIC COMPANY INC. # FF1404

BY ROBERT SCHULTZ

EDITED AND FINGERED BY DR. TINA FAIGEN

This collection of thirteen pieces expands upon the ideas presented in the first volume. Schultz introduces syncopation in some of the pieces and the RH is treated as the solo instrument. The LH provides steady accompaniment figures based on single notes or diads. Pieces such as *To the Max* and *Loretta B.* with tempos of 168 for the quarter note will challenge students – some students love this kind of challenge!

JAZZ AND BLUES OPUS 37 BOOK 3 OF A 3 VOLUME SET

LATE INTERMEDIATE PIANO SOLOS

E.J.H. MUSIC COMPANY INC. # FF1405

BY ROBERT SCHULTZ

EDITED AND FINGERED BY DR. TINA FAIGEN

This collection of twelve solos is a further expansion of the ideas presented in the first two volumes. The LH still employs primarily single notes and diads. However, the range is expanded through the introduction of stride playing and arpeggiated figures. The RH syncopations and rhythms will challenge students to count precisely to make these pieces successful. *Double Dare* at 138 for the quarter note introduces sustained LH octave notes increasing the range of the piece. *Jump Start*, as the descriptive title suggests, begins with an idea repeated over a static bass line until the third row, which becomes more active in both hands. In *Masquerade* the long RH phrases will need to be fingered precisely by students to give the

seamless quality Schultz is looking for.

It should be noted that although Schultz allows the student to improvise in repeated sections of these pieces, he does not give any indication how students could go about this. Teachers will need to help students in this area until they are confident enough to do it on their own. Generally, these volumes would make great supplementary repertoire and could be used as the basis for more detailed study of jazz and blues music.

PARTY OF TWO: MUSIC FOR ONE PIANO, 4 HANDS

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LISE V. GAUTHIER

Gauthier teaches and composes in Montréal, Quebec. A short biography of the composer is included at the beginning of this collection of eight duets. Each title appears in English with a French translation beside it. Descriptive titles such as *After School Time/Sortie de l'école*, *Dragonfly/Lebelleile* and *Snowman's Ragtime/Ragtime de bonhomme de neige* will inspire students to portray varying moods. Primo parts are written above the Secondo staves and both parts are of equal difficulty. These pieces would be suitable for students at the grade 1-3 level.

CANYON COUNTRY INTERMEDIATE PIANO SOLOS

NEIL A. KJOS MUSIC CO. WP579

ANN BUYS

Buys is an independent piano teacher and organist from St. George, Utah. This collection of seven solos features a delightful variety of quick tempos along with more contemplative moods. *Wild Winds* consists of non-stop sixteenths in both hands which will test the student's precision of counting and endurance. Short LH phrases give way to longer phrases with descending scales punctuated by RH chords. Pedal indications add an additional technical challenge. *Sego*

Lily in G major has a delicate mood with LH arpeggiations. RH phrasing needs to be carefully fingered to retain the lyric quality of the piece. *Red Rock Boogie* would be an exciting “show stopper”. The driving LH boogie pattern it pitted against RH quarter notes. *Spring Waterfall* with cascading sixteenths introduces rubato. Buys indicates the pulling of phrases with the words “slowing” and “rushing ahead” in the score. These pieces will appeal to students and would be exciting in recitals or festivals.

THREE EASY SONATINAS FOR ONE PIANO, 4 HANDS

NEIL A. KJOS MUSIC CO. WP582

BY JOHANN BAPTIST VANHAL

EDITED BY WEEKLEY & ARGANBRIGHT

It may come as a surprise that neglected composer, Vanhal's fame was comparable to that of his contemporaries W. A. Mozart and Haydn. The printed biography notes: “Both Vanhal's larger works and smaller pieces for students were lavishly praised during his lifetime . . . the pieces he wrote for the young were so good that one might say they are epoch making.”

These three Sonatinas make an excellent introduction, at the intermediate level, toward more advanced sonata form studies. Generally, these Sonatinas follow the expected sonata structure with a few deviations, such as, short slow introductions to the first movements of the first and second Sonatinas. Second movements were inspired by popular dance forms such as the polonaise (Sonatina 2) and the sicilian (Sonatina 3). Technical challenges are equally distributed between the parts with the Primo part notated above the Secondo staves. These duets would make excellent performance repertoire and be useful for analyzing the evolution of sonata form by students.

As a side line, Clavier magazine has published an interview with Dallas Weekley and Nancy Arganbright in the July/August 2004 issue. In *A Passion*

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BOOK REVIEWS (cont'd.)



for Duet Repertoire the duo offers insights from their 40-year career performing duet repertoire. Weekley notes that early in their career, "the biggest problem was that we were the only ones playing duet literature, so Community Concerts had no such category for this. As a result our names were often listed under special attractions, which included bagpipers, jugglers, and magicians." (page 12) The couple has retired as of January 1, 2000 from concertizing but continues to promote duet repertoire via lecture recitals, conventions and publisher showcase events.

CELEBRATE PIANO! TEACHER'S GUIDE

THE FREDERICK HARRIS MUSIC CO., LIMITED FHM 1500

BY CATHY ALBERGO, J. MITZI KOLAR AND MARK MROZINSKI

This Guide begins with a chart overview detailing the concepts covered in each of the four levels of the Celebrate Piano! series. Each level is sub-divided into categories such as Musicianship/Reading, Rhythm, Technique, Ear Skills and Creativity. The philosophy behind the series is to teach students comprehensive musicianship from the earliest levels.

This is accomplished through study units which regularly incorporate performing, describing, writing and creating activities.

The Teacher's Guide offers tips on planning lessons, practice tips for students, along with additional information and tips for teachers. A combination of charts for quick reference and detailed text make this a versatile book. The information for each unit is presented in a consistent format throughout the book making it easy to use.

This Guide would be a valuable resource for piano pedagogy students, new teachers or those wishing to maximize their use of the Celebrate Piano! series. It is a bargain price at \$13.99 Canadian!

CELEBRATE PIANO!

LESSON AND MUSICIANSHIP LEVEL 3

THE FREDERICK HARRIS MUSIC CO., LIMITED
FHM 1300

BY CATHY ALBERGO, J. MITZI KOLAR AND MARK MROZINSKI

A variety of written exercises encourage students to label the structural form of a piece, identify chord progressions with Roman Numerals and identify intervals in repertoire. Students also learn how to sing intervals and melodies spanning an octave using solfege (moveable 'doh') or scale degree numbers. The realization of simple primary chord progressions in major and minor keys, along with phrasing and pedal technique are also included.

This book contains twenty six pieces in a variety of styles with the majority written by living composers. The variety of activities included will appeal to students.

CELEBRATE PIANO!

SOLOS LEVEL 3 & 4

THE FREDERICK HARRIS MUSIC CO., LIMITED
FHM 1320

BY CATHY ALBERGO, J. MITZI KOLAR AND MARK MROZINSKI

In level three there are sixteen solos in a variety of styles. There are five pieces by Canadian composers,

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BOOK REVIEWS (cont'd.)



five by composers from the United States and six written by European composers. As such there is more of an emphasis placed on music of the current period. Character pieces such as *Out of Breath* (Chatman), *Angelfish* (Crosby) and *March of the Terrible Trolls* (Niamath) will captivate students' imaginations. Several teacher accompaniments which are provided will encourage ensemble playing.

Level four, which is part of the same book, also contains sixteen solos. At this level four pieces are by Canadian composers, eight by composers from the United States and four written by composers from Europe. As such, the emphasis continues to be on living composers of North America. Titles such as *Umbrellas* (Niamath), *Mysterious Mirrors* (Ogilvy), *Street Performers* (Mrozinski) and *Bobsled Boogie* (Chatman) would make exciting recital or festival repertoire. Varying degrees of difficulty are included in

these pieces to suit a wide range of student abilities.

CELEBRATE PIANO! LESSON & MUSICIANSHIP LEVEL 4 THE FREDERICK HARRIS MUSIC CO., LIMITED FHM 1400

BY CATHY ALBERGO, J. MITZI KOLAR AND
MARK MROZINSKI

While this book contains a variety of musical styles and composers the emphasis is on nineteenth century composers. Pieces also vary in degree of difficulty. *The Stormy Sea* by Anne Crosby included in this book is presently listed as grade 3 in the Royal Conservatory of Music Syllabus. The scales of C+ (including contrary motion over two octaves), G+, D+, A+, E+, F+ and a minor (natural and harmonic forms) are introduced in the middle of the book. The Circle of 5ths,

in tetra chord scale form, is also reviewed in the middle of the book.

Teachers who wish to use this series to prepare students for exams will have to carefully plan the transition period into graded materials, based on individual students' abilities. Generally, the Celebrate Piano! series has many great ideas for teaching comprehensive musicianship.

Artistic Pedal Technique Lessons for Intermediate and Advanced Pianists By Katherine Faricy

JANICE ELLIOTT-DENIKE

This recent publication by Frederick Harris is a comprehensive guide to piano pedaling for advanced pianists. In so vast (and seemingly vague) an area as this one, author Faricy does a commendable job in discussing it clearly and practically.



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BOOK REVIEWS (cont'd.)



The many types of damper pedaling are explained individually (flutter pedal, gradual release, etc.), with plenty of examples showing the author's unique method of indicating these different techniques in the score. This is followed by sections on the una corda and sostenuto pedals.

In addition, there is an overview of pedaling in different stylistic periods from Baroque to Contemporary. Whether one agrees entirely with the pedal indications in each stylistic example or not, there is ample material here to stimulate one's thinking about pedaling as well as how to indicate it more accurately in the score.

Farcy also includes a short history of each of the pedal mechanisms, and an excellent Bibliography.

One not only admires the author for taking on the challenge of a topic such as this, but that it has been done so clearly and concisely. It is a worthwhile purchase for your piano library!

Review of the Guitar Syllabus, 2004 Edition

Published by Frederick Harris Music

SHARON CARNE

There are some welcome changes in the new 2004 Guitar Syllabus and Series of Repertoire Books. Best of all is the completely redesigned technique book. Organising the technical requirements by grade instead of key keeps all the information for each grade in one place. It is very clearly laid out. Another good change is the addition of arpeggio exercises to each grade. Arpeggios are an important staple of any guitarist's technical regimen. The right-hand fingering requirements on all scales are spelled out clearly and precisely, especially for the three finger combinations. Teachers and students will be glad to see that from Grade 6 and up, fewer scales are required and chordal scales have been dropped completely.

The bulk of the repertoire, from grade to grade, is the same. A few pieces have been moved up or down a grade. New additions to the contemporary repertoire in the books include music by Maine Mirtenbaun Zenamon, Ernesto Cordero, William Beauvais, Maxim Diego Pujol and James Brown. It is good to see some music by Luigi Legnani in the occasional List C.

The Spring Edition of The Canadian Music Teacher featured a review of the first two levels of Celebrate Piano! by Maryanne Rumancik. The publisher for this series is The Frederick Harris Music Co. not FJH Music Company as listed in the review. Apologies for any inconvenience this might have caused.

LETTER TO THE EDITOR

Dear Editor,

The article on 'Teaching Creative Accompaniment' in your last issue of The Canadian Music Teacher was of particular interest to me. I am a piano teacher and have always felt that the routine training of looking at a melody and creating an accompaniment was missing from my formal training. To ensure my students develop this area as part of their formal training I assign melodies regularly (mostly from The Keyboard Accompaniment Course). The problem is that, although my students enjoy this aspect of their music training, they stop doing it when the exam approaches. If this area had as little as one mark at the examination, the

students would continue. It is true that Conservatory Canada gives marks – but not before the Grade 5 exam level! My experience is that this is too late. Left until Grade 5, the least resistance is to go with exams that do not ask for it. The average student is, at this point, well into the comfort zone of expecting everything to always be written out, in full! If the ear does peak around 10 years of age, shouldn't this important skill be encouraged from the beginning grades?

Marya MacAulay
ARCT, LBCM

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